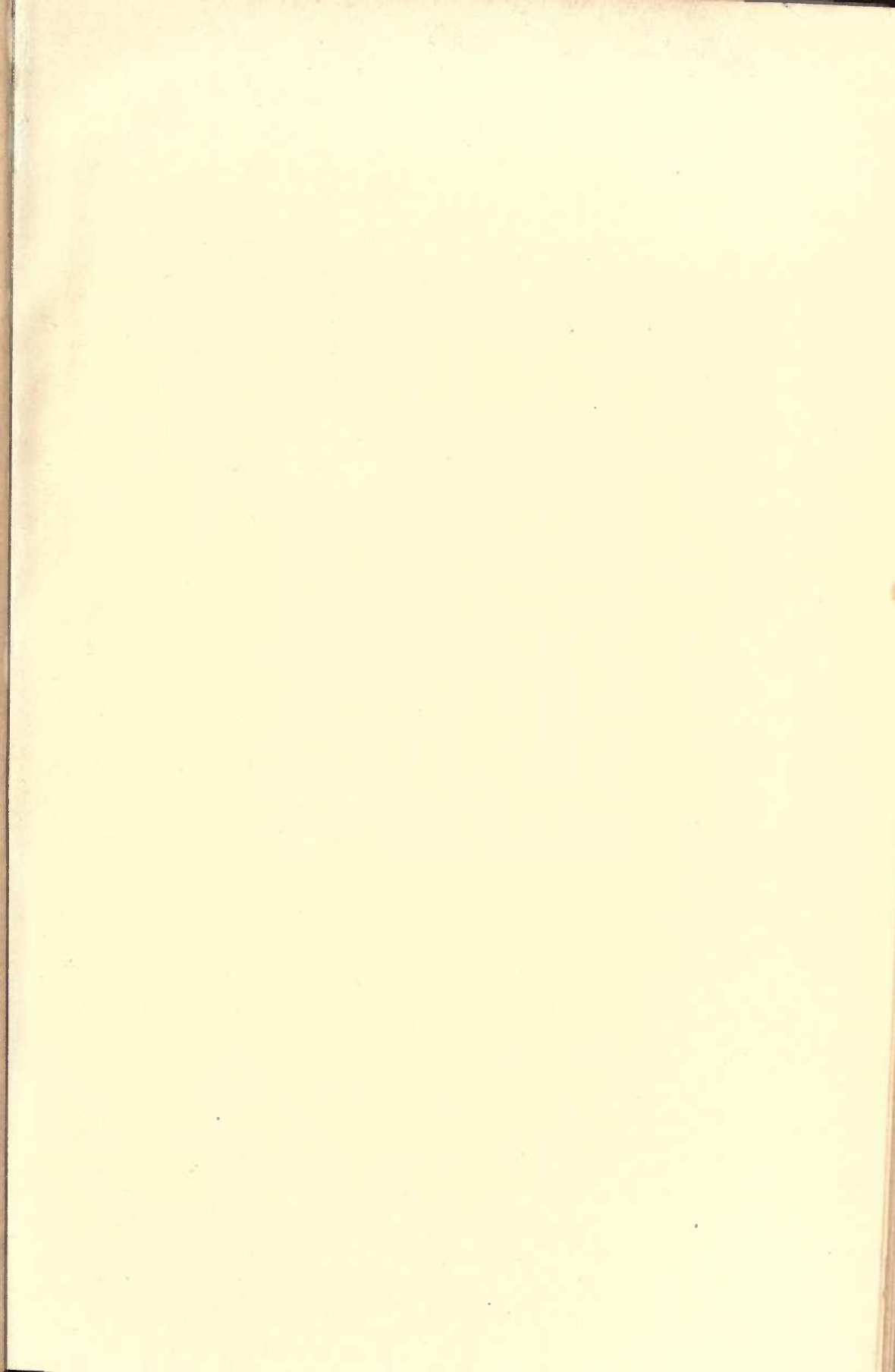


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VOL.1 AUGUST 11, 1913 No. 26

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

American Landscape Painters

DEPARTMENT OF FINE ARTS

Issued Weekly by
The Associated Newspaper School, Inc.
Fourth Avenue and Nineteenth Street
New York City
PRICE FIFTEEN CENTS

The Associated Newspaper School

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To enable you to acquire this knowledge without special effort, so that you may come easily and agreeably to know the world's big men, big things, and big achievements.

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THE MENTOR

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"A Wise and Faithful Guide and Friend"

Vol. I

AUGUST II, 1913

No. 26

AMERICAN LANDSCAPE PAINTERS

GEORGE INNESS

THOMAS MORAN

HOMER MARTIN

D. W. TRYON

A. H. WYANT

F. E. CHURCH



American Art Annual

By *SAMUEL ISHAM*

THE beginnings of art in America were confined almost exclusively to portrait painting. In the earliest colonial times unskilled limners came from the mother country and made grotesque effigies of our statesmen and divines. As the settlements developed and the amenities of life increased better men came, and native painters were found, until about the end of the eighteenth century a portrait school of surprising merit arose, founded on the contemporary English school, and developed men like Copley, Stuart, and Sully. The other branches of painting, however,—history, allegory, genre, still life, landscape, and the rest,—were rarely attempted, and usually with unsatisfactory results.

Probably no artist devoted himself entirely to landscape until 1820, when Thomas Doughty, who was already twenty-seven years old,

gave up his leather trade and took to painting American views in delicate gray and violet tones, with small encouragement from his contemporaries.

THOMAS COLE, THE IDEALIST

Soon after came Thomas Cole, the real founder of the school, who emigrated to America with his father's family when he was nineteen. He was a sensitive, delicate youth, who suffered much in his wanderings while trying to support himself, at first by his trade of wood engraving, but most of all after the chance meeting with an itinerant portrait painter

led him to take up art. It was not until he came to New York in 1825 that his merits were recognized and his difficulties ceased. Some small canvases that he exhibited were quickly bought, and from this time until his death his popularity steadily increased. The quality of Cole's work owes much to his own character, and perhaps also to his early English bringing up. He was an idealist rather than a realist. He cared less to reproduce the beauties of the nature around him than to awaken high, moral thoughts. It was not for the pleasure of the eye, but to suggest profitable musings on the grandeur and decline of nations, the transitoriness of life, the rewards of virtue after death, that he painted the "Course of Empire," the "Voyage of Life," and the rest. He was the founder of a ro-



Metropolitan Museum of Art

THE VALLEY OF VAN CLUSE, BY THOMAS COLE



Metropolitan Museum of Art

THE ÆGEAN SEA, BY F. E. CHURCH

mantic school, which may be traced even down to the present day. The succeeding artists did not indeed paint allegories; but they put the main interest of their pictures in the strangeness or beauty of their subject, rather than in rendering ordinary scenes with personal feeling.

CHURCH, PAINTER OF NOBLE SCENERY

The best known of these followers was F. E. Church, who was a pupil of Cole—and the only pupil that he could properly be said to have had; for Church lived and studied in his house for years. While he showed no desire to imitate the mystic subjects of his master, Church cared little for the common world immediately around him. He seems to have thought that the nobler the subject the nobler the picture, and he ransacked the whole earth for its beautiful, strange, or impressive scenes. The luxurious vegetation of the tropics, the isles of the Ægean Sea, the Parthenon, icebergs, volcanos,—he painted them all, set off by sunset, clouds, thunderstorms, rainbows, or whatever else would enhance their beauty, and he painted them well. He was the best artist of his school; much better than Cole, whose careful studies of real scenes are often well done, but



Metropolitan Museum of Art

THE ROCKY MOUNTAINS, BY ALBERT BIERSTADT

whose workmanship degenerated rapidly when, leaving nature, he entered into the realm of pure imagination.

The succeeding men who took Church's viewpoint and sought subjects for their exceptional beauty or majesty had an additional impulse given to their imagination by the discovery of such subjects in their own country. Church painted no important picture of his own land; but when exploring parties began to enter the great West they were accompanied by artists eager to set down marvels no less striking than those of the tropics or of Europe.

ALBERT BIERSTADT

The foremost of these artists was Albert Bierstadt, who gave to the public its first impressions of the vastness of the Rockies and all their strange fauna, the buffalo, the big trees, and the rest. The public, both educated and uneducated, enjoyed and admired the pictures which offered it a new impression of the grandeur of its country and flattered the somewhat uncouth but real pride of the time.



ALBERT BIERSTADT

AMERICAN LANDSCAPE PAINTERS

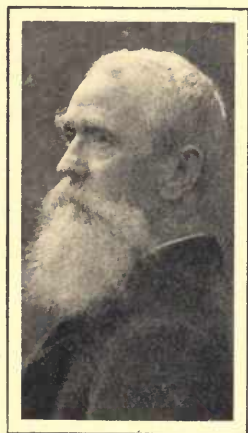
Other men besides Bierstadt accompanied the explorers of the West,—Whittredge, Wyant, Samuel Colman, and others,—but though they painted the plains and the Rockies they soon deserted them for other subjects. One man, however, now a veteran of his profession, has remained faithful to his early ideals.

THOMAS MORAN

Thomas Moran, who was one of three brothers, all distinguished in art, came with them to this country from England in 1844, when he was seven years old. He continues to our day the traditions of Church; not directly, for his training came from an entirely different source, but by his natural preference for Nature in her more striking and impressive forms. A trip to the Yellowstone as early as 1871 furnished him with a series of subjects peculiarly his own; but, while he has always found matter for his brush



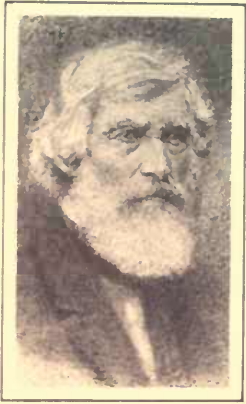
LAKE OF THE WOODS
BY THOMAS MORAN



THOMAS MORAN

in the marvels of the great West, he has added to them many of the most beautiful scenes of Great Britain, Switzerland, Venice, and the Orient, rendering them all with a sure facility and brilliance that make his canvases recognizable at a glance.

In contrast to these men, who sought to give interest and dignity to their work by choosing imaginative or strange, far-sought subjects, may be placed those whose interest was rather in the familiar native landscape that lay about them, who found in it beauty sufficient for their needs if only they could fully express the emotions with which it inspired them. The two schools are anything but rigidly separated. The idealists made careful studies from nature, and the realists attempted excursions into



ASHER B. DURAND

allegory or scenic beauty; but the fundamental difference of the point of view is sufficiently marked.

The two founders of our landscape schools are typical examples of the two temperaments. Thomas Cole, born abroad, with much of the sentimentality of Europe of that time, was a dreamer, sensitive, shy, living in his visions.

THE TRUTH AND FEELING OF DURAND'S ART

Asher B. Durand, on the contrary, was of sturdy Huguenot stock, one of the many children of a farmer who cultivated his land on Orange Mountain, but whose ingenuity made him also a watchmaker, silversmith, and skilled mechanic generally. His son, after some boyish efforts at engraving, was apprenticed to that trade, and rapidly became by far the best engraver in the country, both prosperous and skilful. His masterpiece is the "Declaration of Independence," which holds its own today as a most creditable production. He was still an engraver when Cole came to New York, and was one of the first to encourage him and buy his pictures. At this time Durand, though an older man by some five years than Cole, had not yet begun to paint. When he did some ten years later, in 1835, his first productions were portrait heads admirable in their delicate draftsmanship and sure, fine characterization; but he soon abandoned these for landscape, and for the latter part of his long life devoted himself entirely to it.

Durand's landscapes, like his portraits, showed his training as an engraver in their accurate and minute drawing. Contrary to the general practice of the time,



IN THE WOODS, BY ASHER B. DURAND



Metropolitan Museum of Art

A GLIMPSE OF THE SEA, BY A. H. WYANT

he painted many of his large canvases out of doors in face of nature. His love for nature, combined with his training as an engraver, probably accounts for his almost invariable choice of full mid-summer daylight for his pictures, when vegetation was at its fullest and all its details could be minutely

seen. Yet, for all his love of detail, he does not lose unity, and the color is true to the soft, warm haze of summer, and the shadows keep their local atmosphere.

THE HUDSON RIVER SCHOOL

Durand's landscapes were popular, and there grew up about him a school of painters treating nature much as he did. They loved the country that they visited in their summer excursions, and like him they painted Lake George, the White Mountains, the Hudson, and so there grew up what has been called the Hudson River School. Durand was old when he began painting, and his followers were of a younger generation. Kensett was probably the best of them. He worked less from nature than Durand; his detail has none of Durand's tranquil thoroughness, and his shadows are apt to be rendered by a facile generalization of brown. However, he made a decided advance over the older master in representing all aspects of nature, all seasons and all times of day, with a special leaning toward sunsets.



A. H. WYANT

Of the others of the school there is space to recall only a few names at random,—Whittredge, McEntee, Bristol, Sandford R. Gifford, Cropsey, and the rest. They were mostly sincere, hard-

AMERICAN LANDSCAPE PAINTERS

working painters, and very charming, worthy men personally. They won for themselves a social position in the old New York of the 60's and '70's greater and more important than any other artistic group has enjoyed in this country. Their paintings were also admired and bought for handsome prices, and as a whole they were prosperous. Time has dealt rather hardly with their fame. Though all of the men whose names have just been cited left works that may still be seen with pleasure, yet as a rule the pictures of the school were thin, laborious, and timid. There was no rich, strong handling of the pigment, no decorative quality to the composition, no massing of light and shade, and no revelation of individual temperament and emotion.

WYANT, MARTIN, AND INNESS

Approaches to these qualities were occasionally made; but to find them the general rule we must go to the men who are now conceded to be the culminating masters of the school,—Wyant, Homer Martin, and Inness.

Of these Wyant holds closest to the traditions of the school. He had a larger sense of composition, a completer mastery of technic, a freer handling, and a finer draftsmanship. He represented with infinite refinement the heaped up summer clouds and the smooth, delicate tree trunk beyond which the widespread landscape was



HOMER D. MARTIN

seen; but on the whole it was only a culmination of the qualities of the school and awoke no opposition. With Martin and Inness it was different. They succeeded in giving to their landscapes a deeper note of personal emotion and feeling than any of their predecessors. Both were men of exceptional spiritual and mental endowment. Their characters were formed not in a conventional model imposed by their surroundings, but by much solitary meditation. Both had begun by painting in the general style of the Hudson River School, and both found the result unsatisfactory.

Martin's desertion of the old traditions consisted largely in a change of workmanship. Instead of the thin, smooth coating of pigment general at the time, which he himself had practised in the beginning, he used a thick impasto, laid on with a heavily loaded brush or even the palette knife. The color, too, was not used in unbroken tones, but drawn



SEPTEMBER AFTERNOON, BY GEORGE INNESS

shows greater variety. He early felt the monotony of the old school, its lack of certain qualities that he found in engravings of European landscapes, and he used to take the prints with him when he went sketching, to try to discover wherein their merit consisted. He studied nature continually, living with it, so that at last he knew its moods and methods by heart. Toward the end of his life he painted much from memory. A landscape painting, perhaps originally sketched from nature, would change under his brush much as the scene itself might under changing lights or varying seasons. The sky filled with clouds, then cleared again, the sunlight spotted the grass or the shadows stretched across it, while the trees turned from the green of summer to the russet of

and blended together in streaks and spots, which gave it quiver and vitality. Apart from the method of painting, the manner changed also. Detail, so admired by the public of the day, was more and more simplified. The composition resolved itself into a few strong masses of light and dark, the relations between which became more and more balanced and subtle as the little incidents disappeared. His pictures in this latter manner are not very numerous, for he could not paint when he was not in the mood; but the best of them make a profound impression by their strong simplicity.

THE ART OF INNESS

Inness was a much more prolific painter, and his work



GEORGE INNESS



Metropolitan Museum of Art

ACROSS THE FIELDS, BY D. W. TRYON



American Art Annual

D. W. TRYON

autumn. Naturally work of this later period, much of it left unfinished, is very unequal in merit; but at its best it marks his highest achievement rather than the more carefully planned productions of his middle life. It is more vital and more subtle; but all of Inness's work except his very earliest reflects the inner nature of the man. It has none of the dignified melancholy of Martin, which has also at times its note of revolt. Inness is never trivial: he keeps his seriousness; but he is never sad. Nature is to him always beautiful, always kindly.

With Wyant, Martin, and Inness our early landscape school reached its culmination. Their lives all continued after the end of the Civil War, they even did their best work after it; but they belonged to a school formed in other surroundings. After the war conditions changed. The country was less isolated, intercourse was easier, wealth had increased, and foreign paintings, calculated to show the deficiencies of native work, became increasingly common. The budding artists were no longer willing to pick up their art by their own

AMERICAN LANDSCAPE PAINTERS

exertions, aided by occasional counsel from their elders or such inadequate schools as the country then furnished, but departed in ever increasing numbers to the famous schools of Europe.

The difference was not that the earlier painters had ignored Europe. They traveled to see the masterpieces of art and the beauties of nature in foreign countries; but they were on the whole contented with their work and proud of their native school. The younger men absorbed enthusiasm for foreign workmanship, and adopted foreign standards.

THE SENTIMENT OF TRYON

D. W. Tryon is an example of this new spirit at its best. His sentiment, if not so deep and strong as Inness at his best, is yet more delicate and subtle. That is due to a difference of temperament; but the way in which the picture is developed is a matter of training. With Inness the first thing was to express somehow his feeling, and then the canvas was worked over until it was got into construction; with Tryon the draftsmanship was fundamental and indispensable, and the sentiment was built upon that. One may say of our recent landscapes that they show a construction gained from the study of the nude and a handling adapted from the best foreign models. This education has greatly raised the average of our art; but a few men of the older time had strength and feeling to work out a training for themselves more personal and perhaps as permanent as that of the later day. Time tests all things, and its verdict cannot be foreseen; but it is doubtful if it will place any of our modern landscape artists before Martin or Inness. Among these modern landscape painters are men of such talent as H. W. Ranger, Bruce Crane, and J. Francis Murphy, without mention of whom no article on American landscape painters would be complete.



H. W. RANGER



BRUCE CRANE



J. FRANCIS MURPHY

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SUPPLEMENTARY READING

American Painters	<i>George W. Sheldon</i>
Art in America	<i>S. G. W. Benjamin</i>
American Masters of Painting	<i>C. H. Caffin</i>
The Story of American Painting	<i>C. H. Caffin</i>
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A History of American Art.	<i>K. S. Hartman</i>
Book of the Artists	<i>Henry T. Tuckerman</i>
Life and Times of Asher B. Durand	<i>John Durand</i>
Homer Martin	<i>Frank Jewett Mather</i>
George Inness	<i>Elliott Daingerfield</i>
George Inness: A Memorial	<i>Alfred Trumble</i>
Homer Martin: A Reminiscence	

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Hamilton W. Mabie.
- MAR. 3. WASHINGTON, THE CAPITAL
Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Dwight L. Elmendorf.
- MAR. 24. MASTERS OF MUSIC
W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES—THE DISCOVERERS
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
Stephen Bonsal.
- JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush.
- JUNE 9. DUTCH MASTERPIECES
Professor J. C. Van Dyke.
- JUNE 16. PARIS, THE INCOMPARABLE
Dwight L. Elmendorf.
- JUNE 23. FLOWERS OF DECORATION
H. S. Adams.
- JUNE 30. MAKERS OF AMERICAN HUMOR
Burges Johnson.
- JULY 7. AMERICAN SEA PAINTERS
Arthur Hoeber.
- JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Professor Albert Bushnell Hart.
- JULY 21. SPORTING VACATIONS
Daniel C. Beard.
- JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
Dwight L. Elmendorf.
- AUG. 4. AMERICAN NOVELISTS
Hamilton W. Mabie.

FORTHCOMING ISSUES

- AUG. 18. VENICE, THE ISLAND CITY
Bridge of Sighs, St. Mark's Cathedral, Rialto Bridge, the Doge's Palace and Campanile, Grand Canal, a Typical Venetian Canal.
Dwight L. Elmendorf, Lecturer and Traveler.
- AUG. 25. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddall, by Rossetti.
Gustav Kobbé, Author and Critic.
- SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
H. Addington Bruce, Author.
- SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.
- SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
Richard Barry.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Château Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
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VOL.1 AUGUST 18, 1913 No. 27

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Venice,
The Island City
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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

AUGUST 18, 1913

No. 27

VENICE, THE ISLAND CITY

ST. MARK'S CATHEDRAL

DOGE'S PALACE AND
CAMPANILE

BRIDGE OF SIGHS



GRAND CANAL

TYPICAL VENETIAN
CANAL

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*A Trip Around the World with
DWIGHT L. ELMENDORF, Lecturer and Traveler.*

THE PEARL OF THE ADRIATIC," she has been called. "Queen of the Sea" is another of the poetic terms applied to her. If all the expressions that have been used by admirers to pay tribute to the beauty of Venice were gathered together, they would make a glossary of eulogy of considerable size. It was inevitable from the beginning that Venice should receive such homage; for she has a beauty that distinguishes her from all other cities. She is absolutely unique in picturesque attraction and in romantic interest. There are many cities that draw the admiration of the traveler: there is but one Venice, and anyone who has been there and felt her spell cannot wonder at the worshipful admiration that she has received from the time of her birth in the sea.

The fascination of Venice for the traveler is such that ordinary terms of appreciation are insufficient. The city takes complete possession of

V E N I C E , T H E I S L A N D C I T Y

one, and visitors who have surrendered to her charms are referred to as having the "Venice fever." All who love beauty have had more or less violent attacks—the artist is most susceptible to it.

HOW IT CAME TO BE

Venice is built on a group of little islands. At a depth of from ten to fifteen feet there is a firm bed of clay; below that a bed of sand or gravel, and then a layer of peat. Artesian wells dug to the depth of sixteen hundred feet have shown a regular succession of these beds. On this base, piles, where they have been used for the foundation, have become petrified. So the city may be described actually as having been built up from the bed of the sea. In its physical aspect it may be summed up



THE GRAND CANAL DURING A FÊTE

This is the main artery of traffic in Venice. It is nearly two miles long, and varies from 100 to 200 feet in width. It is adorned with about two hundred magnificent old patrician palaces.

V E N I C E , T H E I S L A N D C I T Y



THE GRAND CANAL BY MOONLIGHT

lanes and passages among the houses; but the general effect is such as would make an impression on the traveler of a city set in the sea, and the people live, move, and have their being on either stone or water. They are strangers to groves, shady lanes, and country places. Some of the inhabitants of Venice have never seen a horse or a cow.

The city is divided into two parts by the Grand Canal, which is nearly two miles in length and varies from 100 to 200 feet in width. It makes a fine curve like the letter S, and by this it displays to advantage the magnificent residences that line it. There on its gleaming surface are to be seen the brilliant pageants of the city,—gondolas and autoboats in great number, gay parties, chatting and laughing and tossing flowers, and the whole stretch a blaze of intoxicating color. Some of the most attractive views of Venice are to be had not from within the canal, but from some point out in the lagoon. Your map of Venice will show you the city not literally situated in the Adriatic Sea, but located within the lagoon and protected from the outer sea by long sand hills strengthened by bulwarks of masonry. From the strip to the mainland, across the lagoon, where Venice is situated, the distance is about

by saying that Venice stands on 117 small islands formed by something like 150 canals and joined together by 378 bridges.

There is but little in the way of sidewalks. Occasional narrow paths of stone skirt the canals; but in many places the water laps the very walls of the buildings, and transportation is to be had only by boat. Of course there are many



A GONDOLA

These black-painted craft take the place of cabs in Venice. They are propelled by a gondolier, who stands at the rear.

VENICE, THE ISLAND CITY



VENICE AND THE ADRIATIC SEA

A panorama of the beautiful "Island City."

five miles, and in this stretch of water you will see many striped posts called "pali." These mark the navigable channels about the city.

ST. MARK'S

It is not the physical conditions alone that make Venice unique. In the beauty and interest of its domestic architecture it ranks before any city in the world. The mosaics of Venice have been famous for centuries, and are today the marvel of all who see them. The spot where Venice has massed the gems of her beauty is St. Mark's Place.

The view of Venice most familiar to stay-at-home bodies is the one to be had from across the water looking at St. Mark's Place, and including, besides the cathedral of St. Mark, the Doge's (doje) Palace and Campanile (cam-pa-nee'-le) Tower, and in some cases a glimpse of the Bridge of Sighs. The Piazza of St. Mark is called the "Heart of Venice." All the life of the city surges there at certain times, then sweeps from there through its various channels. It is gayest on summer evenings, when the population turns out to enjoy the fresh air and listen

VENICE, THE ISLAND CITY

to the military band. At that time the piazza is brilliant with fashionable people. Go there on a moonlight night, and you will find it a dream of beauty. You must see, of course, the pigeons of St. Mark's. Flocks of them circle about the square or gather in groups on the pavement, wherever food is to be found. The pigeons of St. Mark's used to be fed at public expense. It is not necessary now: there are always plenty of travelers that will pay them this pleasant toll for the sake of being photographed in their company. St. Mark's Place is 191 yards in length, and in width 61 yards on one side and



A VENETIAN CANAL

One of the smaller and narrower canals of Venice.



ST. MARK'S CATHEDRAL

The remains of St. Mark, the tutelary saint of Venice, are said to have been brought from Alexandria in 829, and to have been buried here.

90 on the other. The beautiful effect of it can hardly be expressed. It is paved with trachyte and marble, and surrounded by buildings that are not only important historically but most interesting architecturally.

The Church of St. Mark, now a cathedral, was begun in 830. The year before that the bones of St. Mark, the saint of Venice, were brought from

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Alexandria, and they now lie buried in the church. This marvelous building is Romanesque in style. During the eleventh and twelfth centuries it was remodeled and decorated with most lavish magnificence. In the fifteenth century it received some Gothic additions which enhanced its effect. In such short space as this it is impossible to do justice to the beauty of St. Mark's. It is best by far to rest on what Ruskin has said in his "Stones of Venice":

"The effects of St. Mark's depend not only upon the most delicate sculpture in every part, but eminently on its color also, and that the most subtle, variable, inexpressible color in the world,—the color of glass, of transparent alabaster, of polished marble, and lustrous gold."



THE RECONSTRUCTED CAMPANILE OF ST. MARK'S

The building is in the form of a Greek cross, with mosaics covering more than 4,500 square feet. Over the upper entrance are four horses in gilded bronze, counted among the finest of ancient bronzes. They may have adorned the triumphal arch of Nero

or that of Trajan in Rome. The Emperor Constantine sent them to Constantinople, and from there they were brought by the Doge Dandolo to Venice in 1204. These horses were taken to Paris by Napoleon in 1797, and for awhile crowned a triumphal arch in that city. After Napoleon's downfall, in 1815, the bronzes were restored to their original place at Venice.

PALACE AND CAMPANILE

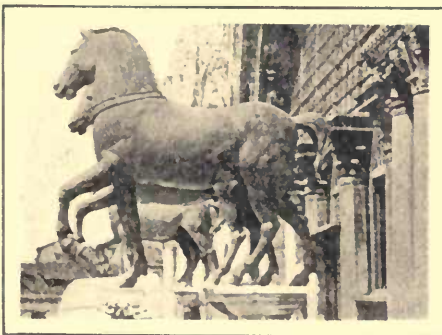
Close beside the cathedral of St. Mark stands the square Campanile, the most prominent feature in all Venetian views. Standing 325 feet high, the Campanile always dominated the picturesque low stretch of Venice's skyline and gave a peculiar distinction to the whole scene. It seemed indeed to many Venetians and to lovers of Venice all over the

V E N I C E , T H E I S L A N D C I T Y



AMERICANS FEEDING THE DOVES OF ST. MARK'S

scale. The older part of the present edifice was built in 1309; while the west wing, facing on the piazzetta, was built between 1424 and 1438 by the celebrated architects Buon, father and son.



THE BRONZE HORSES OF ST. MARK'S

These horses are among the finest of ancient bronzes. They probably once adorned the triumphal arch of Nero, emperor of Rome.

world that the city had lost its crowning feature when, in 1902, the Campanile collapsed. It was originally erected in 900 and rebuilt in 1329. After it had fallen Venice seemed maimed, and the hearts of thousands felt the depression until the tower was rebuilt and the city could once again hold up its beautiful head. A new tower was built by Piacentini (pee'-ah-chen-tee'-nee) during the years 1905 to 1911, and on completion it was consecrated with most impressive ceremonies.

The Doge's Palace was originally founded about 800; but was destroyed by fire five times, and each time rebuilt on a grander



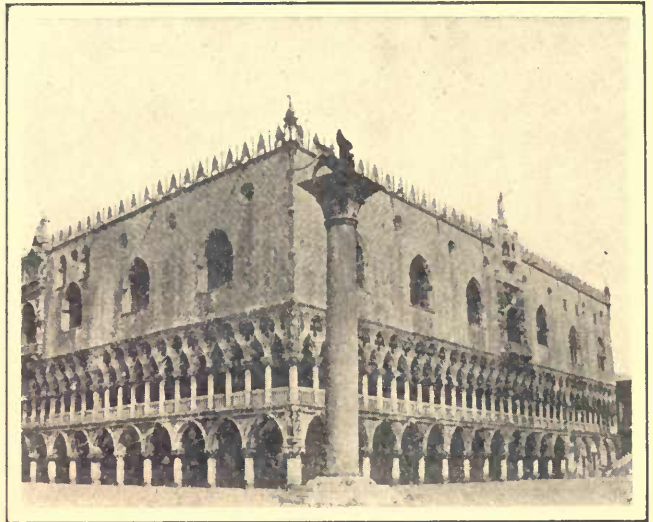
LION OF ST. MARK'S

In gazing at the Doge's Palace the eye is first caught by the upper arcade. From there the sentences of the "Council of Ten" were pronounced—listened to by the assembled people in silence and in awe.

The columns of this arcade are most beautiful, and have been pointed to with pride for years. Ruskin describes the detail of the sculptured columns, and declares that they are the finest of their kind in Europe. The interior of the Doge's Palace is wonderful. Tintoretto's painting of

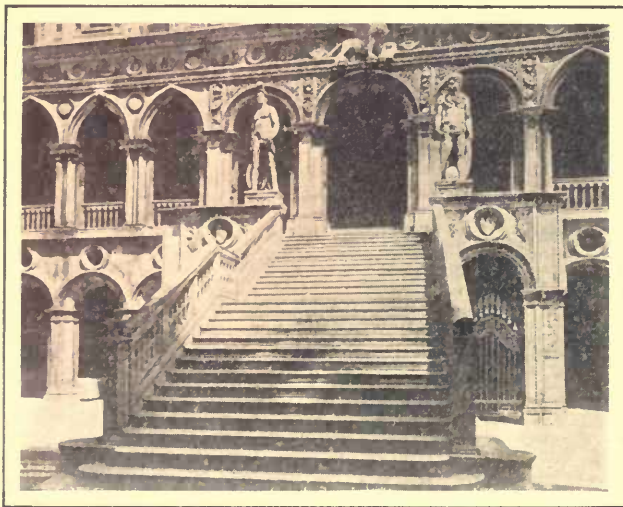
VENICE, THE ISLAND CITY

"Paradise" is there, a marvel in size and in detail. The residence of the Doges and the apartment in which the authorities held their meetings are there, revealing still much of their ancient glory. The palace is virtually a museum, and it shows a great display of fine paintings, containing, among others, notably works of Tintoretto, Paul Veronese, (vay-ro-nay'-seh) and Palma Giovane (jo-vah'-neh). Days could be spent profitably wandering through these halls, studying the treas-



THE PALACE OF THE DOGES

The Doge's Palace is said to have been founded beside the church of St. Theodore about 800 for the first Doge of Venice. It has been rebuilt and altered many times.



SCALA DEI GIGANTI, DOGE'S PALACE

The Stairway of the Giants, so called from the colossal statues of Mars and Neptune at the top, leads to the Palace of the Doges. On the highest landing of these steps, in the later days of the Republic, the Doges were crowned.

ures of art and history to be found there.

BRIDGE OF SIGHS

In one room you will find yourself gazing from a window at a sight that will be familiar to you; though you may never have traveled before. You will exclaim when you see it, "The Bridge of Sighs!" A corridor nearby leads you to the bridge. You will take it, and find that it conducts you across from the Palace of the Doges to the prison, where are to be seen the gloomy walls as well as the torture

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chamber and the place of execution of former days. The Bridge of Sighs is best known in Venice, and the reason for it is chiefly sentimental. The Council of Ten of the Middle Ages is supposed to have sent doomed state prisoners across this bridge to their execution. We gather that these unfortunates saw the light of day for the last time when crossing the bridge. The thought is enough to seize upon the imagination of visitors, and many of them indulge themselves in sympathetic reveries when there. The interior of the Bridge of Sighs is gloomy enough to start creepy feelings; but there is no need of wasting too much sentiment on it. W. D. Howells calls it a "pathetic swindle." As a matter of fact, there is no evidence that any great number of prisoners, or any prisoner of importance, ever crossed there.

Aside from any sentimental reason, however, the Bridge of Sighs is most interesting architecturally. It was built in 1600. It is attractive in design, and it makes a good picture, connecting with fine lines the two grim buildings on each side and bridging over the long, narrow canal beneath.

PICTURESQUE WATERWAYS

The canals of Venice are of varying width, and as they wind through the city they offer picturesque nooks and corners that have from the earliest times captivated the eye of the artist. F. Hopkinson Smith, a long-time devotee of Venice, has painted several hundred pictures, and at that has drawn but lightly on the possibilities of the subject.

Little canals in deep shadows, wider canals in sunlight, some straight, some curved, and at various points picturesquely bridged, supply effects in light and color that the eye greets with delight.



HALL OF THE GRAND COUNCIL, DOGE'S PALACE
This was the assembly hall of the great council, which consisted of all members of the nobility over twenty.



BRONZE WELL, DOGE'S PALACE

V E N I C E , T H E I S L A N D C I T Y

THE GRAND CANAL

It is trite and ineffective simply to say that the Grand Canal is the great artery and thoroughfare of Venice. It is so much more than that: it is a magnificent show course adorned with two hundred or more magnificent palaces dating from the fourteenth to the eighteenth centuries, and beautiful churches and interesting public buildings. A sightseeing trip in a gondola affords the visitor an object of architectural beauty and historic interest at every rod. The historic interest of some of these houses is double,—the interest attached to them by virtue of the original patrician owners, and a new interest acquired through the residence in them of



THE CHURCH OF SANTA MARIA DELLA SALUTE

Erected in 1641-56 in commemoration of the removal of the plague in 1630. The interior contains excellent paintings by Titian.

notable men of later time. Drift slowly along this splendid waterway. Marble steps lead down from the noble residences to the water's edge. Tall posts bearing the colors of the family serve as hitching posts for the boats. Your guide will tell you the stories, poetic and dramatic, of the families whose names are set down in the great roll of the nobility of Venice entitled "The Book of Gold." Then you will be told of the later associations that enhance the



PALAZZO VENDRAMIN-CALERGI

Richard Wagner, the composer, died in this house in 1883.

VENICE, THE ISLAND CITY



THE GRAND CANAL

Looking across the canal we see here an example of the beautiful palaces which line this famous thoroughfare.

the Browning home, a Gothic building, in which W. D. Howells wrote his "Venetian Life." In another palace George Sand had residence for a time. The great painter Titian (tish'-an) lived in one of these buildings.

Each structure has its interest. Each bend of the canal reveals new beauties. Across the beautiful waterway are three bridges—the name of one is familiar the world over.

THE BRIDGE OF THE RIALTO

For many years this was the only bridge across the Grand Canal, and it stands for much of the past glory of Venice. It is made of marble, and is over 150 feet long. It was built between the years 1588 and 1592, and is today, as it was in early times, a place of shops. Here Shylocks have bargained and Bassanios have met their friends these many years. More literally speaking, it was not the Bridge of the Rialto that Shylock refers to in Shakespeare's "Merchant of Venice," but the district nearby.

It is difficult for anyone who has visited Venice to select single points for comment or description. The city appeals to him as a whole, and each object of beauty in it is a part of the wonderful whole. The essence of Venice is a dreamy, poetic charm,—a charm of light, color, and form, not of sound. Mrs. Oliphant writes:

"Venice has long borne in the imagination of the world a distinctive position, something of the character of a great enchantress, a magician of the seas...She is all wonder, enchantment, the brightness and glory of a dream."

SUPPLEMENTARY READING

Studies in the History of Venice	<i>H. R. F. Brown</i>
Venice	<i>H. R. F. Brown</i>
Makers of Venice	<i>Mrs. Oliphant</i>
The Venetian Republic (two volumes)	<i>W. C. Hazlitt</i>
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Exquisite photogravures of Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helena Fourment, by Rubens; Saskia Van Ulenburg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Siddal, by Rossetti.

Comment by GUSTAV KOBBE, Author and Critic.

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Professor Charles E. Fay.
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Dwight L. Elmendorf.
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Lorado Taft.
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Dwight L. Elmendorf.
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Stephen Bonsal.
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Daniel C. Beard.
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- AUG. 4. AMERICAN NOVELISTS
Hamilton W. Mabie.
- AUG. 11. AMERICAN LANDSCAPE PAINTERS
Samuel Isham.

FORTHCOMING ISSUES

- AUG. 25. THE WIFE IN ART
Lucrezia Fedi, by Andrea del Sarto; Lucrezia Buti, by Fra Filippo Lippi; Helene Fourment, by Rubens; Saskia Van Ulenberg, by Rembrandt; Maria Ruthven, by Van Dyck; Elizabeth Sidall, by Rossetti.
Gustav Kobbé, Author and Critic.
- SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
H. Addington Bruce, Author.
- SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Henri Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.
- SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT. 22. HISTORIC SPOTS OF AMERICA
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Richard Barry, Author.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
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THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

The Wife In Art

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

AUGUST 25, 1913

No. 28

T H E W I F E I N A R T

LUCREZIA FEDI—
ANDREA DEL SARTO

LUCREZIA BUTI—
FRA FILIPPO LIPPI

HELENA FOURMENT—
RUBENS



SASKIA VAN ULENBURG—
REMBRANDT

MARIA RUTHVEN—
VAN DYCK

ELIZABETH SIDDAL—
ROSSETTI

By *GUSTAV KOBBE*

IT may be that he who rides alone rides fastest; and that the man encumbered with wife and family feels his pace slacken and the goal as far away as ever. Andrea (ahn'-dree-ah) del Sarto, in the closing lines of Browning's poem, utters the same thought. He is addressing his wife, Lucrezia Fedi, whose extravagant and wayward tastes, many think, ruined his career and prevented his ranking with Leonardo (lay-o-nar'-do), Raphael (rah'-fay-ell), and Angelo (ahn'-jel-o):

In heaven, perhaps, new chances, one more chance—
Four great walls in the New Jerusalem,
Meted on each side by the angel's reed,
For Leonard, Raphael, Angelo, and me
To cover—the three first without a wife,
While I have mine! So—still they overcome
Because there's still Lucrezia,—as I choose.

And so, in that supreme painting contest with his three rivals, he still is distanced, "because there's still Lucrezia" (loo-crate'-see-ah). But

note that he adds, "as I choose." He had rather fail with her than triumph without her.

Indeed, my point in mentioning Andrea and Lucrezia is to assert that he rode faster for not riding alone; that he was not the equal of the three artists he aspired to rival; and that, if it is sometimes thought he might have rivaled them, this is due to the works he painted under the inspiration of his love for Lucrezia. She kept him in a constant state of impecuniosity and jealousy; but it was "as I choose." And well it might have been! His art seems to rise to a higher plane from the moment her dark, imperious beauty—a new note in religious painting—looks out at us from works like the "Madonna of the Harpies" and the youthful Saint John. For from her face he painted the faces not only of women, but also of boys and youths, and always it is her beauty that dominates the picture.



LUCREZIA FEDI, BY DEL SARTO
In the Royal Gallery, Berlin.



ANDREA DEL SARTO, BY HIMSELF
In the Pitti Gallery, Florence.

INFLUENCE OF THE WIFE

If she, in character the worst kind of wife a man can have, so inspired her husband, how rare and exquisite must have been the influence of Lucrezia Buti (boo'-tee) over Fra Filippo Lippi (lip'pee), of Helena Fourment (hel-en-ah fur'-ment) over Rubens (roo-benz), of Maria Ruthven over Van Dyck, of Saskia over Rembrandt, of Elizabeth Siddal over Rossetti! For these women were devoted to their artist-husbands, and were in turn adored by them. Doubtful, indeed, if any of these men would have subscribed to the doctrine that he rides fastest who rides alone.

Lucrezia Buti, who was the wife of Fra Filippo Lippi, must not be confused with the Lucrezia Fedi (fay'-dee) whom Andrea married. Moreover, the circumstances



DETAIL OF THE VIRGIN AND CHILD
BY FRA FILIPPO LIPPI

Lucrezia Buti was the model for the Virgin.

be locked up in a room of the Medici Palace. Fra Filippo stood this for a few days. Then one night, wearying of his confinement, he escaped. The friar's own pleading in Browning's poem tells the story:

I could not paint all night—
Ouf! I leaned out of window for fresh air.
There came a hurry of feet and little feet,
A sweep of lute-strings, laughs, and whiffs of song—
 . . . Round they went.
Scarce had they turned the corner with a titter,
Like the skipping of rabbits by moonlight,—three
 slim shapes,
And a face that look'd up . . . Zooks, Sir, flesh and
 blood,
That's all I'm made of! Into shreds it went,
Curtain and counterpane and coverlet,
All the bed furniture—a dozen knots,
There was a ladder! Down I let myself
Hands and feet, scrambling somehow, and so dropped,
And after them.

Notwithstanding his conduct, so out of keeping with his cloth, he was appointed

under which Fra Filippo wooed and won his Lucrezia were far more romantic. He was a man whose great talent manifested itself early in life, and, although he had been put in a monastery because his relatives were too poor to educate him, his evident genius for art earned him many liberties. In fact, he was decidedly gay, and the hero of numerous escapades, the most famous of which has been immortalized by Browning, who found in the two Italian artists, Andrea and Lippo, subjects for two of his finest poems.

The adventure of which Browning writes occurred upon the triumphant return to Florence of Cosimo de' Medici (med'-e-chee) and his patronage of Fra Filippo. Cosimo, frequently annoyed by the friar's loose habits, and despairing of his ever finishing an important picture that he had commissioned him to paint, caused him to



FRA FILIPPO LIPPI



PETER PAUL RUBENS, BY HIMSELF
In Windsor Castle, England.

chaplain to the nuns of the convent of Santa Margherita (mahr'-gare-ee-tah) in Prato (prah'-to) and commissioned by the abbess to paint a picture of the Madonna for the altar of the convent church. It chanced that there was in the nunnery a novice to whom convent life was just as ill suited as monastic life would have been to Fra Filippo had he been obliged to abide by its tenets.

FILIPPO AND LUCREZIA BUTI

The name of the novice was Lucrezia Buti, and, struck by the grace and beauty of this young woman, the artist begged that she might be allowed to pose for him for the picture, and the request was granted. It may indeed have been diplomacy on the part of the abbess; for it is not unlikely that Lucrezia, who had no vocation what-

soever for conventual life, had proved herself refractory, and that the convent authorities saw a chance of getting rid of her, which they could not do by returning her to her family, because she had been consigned to them against her will by a stepbrother, anxious to get rid of her care and expense. In any event, the friar Lippi fell in love with her and she with him. Profiting by the crowd and confusion attendant on the festival of the Madonna of the Girdle, which is celebrated in Prato on the first of May, Fra Filippo carried off Lucrezia, appealed to his patron, Cosimo de' Medici, and through the latter's intercession received from the Pope, Pius II., a special brief, absolving both himself and the novice from their ecclesiastical vows and granting them dispensation to marry. He



HELENA FOURMENT, BY RUBENS

and Lucrezia had two children; their son, Filippino Lippi, more than rivaling his father's fame as a painter. The Madonna that Fra Filippo painted for the convent may still be seen in Prato, and there are other pictures in which Lucrezia's lovely face is discernible.

**THE TWO WIVES
OF RUBENS**

Rubens was so happy with his first wife, Isabella Brandt, who died after eighteen years of blissful married life with him, that he could not endure the loneliness of being a widower, but four years after Isabella's death took as his second wife Helena Fourment. This marriage proved to be as happy as the first; although he was already fifty-three and she barely sixteen. Their union was blessed with five



HELENA FOURMENT, BY RUBENS

A portrait of the artist's second wife and two of their children, hanging in the Louvre, Paris.

handsome children; so that his declining years found him surrounded by youth and beauty, and with a splendid young wife as comrade.

During the eighteen years of his first marriage Isabella appeared in nearly all his large pictures. She was of a more refined type than Helena; so that, with his second marriage, when he began to introduce his second wife into his pictures, his style becomes broader and more vigorous. For Helena had a strong, fully developed figure of pronounced contour, rosy flesh tints, golden hair, and lips that seemed always partly open to show the flash of pure white teeth. These were her attractions. She was obviously more beautiful, more brilliant, than Isabella, although in her youth her development was somewhat too luxuriant,—a picture

of healthy, bursting, buoyant young womanhood. Indeed, so proud does Rubens seem of having, at his age, won a woman of her pronounced and youthful charms, that in some of his pictures he expresses them too freely, as, for example, in the Helena in a fur pelisse in the Imperial Gallery, Vienna. That Rubens drew a vast amount of inspiration from his two wives, Isabella and Helena, is obvious to anyone familiar with his work; for they appear in picture after picture from his brush. His married life, first with Isabella and then with Helena, was a constant stimulus to his best work.

REMBRANDT AND SASKIA

Rembrandt, too, was married twice, and although his first wife was refined and aristocratic and his second far from it, having been a servant in his household, he was intensely happy with both and painted them many times.



SASKIA, BY REMBRANDT



REMBRANDT, BY HIMSELF
In the Royal Gallery, Berlin.

Saskia van Ulenburg, although not strictly speaking a beauty from the casual point of view, lent herself admirably, nevertheless, to pictorial treatment, especially that pictorial treatment of lights and deep shadows of which her husband was the greatest master that ever lived. Indeed, the pictures in which she appears are almost too numerous to mention. There is the delightful portrait of her in the gallery at Cassel, said to have been painted in her own home in 1633, the year before she and Rembrandt were married. Her face in profile, the features delicately delineated, is shown against a background of deep, rich colors. With the lightest touch her wavy chestnut hair lies upon her cheek and forehead. A spray of rosemary in her hand rests across her heart. This, the emblem of a Dutch maiden's betrothal, tells its own story.

T H E W I F E I N A R T

Probably, however, the most famous portrait ever painted of an artist and his wife is that by Rembrandt in the Dresden Gallery, of Saskia seated on his knees while he clasps her waist with his left hand and raises in his right a half-filled glass. The joy on their faces gives witness to the pride and pleasure they found in each other. Saskia was a wealthy woman, and while she lived want never entered Rembrandt's house. But, alas! she was delicate, and died in 1642, less than a year after giving birth to the son who was christened Titus. Rembrandt had spent much money in filling his house with objects of art,—prints, rich stuffs for costumes, and other things—and not long after Saskia's death he found himself impoverished. Some idea of the richness of his collections is obtained from the adornments with which Saskia appears in the picture known as the "Jewish Bride," and in the genre portrait, "Minerve," in which she is shown as a learned lady in the richest of costumes, seated at a beautiful table and reading from an ancient tome.

Rembrandt ranks with the greatest masters in art. "He rides fastest who rides alone." Is it possible that Rembrandt could have rid-



REMBRANDT AND SASKIA, BY REMBRANDT

In the Royal Gallery, Dresden.

den faster or reached a farther goal without Saskia and Hendrikje?

VAN DYCK'S PORTRAIT OF MARIA RUTHVEN

Van Dyck, the favorite pupil of Rubens,—so much so that when some romping pupils in Rubens' absence brushed against a partly finished picture and marred it he was asked to retouch it in order that the master might not notice the defect,—also was a favorite in the world of women, and

much influenced by them. Even in youth a love adventure is said to have sent him from Rubens' atelier to Italy. In England, where no one is more closely identified than he with the period of Charles I., "*die schönen ladies*," as a German writer on Van Dyck expresses it, fairly fought for the honor of being painted by him.



VAN DYCK, BY HIMSELF

This portrait, which hangs in the Hermitage, St. Petersburg, shows the artist as a young man.

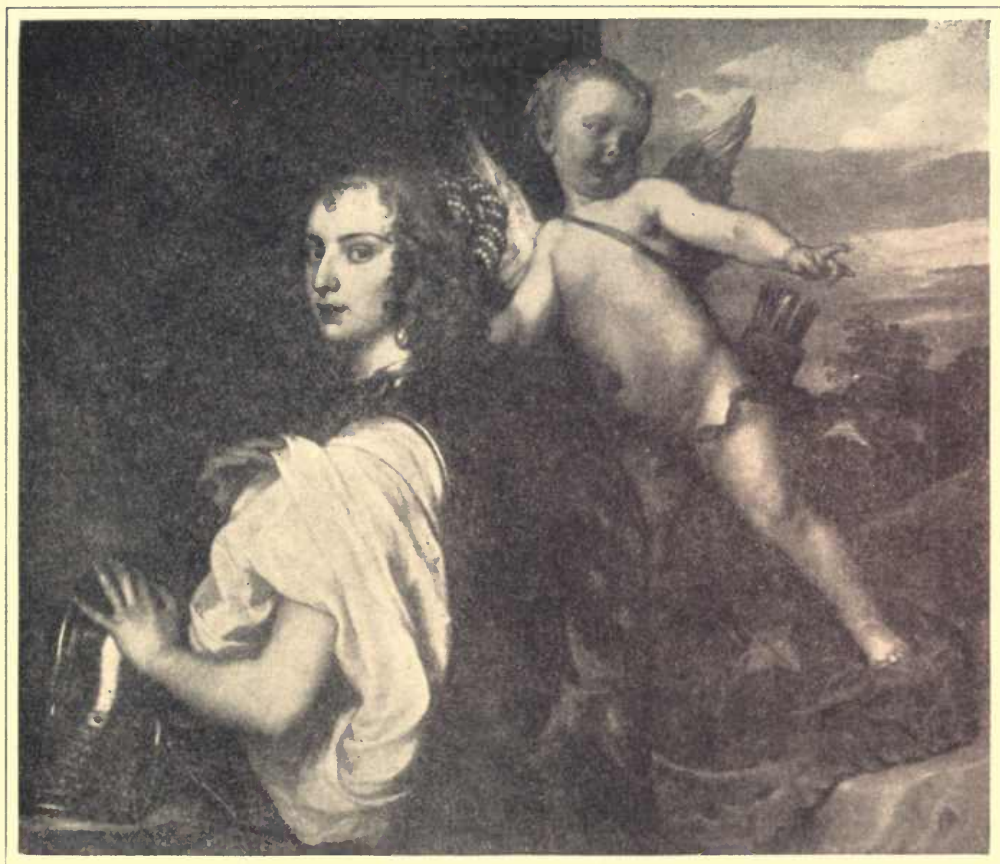
If his works lack the vital vigor and joyous abandon of the typical Flemish masters, it must be remembered that his Italian sojourn, passed largely in court circles, greatly refined his style, and that he, the painter of aristocrats, is also an aristocrat among painters. His output for his short life (1599-1641) was great, and of the 1,500 works catalogued as his 300 are portraits of women. Walpole speaks of their beautiful hands. But Van Dyck had special models for the hands, for those of both the men and the women. The elegance and refinement of his work is, however, undoubted, and, though he lacks the power of a Rembrandt and the tremendous verve of a Rubens, much of his work (within the limitations

imposed by elegance) is executed in the "large" manner.

It is said that his ability to accomplish so much was due to the fact that he never allowed a sitter to weary him, obviating this by dismissing them at the end of an hour. At the time appointed for the sitting the artist appeared in his studio. At the end of the hour he rose, made his obeisance, and appointed the hour for the next sitting. A servant cleaned the brushes and reloaded the palette, while the artist received and entertained the next sitter. He had many love affairs in England, and especially one with Margaret Lemon, who threatened, when his love began to cool, to cut off his hand. The world is the richer by a beautiful portrait for this love affair, and fortunately, instead of cutting off his hand or even attempting to, Margaret went to Holland with friends. Van Dyck's gay life, however, seriously alarmed



VAN DYCK, BY HIMSELF



MARIA RUTHVEN, BY VAN DYCK

the king, who, being genuinely attached to him and also admiring his art, feared for his health. Accordingly, his Majesty chose for him a wife, a beautiful young woman, Maria Ruthven, daughter of Lord Ruthven. Van Dyck painted her several times, and one of his best known portraits is that of her with her violoncello, which is in the old Pinakothek (pin'-a-ko-thek), Munich. His married life seems to have been happy, though brief. He died within two years of his nuptials, leaving us the portraits of Maria as souvenirs of his happiness.

ROSSETTI'S "BLESSED DAMOZEL"

Dante Gabriel Rossetti, who was poet as well as painter, buried the manuscript of his poems, although they had been announced for publica-



ROSSETTI, BY HIMSELF
Painted in 1855.

brother artist, who had discovered her in a milliner's shop in London. She consented to pose for Rossetti. His brother, in some charming reminiscences of her, writes that to fall in love with Elizabeth Siddal was a very easy performance, and that Dante Gabriel did it at

an early date. The name Elizabeth, however, was never on Dante's lips; but rather Lizzie or Liz, and fully as often Guggums, Guggum, or Gug. Mrs. Hueffer, the younger daughter of Ford Madox-Brown, says that when she was a small child she saw Rossetti at his easel in her father's house uttering momentarily, in the absence of the beloved one, "Guggum, Guggum!" After awhile "Guggum" became a settled institution in Rossetti's studio, and other people, his brother included, understood they were not wanted there. Dante was constantly drawing from Guggum, and she designing under his tuition. He was unconventional, and she, if

tion, in the coffin of his wife, who died in February, 1862. Not until October, 1869, was the manuscript resurrected and the publication of his poems made possible. It is doubtful if poet or painter has ever paid a greater tribute than Rossetti thus paid to Elizabeth Siddal.

Rossetti was introduced to Elizabeth by a



ROSA TRIPLEX, BY ROSSETTI



ELIZABETH SIDDAL
BY ROSSETTI

not so originally, became so in the course of her companionship with him. In her appearance, as in her character, she was a remarkable young woman.

THE BEAUTY OF ELIZABETH SIDDAL

The artist's brother writes of her that she was truly a beautiful girl,—tall, with a stately throat and fine carriage, pink and white complexion, and massive, straight, coppery golden hair. Her heavy-lidded eyes, were large and greenish blue. But, as this narrator says, it is not necessary to speak much about her appearance, "as the designs of Dante Rossetti speak for it better than I could do." Her whole manner, in spite of her great beauty, was reserved, self-controlling, and "alien from approach." Rossetti's brother says that her talk was, in his experience, scanty; slight and scattered, with some amusing turns, and little to seize hold upon; little clue to her real self, or anything determinate.

But, alas! the beautiful Elizabeth was a sufferer from consumption, accompanied by neuralgia. For the neuralgia frequent doses of laudanum had been prescribed. Her condition was such toward the end that sometimes she was obliged to take one hundred drops at a time. On February 10, 1866, she dined at a hotel in London with her husband and Swinburne. She and Rossetti returned to their home about eight o'clock. She was about to go to bed at nine, when Dante Gabriel went out again. When he came back at half-past eleven the room was in darkness. He called to his wife; but received no reply. He found her in bed, unconscious. On the table was a vial. It had contained laudanum—it was empty.

He paid her the tribute of burying his poems with her. He had already paid her the great tribute of painting her, and that often. Those large, greenish blue eyes of hers were his guiding stars. Let him who will say that he rides fastest who rides alone. There are six great artists—and many more—to say him nay.



BEATA BEATRIX, BY ROSSETTI
A portrait of Elizabeth Siddal.

SUPPLEMENTARY READING

Fra Filippo Lippi	<i>Edward C. Strutt</i>
Rembrandt and His Work (8 vols.)	<i>Wilhelm Bode</i>
Rembrandt	<i>R. Muther</i>
The Rossettis	<i>Elisabeth Luther Cary</i>
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NEXT WEEK'S "MENTOR"

GREAT AMERICAN INVENTORS

Beautiful intaglio-gravure pictures of S. F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, and Elias Howe.

Comment by H. ADDINGTON BRUCE, Author

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- FEB. 17. BEAUTIFUL CHILDREN IN ART
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Dwight L. Elmendorf.
- MAR. 10. BEAUTIFUL WOMEN IN ART
J. T. Willing.
- MAR. 17. ROMANTIC IRELAND
Dwight L. Elmendorf.
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W. J. Henderson.
- MAR. 31. NATURAL WONDERS OF AMERICA
Dwight L. Elmendorf.
- APR. 7. PICTURES WE LOVE TO LIVE WITH
James Huneker.
- APR. 14. THE CONQUEST OF THE PEAKS
Professor Charles E. Fay.
- APR. 21. SCOTLAND, THE LAND OF SONG AND SCENERY
Dwight L. Elmendorf.
- APR. 28. CHERUBS IN ART
Gustav Kobbé.
- MAY 5. STATUES WITH A STORY
Lorado Taft.
- MAY 12. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
Professor Albert Bushnell Hart.
- MAY 19. LONDON
Dwight L. Elmendorf.
- MAY 26. THE STORY OF PANAMA
Stephen Bonsal.
- JUNE 2. AMERICAN BIRDS OF BEAUTY
Edward H. Forbush.
- JUNE 9. DUTCH MASTERPIECES
Professor J. C. Van Dyke.
- JUNE 16. PARIS, THE INCOMPARABLE
Dwight L. Elmendorf.
- JUNE 23. FLOWERS OF DECORATION
H. S. Adams.
- JUNE 30. MAKERS OF AMERICAN HUMOR
Burges Johnson.
- JULY 7. AMERICAN SEA PAINTERS
Arthur Hoeber.
- JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
Professor Albert Bushnell Hart.
- JULY 21. SPORTING VACATIONS
Daniel C. Beard.
- JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
Dwight L. Elmendorf.
- AUG. 4. AMERICAN NOVELISTS
Hamilton W. Mabie.
- AUG. 11. AMERICAN LANDSCAPE PAINTERS
Samuel Isham.
- AUG. 18. VENICE, THE ISLAND CITY
Dwight L. Elmendorf.

FORTHCOMING ISSUES

- SEPT. 1. GREAT AMERICAN INVENTORS
Samuel F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, Elias Howe.
H. Addington Bruce, Author.
- SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Andre Charles Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.
- SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mehal, The Alhambra, Château de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.

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VOL.1 SEPTEMBER 1, 1913 No. 29

THE MENTOR

A Wise and Faithful
Guide and Friend



Great American
Inventors
DEPARTMENT OF SCIENCE

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

SEPTEMBER 1, 1913

No. 29

GREAT AMERICAN INVENTORS

ELI WHITNEY

1765-1825

ROBERT FULTON

1765-1815

ELIAS HOWE

1819-1867



S. F. B. MORSE

1791-1872

ALEX. GRAHAM BELL

1847-

THOMAS ALVA EDISON

1847-

By H. ADDINGTON BRUCE

ANYONE who reads the history of the United States must be impressed with the supremely important part played by the inventor in the evolution of the nation. The explorer and pioneer, the statesman, diplomat, and soldier,—all these have contributed, and contributed notably, to the upbuilding of the mighty republic of today. But it is beyond dispute that in the long run their efforts would have counted for comparatively little had it not been for the genius of those who have bent their energies to the devising of means for the development of the country's marvelously rich resources, and have still further added to the national wealth by the creation of unsuspected channels for the profitable employment of human enterprise and labor.

It was in the humble workshops of men like Whitney, Fitch, and Fulton that, almost as soon as the independence of the United States had been won by the sword, the foundations were laid for its rise to the standing of a world power. Every invention these men made meant

G R E A T A M E R I C A N I N V E N T O R S

a gain in the nation's strength, and a wider opening of the door of opportunity to all native-born Americans, and to the constantly increasing host of newcomers from abroad. The American inventors have not simply astonished mankind; they have enhanced the prestige, power, and prosperity of their country.



WHITNEY'S ARMORY

In 1798 the inventor of the cotton gin began the manufacture of firearms near New Haven, Connecticut.

THE COTTON GIN

Take, for example, the results that have flowed from a single invention, that of the Whitney cotton gin. When the young Yankee schoolmaster and law student, Eli Whitney, was graduated from Yale and settled in Georgia in 1792, the production of cotton in the Southern States was insignificant. At that time, indeed, cotton was grown by the Southerners chiefly for decorative effect in gardens, because of its handsome flowers. Its cultivation for commercial purposes was virtually out of the question, owing to the fact that no means were available for economically separating the lint from the seed. This had to be done by hand, and since it took ten hours for a quick worker to separate one pound of lint from its three pounds of seed no adequate returns could be had.

What was needed, as his southern friends pointed out to Whitney, was the invention of some apparatus for performing the work of separation cleanly and quickly. The problem was one that appealed to him with peculiar force. Even as a boy in Massachusetts he had been fond of tinkering with mechanical appliances. At the early age of twelve he had made a violin of fairly good tone; a year later he was making excellent knives; and before he was fifteen he was recognized as the best mechanic in his native town of Westborough. It was therefore with real enthusiasm that he set up a workshop in the basement of his Georgia home, and varied his law studies by experimenting in the manufacture of a cotton gin. Within a few months he



BIRTHPLACE OF WHITNEY

In this house in Westborough, Massachusetts, Eli Whitney was born on December 8, 1765.

G R E A T A M E R I C A N I N V E N T O R S

had successfully completed his self-imposed task by the creation of a machine equipped with hundreds of tiny metal fingers, each of which did more work in quicker time than the human hand could possibly do.

That same year (1793) fully five million pounds of cotton were harvested in the United States, the product of a planting stimulated solely by faith in the Whitney gin. By the year of Whitney's death (1825) cotton was indisputably king in the commercial life of the nation, the value of the cotton exports for that year being more than \$36,000,000, as against a valuation of barely



THE FULTON HOMESTEAD

The inventor purchased this farm in Washington County, Pennsylvania, when he was but twenty-one years of age. Here he left his mother when he went to England to study art.

\$30,000,000 for all other American exports. The eventual abolition of slavery served only to accentuate the stupendous importance of the cotton gin. Under free labor the production of cotton has steadily risen, until nowadays it annually runs into the billions of pounds, with a valuation of many hundreds of millions of dollars, and affords employment not only to an enormous army of cultivators, but to a still greater army of workers in factory, office, and store.

Even of much greater importance have been the results of the labors of another illustrious American inventor, Robert Fulton. Born in Lancaster



ROBERT FULTON

Fulton was tall, and his face showed great intelligence. He was refined, and possessed grace and elegance of manner.

G R E A T A M E R I C A N I N V E N T O R S

County, Pennsylvania, in November, 1765, Fulton, by reason of the astonishing number and variety of his inventions, may well be called the Edison of his time.

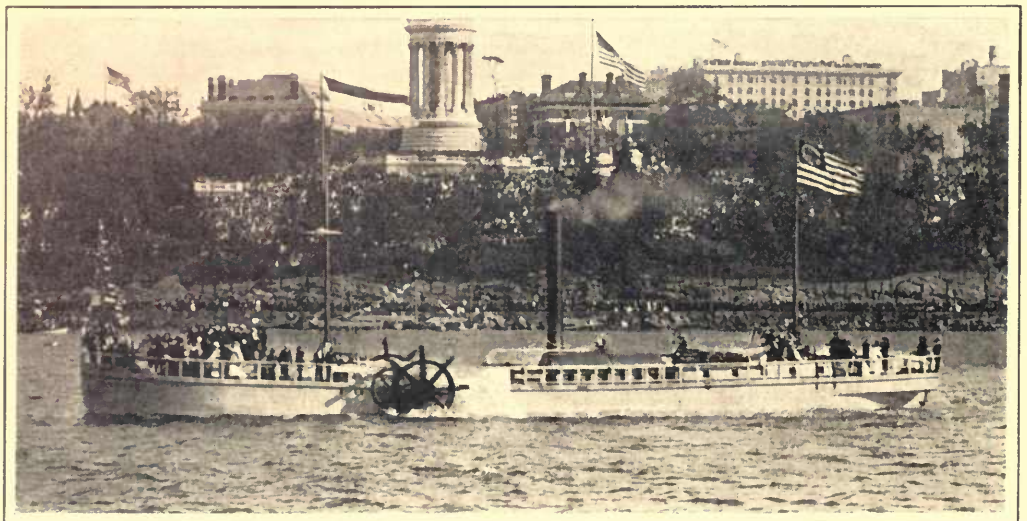
ROBERT FULTON

Similar to all truly great inventors, he was a man of broad vision and keen imagination. What he was most interested in was not immediate consequences, but ultimate effects, and in working on the complicated mechanical problems with which his mind was incessantly occupied he kept steadily in view their significance to society as a whole. Thus, one of his most ingenious creations—the famous Fulton torpedo, crude forerunner of the deadly submarine missiles of today—was inspired by an ardent desire to produce something that would make war so terrible as to impel



FULTON'S FIRST EXPERIMENT WITH PADDLE WHEELS

In the summer of 1779 Fulton first tried the method of propelling a boat by means of paddle wheels on Conestoga Creek in eastern Pennsylvania.



MODEL OF ROBERT FULTON'S FIRST STEAMBOAT, THE CLERMONT

Constructed for the Hudson-Fulton celebration at New York in the fall of 1909.

mankind to universal peace. And similarly it was with an eye to increasing the welfare and happiness of society that he went to work on the invention with which his name will always be linked,—the steamboat.

He was not the first to whom the idea had occurred of applying the steam engine to purposes of water transportation. Already the Pennsylvanian, William Henry, the Connecticut mechanic, John Fitch, the New Jersey inventor, John Stevens, and the Scotsman, William Symington, had

demonstrated more or less successfully the possibility of using steam as a motive power on the water; but it was left to Fulton to establish definitely the value of the steamboat as



BIRTHPLACE OF ELIAS HOWE

Amid these humble surroundings the inventor of the sewing machine was born at Spencer, Massachusetts, in 1819.

a medium for passenger and freight traffic. This he did with his historic Clermont, built at New York in 1807, partly with funds provided by Chancellor Livingston and partly by loans from reluctant and skeptical friends.

The general impression was that Fulton had undertaken a hopeless and visionary task. "As I had occasion," he himself has related, "daily to pass to and from the shipyard while my boat was in progress, I often loitered unknown near idle groups of strangers, gathering in little circles, and heard various inquiries as to the object of this new vehicle. The language was uniformly that of scorn, sneer, or ridicule. The loud laugh often rose at my expense; the dry jest; the wise calculation of losses and expenditures; the dull but endless repetition of 'Fulton's Folly.'"



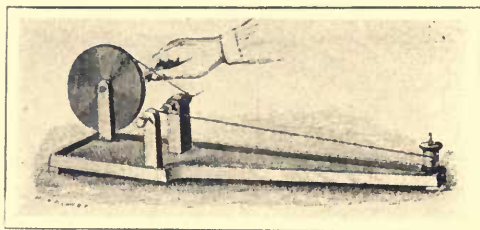
BEFORE THE WAR

A sewing machine of 1851.



A SEWING MACHINE OF 1860

"It has stitched many hundred miles of seam, and is still in good working order."



THE FIRST BOBBIN WINDER

with the wind again ahead, returned to New York at about the same speed. Compared with the steaming powers of the modern ocean leviathan, this was a sorry enough showing; but, with the continued success of the *Clermont* and her sister boats, the *Raritan* and the *Car of Neptune*,—which together constituted the world's first regular line of steamboats,—it was sufficient to prove for all time that man had made another superb advance in the mastery of the forces of Nature.

INVENTOR OF THE SEWING MACHINE

Very different, but also of great value, was the service rendered by Elias Howe of sewing machine fame. There are two stories as to the genesis of this wonderful labor-saving device. One is that it was suggested to Howe by the chance remark of a visitor to the Boston machine shop in which he was employed. The other and more romantic story



BIRTHPLACE OF S. F. B. MORSE

The inventor of the telegraph was born at the foot of Breed's Hill, Charlestown, Massachusetts.

is that the idea of a machine for sewing garments originated from a desire on Howe's part to lighten the labor of his wife, who, when he was ill and out of work, was obliged to take in sewing and toil far into the night.

Whichever version is correct, it is certain that in 1843 (Howe was then only twenty-four years old) he set to work in the garret of his father's home in Cambridge, and about a year later gave to the world a sewing machine that embodied the principal features of the most up-to-date models of

the present day. For long, however, the world was reluctant to accept this splendid invention.

The tailors of Boston, to whom he first offered it, refused to adopt

it, on the ground that it would ruin their business; and later, in New York, there were anti-sewing machine demonstrations, fomented by labor leaders, who failed to realize that in the end labor-saving devices of any real merit were always certain to increase, not decrease, the demand and opportunities for the workingman and workingwoman.



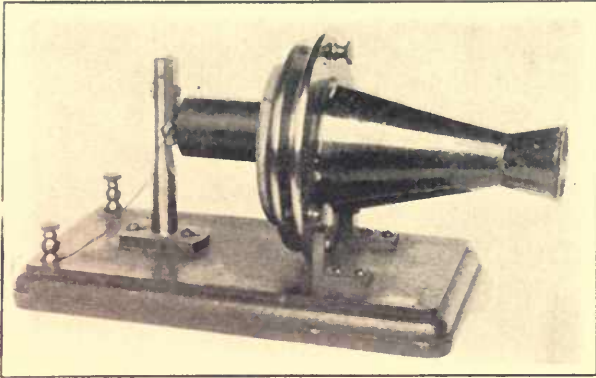
SAMUEL F. B. MORSE



THE NEW YORK HOME OF
S. F. B. MORSE

This house was located on West Twenty-second Street near Fifth Avenue.

In the case of the sewing machine the truth of this has long since been demonstrated. Not only has it become a familiar household adjunct, freeing millions of women from the slavery of the needle, and thus most effectively answering the piteous plea of Hood's "Song of the Shirt," but it has also brought about a marvelous expansion of the clothing industry. It has in fact created an entirely new and most important branch of that industry,—the ready-made clothing business,—giving employment to hundreds of thousands of people, and providing well patterned and well finished garments at prices undreamed of in other days. Surely Howe, no less than Fulton and Whitney, deserves to be regarded

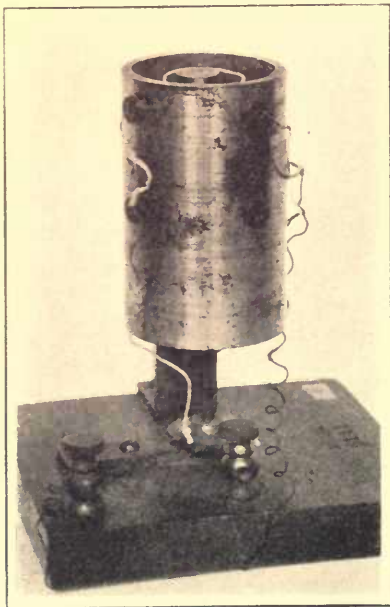
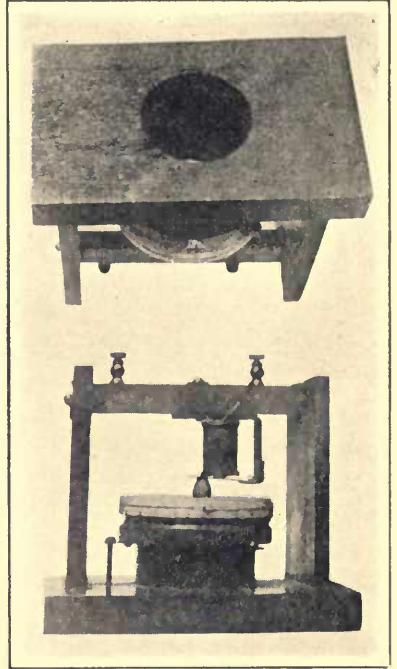


THE FIRST TELEPHONE

as a benefactor of humanity.

So, too, with Samuel F. B.

Morse, and Alexander Graham Bell, the one the father of the electric telegraph, the other the inventor of the telephone. If anybody had told Samuel Morse in 1811, when as a youth of twenty he sailed from New York to



THE FIRST TELEGRAPH INSTRUMENT

Liverpool to

study painting under Benjamin West, that he would be known to posterity as an inventor rather than as an artist, he would have laughed the prophecy to scorn. But, as has happened to other gifted men, circumstances conspired to turn and fix the thoughts of this brilliant son of New England on problems unconnected with the routine of his daily life, yet appealing to him with such force as to change the whole course of his career.

TELEGRAPH AND TELEPHONE

With Morse the turning point was reached in 1827 when, some years after his return from England, he attended a course of lectures in New York on the subject of electromagnetism. What he then heard fired his imagination, and led him, during a second visit abroad, to study more closely

the nature of electricity. He specially became interested in the possibility of utilizing this great natural force as a medium for long-distance communication, and when homeward bound, in the autumn of 1832, applied himself to this one problem to such good purpose that before landing in New York he was able to show to his fellow passengers plans of the instrument that was to immortalize his name.

It was not until five years afterward, however, that Morse made the first working demonstration of his invention, which by most people was regarded as a scientific toy rather than a creation of the highest practical utility. And a scientific toy it remained until, after a heartbreaking struggle to secure the necessary financial aid, Morse persuaded Congress in 1843 to appropriate \$30,000 for the construction of a telegraph line between Washington and Baltimore. The first message to be flashed over this line, May 1, 1844, was the news



"LONG DISTANCE"

Alexander Graham Bell opening the New York-Chicago long distance telephone line, October 18, 1892.



ALEXANDER GRAHAM BELL'S SUBURBAN RESIDENCE AT WASHINGTON, D. C.



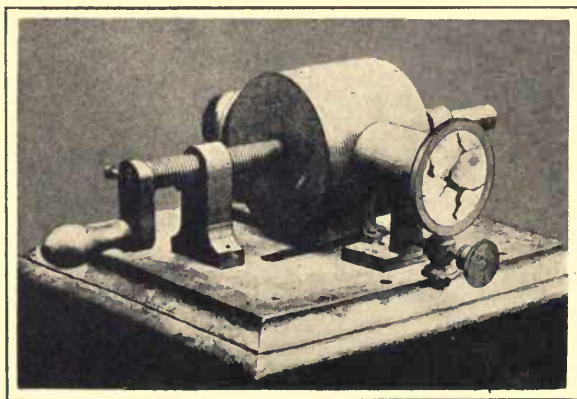
THE EDISON HOUSE AT MILAN, OHIO
Here Thomas A. Edison was born on February 11, 1847.

which was given at the Centennial Exhibition in 1876. Connected with this invention a most interesting story is told. Bell, it is said, was experimenting with a device for multiplex telegraphy, when the accidental snapping of a wire sent a sound vibrating through another wire which had attached to it at each end a thin sheet-iron disk a few inches in circumference. At once Bell asked himself if the sound could be repeated. Experiment showed that it could, and the query then suggested itself to him, Could vocal sounds be thus transmitted? Forthwith he set himself to the task that resulted, after many failures, in the creation of the telephone.

But even in the case of this marvelous instrument it was for a long time impossible to obtain the necessary financial support. When, in 1877, Bell took the telephone to England, he could find no purchaser for half the European rights at \$10,000, and in this country a personal friend declined to advance \$2,500 for a half interest. Today, so it is stated,

of the nomination of Henry Clay for the presidency; and with the sending of that message one of the greatest inventions in the history of mankind definitely gained recognition as an accomplished fact.

Alexander Graham Bell, experimenting in the same field of long-distance communication by the aid of electricity, was more fortunate in securing early acknowledgment of the merits of his telephone, a public demonstration of



THE FIRST PHONOGRAPH

It was with this machine that Edison in 1877 originally demonstrated the fact that sound could be recorded and reproduced.

there are in use in the United States alone approximately seven and a half million telephones.

EDISON, THE MASTER INVENTOR

Never has there been an American inventor who has contributed more abundantly than Thomas Alva Edison to the republic's industrial expansion, nor one who has achieved greatness under a heavier handicap of early disadvantages. Born (1847) of a poor family in an obscure Ohio canal village, Edison began his career at the age of twelve in the occupation of a railway newsboy.

It was as a telegrapher, which he became at eighteen, that his inventive genius first displayed itself. One after another various devices for improving telegraphic service flowed from his fertile mind, until, after his astonishing success in inventing a duplex and quadruplex telegraph, he was able to command the support of a group of New York capitalists in carrying through a long series of experiments that finally resulted in the invention of the now familiar Edison electric light.

Had it been for only this one invention Edison's name would be gratefully remembered for all time. But to strengthen his claims on the gratitude of his countrymen and of posterity there has since come from his New Jersey laboratory a succession of inventions,—to name only a few, the phonograph,



EDISON LISTENING TO THE PHONOGRAPH

the kinetoscope, the mimeograph, the storage battery, and the "talking moving pictures,"—which have meant new openings for capital, new opportunities for labor, and an incalculable enlargement of the resources of the human race. Whitney, Fulton, Howe, Morse, Bell, Edison,—clearly it is only simple historic justice to rate these great inventors with the great statesmen, warriors, and pioneers who in days gone by have won undying fame as makers of the American republic.

G R E A T A M E R I C A N I N V E N T O R S

SUPPLEMENTARY READING

Leading American Inventors	<i>George Iles</i>
Inventors	<i>P. G. Hubert, Jr.</i>
Four American Inventors	<i>F. M. Perry</i>
Edison—His Life and Inventions	<i>F. L. Dyer and T. C. Martin</i>
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Memoir of Eli Whitney	<i>D. Olmstead</i>

NEXT WEEK'S MENTOR

FURNITURE AND ITS MAKERS

Beautiful photogravures of Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Charles André Boulle, George Hepplewhite.

Comment by PROFESSOR C. R. RICHARDS, Director of Cooper Union, New York

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- JULY 21. SPORTING VACATIONS
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- JULY 28. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
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- AUG. 4. AMERICAN NOVELISTS
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Samuel Isham.
- AUG. 18. VENICE, THE ISLAND CITY
Dwight L. Elmendorf.
- AUG. 25. THE WIFE IN ART
Gustav Kobbé.

FORTHCOMING ISSUES

- SEPT. 8. FURNITURE AND ITS MAKERS
Thomas Chippendale, Daniel Marot, Thomas Sheraton, J. Henri Riesener, Charles André Boulle, George Hepplewhite.
Professor C. R. Richards, Director of Cooper Union, New York.
- SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, The Escorial, Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT. 22. HISTORIC SPOTS OF AMERICA
Tienciderosa, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
Robert M. McElroy, Professor of American History, Princeton University.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Château de Cham-
- lord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, Capture of Louisburg, Braddock's Defeat, The Pontiac War.
Albert Bushnell Hart, Professor of Government, Harvard University.

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VOL.1 SEPTEMBER 8, 1913 No. 30

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

Furniture And
Its Makers
DEPARTMENT OF FINE ARTS

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

SEPTEMBER 8, 1913

No. 30

FURNITURE AND ITS MAKERS

CHARLES ANDRÉ BOULLE

DANIEL MAROT

J. HENRI RIESENER



THOMAS CHIPPENDALE

THOMAS SHERATON

GEORGE HEPPLEWHITE

By *PROFESSOR C. R. RICHARDS*

Director of Cooper Union, New York.

IT is rather surprising to find how late a development furniture is in the modern sense. Up to the seventeenth century chairs were far from common. Outside of the large and heavy armchairs reserved for the head of the family, benches, chests, and stools were the only seats in all but the wealthiest households. Before the sixteenth century fixed tables were unusual. Dining tables were almost always composed of a set of boards placed upon trestles at mealtime. Going a little further back to the fourteenth century we find furniture, even in castles of the nobility, of the scantiest and simplest. In the sleeping rooms the pieces were limited to a bed, one or two chests, a bench before the fireplace, and seats built into the wall, commonly under the windows. In the hall where meals were served the only indispensable article besides the trestle tables and benches was a dressoir or buffet for the display of plate. All of these pieces were exceedingly heavy and massive, and often-

times built into the structure of the room. Not until the seventeenth century did furniture become lighter, more easily movable, and more comfortable. It was at this period that chairs began to be made with sloping backs and furnished with cushioned seats of leather or woven stuff.

Every age has impressed its artistic standards strongly upon the furniture of the period. Long after Gothic cathedral building had ceased, the cabinetmakers of northern Europe continued to carve their delicate window tracery upon the panels of chests and buffets and to copy the moldings of pier and mullion.

The Renaissance brought a great change in the surface appearance of furniture, and in Italy, France, Flanders, and Germany the new art spirit manifested itself in different forms, each of which reflected the peculiar genius of the people of the land.

But all the earlier developments in furniture were over-

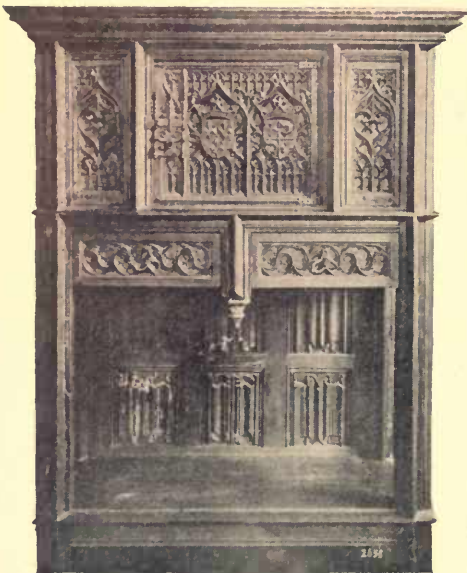
shadowed by the splendid achievements of French art in the latter part of the seventeenth century. These began under Louis XIV, and continued with undiminished productiveness and refinement of design through the reigns of Louis XV and Louis XVI, to a decline under the Empire.

LOUIS XV—FURNITURE OF THE BOUDOIR

The foundation by Colbert, minister of Louis XIV, of the Manufactures Royales des Meubles de la Couronne, commonly called the Gobelins, brought together for the production of furniture and tapestry for the royal palaces the most talented designers and expert craftsmen of the time. Of these Charles André Boule was the master cabinetmaker. His name is



LOUIS XIV CABINET
EXAMPLE OF BOULLE



FRENCH OR FLEMISH CABINET OF
THE FIFTEENTH CENTURY

FURNITURE AND ITS MAKERS

commonly identified with marquetry of tortoise shell and brass, which he carried to a high state of perfection; but he was much more than a craftsman. He developed a furniture style that harmonized perfectly in its vigor and magnificence with the splendid proportions of the great royal residences. Large in scale and massive in construction, his pieces rely for their effect upon bold and striking decoration of gilded bronze and marquetry.

Boullé's pieces accord thoroughly with the years of pomp and splendor of Le Grand Monarque; but even before the death of Louis a notable change in the appearance of furniture set in. The nobility, whose resources had been severely strained to maintain the splendor set by the king, found it necessary to substitute smaller apartments for their great rooms and galleries. Moreover, the heroic quality of the earlier Louis XIV decorations was no longer suited to the growing softness and effeminacy of the age. Smaller and more delicate furnishings were demanded. The Louis XIV chairs had borrowed the high upholstered backs, together with the S curves for arms and legs, from the Italians—later on the bold *bombe* curve appeared in the supports of the tables. By the time of the

Regency these outlines had become more slender and refined and the reign of the curved line in furniture became established,—a reign that lasted for fully half a century, during which time some of the ablest masters of design that have ever lived played and conjured with curves delicate and curves bold, now bringing forth an outline pure and exquisite in quality, and again with amazing inventiveness interlacing curve with curve in combinations of infinite variety and bewildering richness.

Most Louis XV furniture develops naturally from that of Louis XIV, and is built upon thoroughly structural lines. The reaction,



AN EXAMPLE OF RIESENER MARQUETRY
STYLE OF LOUIS XV

however, against severity and the increasing demand of a frivolous aristocracy for new and more striking effects, gradually produced a style in which decoration was often not subordinated to structure, but made an end in itself.

The rococo (from *rocaille*, rock, and *coquille*, shell) ran its extravagant course with increasing exaggeration and license during the first half of the reign of Louis XV; but it should not be thought of as affecting all the furniture even of this period, for its manifestations were mainly in the

field of the carver and bronze worker, and the outlines of furniture were very little influenced, except in the case of the smaller and lighter pieces, such as console



LOUIS XV TABLE

place marquetry of beautiful colored woods, more or less practised for over a century, was brought to a perfection never before equaled.

LOUIS XVI—THE INFLUENCE OF THE CLASSIC

The reaction against the excesses of the rococo which had set in as early as the middle of the eighteenth century continued to gain strength during the next two decades, and to carry the design of furniture farther and farther from the fashion of the early years of Louis XV.

The new impulse turned naturally to the straight contour. This meant almost inevitably the adoption of classic lines. At first the change showed itself in the straightened bodies of commodes, cabinets, and writing tables, which still retained their curved supports. Finally the legs themselves were made straight or rather tapering; until by the end of the reign of Louis XV the curved outline had quite disappeared



LOUIS XVI COMMODE

and the style called Louis XVI was fairly launched.

The ormolu takes new forms. It is limited to the edges and to frames of panels, to friezes, and to important centers, and follows the classic spirit: not an outright imitation of Roman or Greek forms, but a charming French interpretation of the

antique. The designs of the metal worker had never been more delicate, or his execution finer. Delicacy and appropriateness of ornament, fineness of proportion, and sobriety of treatment were the ideals of the new cabinetmakers. The art of marquetry was still further advanced, and reached perhaps its culminating expression in the fine examples of Riesener and Röntgen.

It was during this reign that mahogany began to be extensively and almost exclusively used as a cabinet wood, in place of the walnut previously employed. Where walnut was still used, as in the case of chairs, it was generally gilded or enameled. The chair and the canape or sofa stand out as among the most successful achievements of the Louis XVI designers. Simple as to structural lines, their details were worked out with scrupulous care and, from fluted tapering legs to the carved frames enclosing the beautiful tapestry backs, they represent extreme elegance and consistency of style.

Toward the end of the reign of Louis XVI the quality of furniture design degenerated. Instead of charming adaptations and interpretations of the classic spirit, mechanical imitations of Greek and Roman forms appear, and heavy bronze caryatids overweigh and distort the outlines of cabinets and tables. Dull heaviness takes the place of ele-



LOUIS XV COMMODE

gance and the play of fertile invention. The decline had begun.

EMPIRE—THE IMITATION OF THE CLASSIC

The new order, built on the overthrow of monarchical society and with no sympathy for delicacy and refinement, desired a setting free from the traditions of the past. The cabinetmakers, however, had only their training of the reign of Louis XVI, and this they could not transcend. For motives they had only their knowledge, or what they considered knowledge, of the antique. On this they endeavored to build a new style by direct adoption of classic forms. In chairs and couches they attempted to reproduce the actual shape used by the Greeks and Romans. Figures of caryatids and sphinxes take the place of simpler structural supports in tables and stands.

Ormolu was no longer employed in an architectural manner in which one decorative detail is set off against another in a play of rhythm and contrast; but was applied as single figures or small ornamental motives on a plain surface of mahogany. Oftentimes this ornament has so little relation to the space decorated that it could well be omitted without loss of real effectiveness. This enthusiasm for the antique passed through Egyptian, Greek, and Roman phases. Heavy and unimaginative



LOUIS XVI TABLE



LOUIS XVI TABLE

as most of the Empire pieces seem, it can at least be said that they are more consistent and satisfying than the inharmonious mixture that characterized the furniture of the last year of Louis XVI. Many of the Empire chairs indeed are of real dignity and beauty of proportion. In some of these ormolu, introduced for the first time in chairs, was used in



JEWEL CABINET OF MARIE LOUISE
LATE EMPIRE

count about 1735, and evidently rapidly built up a very flourishing establishment, inasmuch as the "Gentleman and Cabinetmaker's Director," which he published in 1754, contains a wide variety of designs suitable only for wealthy customers.

The "Director" contains many designs that are fantastic, and many that are difficult and even impossible to execute. Fortunately Chippendale's fame does not rest upon these designs, made to catch the eyes of his richer patrons, but upon the pieces actually made, and it is refreshing to see how much finer are these latter, evolved by the trained craftsman, understanding every limitation and every possibility of his material. Chippendale's chairs represent by far the best expression of his genius. Starting with the modified Dutch

combination with polished mahogany; but in most cases the woodwork was sparingly carved with rosettes and enameled in white and gold. For the coverings, silk brocade and appliqué in the prevailing colors of yellow and red took the place of tapestry.

CHIPPENDALE—THE MASTER OF LINE

The French styles were the result of many designers working upon common lines; but in England during the last half of the eighteenth century certain noted individual cabinetmakers set the fashion, and for a period of years the designs of Chippendale, Hepplewhite, and Sheraton were each in turn recognized as the established vogue.

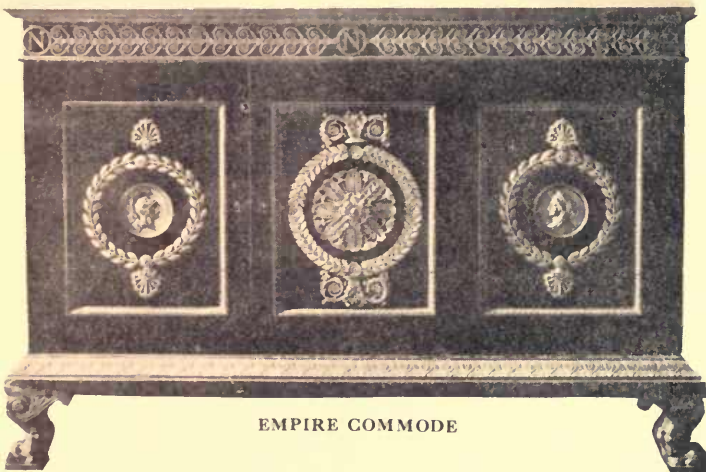
Thomas Chippendale began business in London on his own ac-



EMPIRE ARMCHAIR

FURNITURE AND ITS MAKERS

forms introduced by William and Mary and Queen Anne, in which the *cabriole* leg with ball and claw feet and the flowing curved back with solid splat are the prominent features, he soon developed an individual style marked by great dignity, strength, and originality. His earliest chairs are perhaps the finest. In these the *cabriole* leg is always employed, and the side frames of the back curve outward as they run up to more or less pronounced ears at the top. The top rail takes more or less of a cupid bow shape, and the central splat fills in the inclosed space. It is in the design of these central splats and the inclosed frame-



EMPIRE COMMODE

work that Chippendale is at his best. The almost inexhaustible variety of figure in these pierced and interlaced centers, always in the happiest relation to the framework, gives the principal interest to these chairs, and stamps Chippendale as one of the great masters of design.

Chippendale's styles represent many influences. His early work was patterned closely upon Queen Anne models; but with the "Director" appeared many examples of Gothic and fretted furniture. The Gothic, unsuitable as it was for domestic use, obtained little vogue; but the ornamentation of chairs and tables, either by open or, more commonly, applied fretwork, was popular for a dozen years or more,

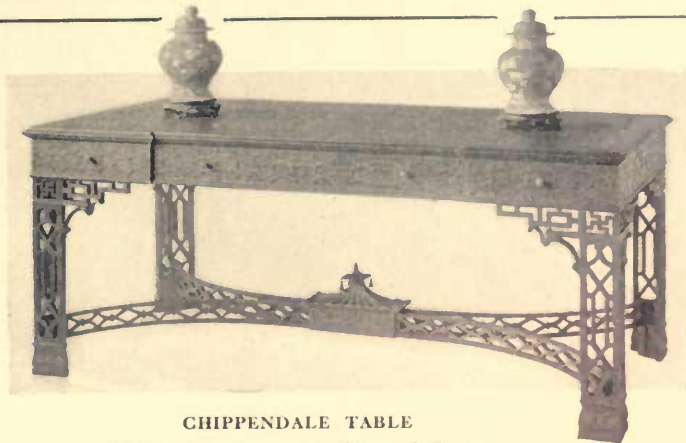


EMPIRE ARMCHAIRS

FURNITURE AND ITS MAKERS



CHIPPENDALE PIE-
CRUST TABLE



CHIPPENDALE TABLE

This table shows strong Chinese influence.

and is characteristic of some of Chippendale's most successful if not most showy productions.

During this same period a rage for things Chinese possessed the popular taste, and in many latticed chair backs and canopied tops of cabinets the versatile cabinetmaker catered to this new interest.

Besides his chairs, the name of Chippendale is closely associated with the charming tripod tables, generally made with tilted top and often with molded or "pie crust" border, with the flat card tables so much used in the gaming of the period, and with the all-china cabinets and bookcases with glass fronts, and oftentimes with a characteristic broken pediment at the top.

The two other men who identified their names with English styles worked under the influence of the classical revival brought about in

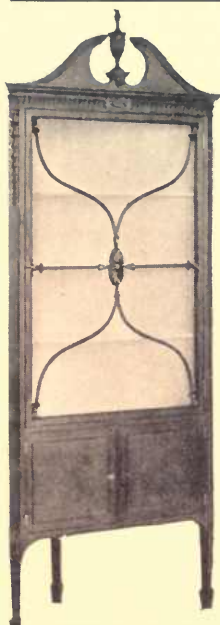
England largely by the influence of the brothers Adam. In the case of Hepplewhite this influence greatly affected but did not absolutely determine the style; for this practical cabinetmaker was a



CHIPPENDALE SETTEE—FRETWORK



CHIPPENDALE
ARMCHAIR



HEPPLEWHITE
CORNER CABINET

man of independent if not original ideas, and his work bears a strong stamp of individuality. Hepplewhite died in 1786, and the "Cabinet-maker and Upholsterer's Guide," published by his widow and partners in 1788, shows us in the form of a trade catalogue much of the spirit and quality of his work.

HEPPLEWHITE—THE EXPONENT OF ELEGANCE

The most characteristic designs of Hepplewhite are his chair backs. These are commonly shield or oval shaped, with open center splats, in the center of which were often introduced the ostrich plumes of the Prince of Wales. Another form of back frequently employed by Hepplewhite was that with slightly curved sides and strongly bowed top, known as the "camel back."

The legs of Hepplewhite's chairs are almost always tapering and square in sections and end in a spade foot. The proportions of these chairs give an effect of extreme elegance and refinement. They seem almost fragile;

but the material is disposed with such skill and the workmanship is so excellent that in reality they are far stronger than might appear.

From the time of the Middle Ages the buffet has existed as an important article of furniture; but to Hepplewhite is due the credit of perfecting the sideboard in its present English form. He combined the pedestal cellaret and side table of Robert Adam in one structure, and effected a union of utility with elegance, which he executed in many pleasing designs of bow and serpentine front.

To Hepplewhite we must also give credit for the most refined and tasteful use of inlay and of veneers to be found in English furniture. On the doors of wardrobes and on the front of drawers he employed veneers of the beautiful curl mahogany that came into favor about 1760, and on the front of his solid mahogany tables,



HEPPLEWHITE COMMODOE



EXAMPLES OF HEPPLEWHITE CHAIRS



EXAMPLES OF SHERATON CHAIRS

sideboards, and bookcases he substituted for carving the inlay of low-toned colored woods in the form of lines and narrow bands and other ornamental motives.

SHERATON—THE PURIST

The last of the three great cabinetmakers represents the culmination of the classic spirit derived both from the brothers Adam and the French Louis XVI style. Sheraton's productions, or rather his designs, depicted in the "Cabinet-maker and Upholsterer's Drawing-Book," have little of the vigor and strength of Chippendale's work; but they are always characterized by delicacy and refinement.

Sheraton designed furniture both in mahogany and in satinwood, decorated by inlay and by painting, and [it is with this last style, the introduction of which was largely due to the popularity of the gifted young artist Angélique Kauffmann, that he is particularly identified.

His work in mahogany is characterized by simplicity of form and by the tasteful use of inlay, in which respect he was perhaps the equal of Hepplewhite.

His chair backs are almost always based upon the straight line, and, although sometimes made petty by the introduction of inappropriate classic



SHERATON SIDE-BOARD

FURNITURE AND ITS MAKERS

ornament, they exhibit on the whole much skill and refinement in composition. In the legs of chairs and tables he almost invariably used turned and tapering supports, which were frequently decorated by reeding. In the sides and often the backs of his chairs he reintroduced the vogue of canework, which had not appeared in fashionable furniture since the seventeenth century.

Sheraton's satinwood furniture took the form mainly of commodes or bureaus, small writing desks, toilet tables, and other lighter articles for the boudoir. The daintiness and elegance of some of these pieces decorated by the brush of Angélique Kauffmann or Pergolesi challenge comparison with some of the exquisite furniture made during the reign of Louis XVI, and they mark the final culmination of English furniture before its degeneration into the mediocrity of later times.

SUPPLEMENTARY READING

French Furniture	<i>A. Saglio</i>
A History of English Furniture	<i>Percy Macquoid</i>
French Furniture in the Eighteenth Century	<i>Lady Dilke</i>
Colonial Furniture in America	<i>Luke Vincent Lockwood</i>
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The Furniture Designs of Thomas Chippendale	<i>J. Munro Bell</i>

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SPAIN AND GIBRALTAR

Beautiful photogravures of the Alcázar at Seville, Royal Palace at Madrid, Cathedral of Toledo, the Alhambra at Granada, Cathedral of Seville, the Rock of Gibraltar.

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- JULY 14. STORY OF AMERICA IN PICTURES: THE EXPLORERS
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Daniel C. Beard.
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- AUG. 4. AMERICAN NOVELISTS
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- AUG. 18. VENICE, THE ISLAND CITY
Dwight L. Elmendorf.
- AUG. 25. THE WIFE IN ART
Gustav Kobbe.
- SEPT. 1. GREAT AMERICAN INVENTORS
H. Addington Bruce.

FORTHCOMING ISSUES

- SEPT. 15. SPAIN AND GIBRALTAR
Toledo, Madrid, Alcázar at Seville, Cathedral of Seville, Granada, Gibraltar.
Dwight L. Elmendorf, Lecturer and Traveler.
- SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
Robert M. McIlroy, Professor of American History, Princeton University.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Chateau de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, Capture of Louisburg, Braddock's Defeat, The Pontiac War.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederik MacMonnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
Lorado Taft, Sculptor and Author.
- OCT. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
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Utica Herald-Dispatch

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Dayton Journal
Hamilton Republican
Marion Star
Norwalk Reflector-Herald
Sandusky Register
Toledo Times

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Coos Bay Times
Salem Oregon Statesman

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Bradford Star and Record
Carlisle Evening Herald
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Mt. Carmel Item
Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald
Sumter Item

SOUTH DAKOTA

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Lead Black Hills Call
Yankton Press and Dakotan

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Ogden Standard

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THE MENTOR

A Wise and Faithful
Guide and Friend



Spain And Gibraltar

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

SEPTEMBER 15, 1913

No. 31

SPAIN AND GIBRALTAR

TOLEDO CATHEDRAL

ROYAL PALACE, MADRID

ALCÁZAR AT SEVILLE



SEVILLE CATHEDRAL

THE ALHAMBRA,
GRANADA

GIBRALTAR

*A Trip Around the World with
DWIGHT L. ELMENDORF, Lecturer and Traveler*

GONE is the ancient glory of Spain. To the visitor it appeals chiefly as a country of a splendid past. This is not true, of course, of some of the more populous localities. Barcelona is full of life and commercially enterprising, and Madrid is full of activity and is a natural center of interest as the capital of the nation. But many of the cities and towns of Spain attract chiefly as interesting and picturesque survivals. They breathe the atmosphere of a former age. We feel the influence of it wherever we turn. Spain is not much traveled by tourists. More would go perhaps if they realized what splendid scenery was there, and how rich in historic and romantic associations the country was.

Since the days of the first inhabitants, the Iberians, and beginning with the Celts who crossed the Pyrenees some five hundred years B. C., Spain has been invaded by Phenicians, Carthaginians, Romans, Vandals

S P A I N A N D G I B R A L T A R



GENERAL VIEW OF TOLEDO

Toledo is one of the most ancient cities in Spain. It was at its zenith under the Moors. Later it became the residence of the kings of Castile.

and Visigoths, Arabs and Moors, and each of these races has left evidences of its dominion, in monuments of one kind or another, in architectural forms, in roads and buildings, and in the language and customs of communities. The interesting Basque people of the northern provinces of Spain are declared by students of history to be almost unmixed descendants of the original Iberians.

THE GLORY THAT WAS SPAIN'S

And in these many years what glory has been Spain's! She has been aptly called an "eddy of tribes and races." Under Moorish rule she commanded the Mediterranean. Then as a Christian kingdom, beginning with Rodrigo the Cid and Alfonso VI in the eleventh century, and extending through several hundred years under such famous rulers as Ferdinand and Isabella and later Charles V and Philip II, Spain acquired the whole peninsula and rose to be a great world power. In war she was a dreaded foe of France, England, and the Netherlands. Her armada for years swept the seas. In search of treasure and to extend Spain's power and possessions, Vasco da Gama discovered India and Columbus opened up the new continents of the western world.

All the achievements of Spain in the brilliant past are brought home to the visitor who spends even a few weeks in that country. So many

things in Spain are interesting for what they *were!* The visitor soon comes to know the mood of Washington Irving, who dwelt for a time in the Alhambra. His impressions are like those of a beautiful dream. Irving withdrew from the world of his day and immersed himself in the romance of the past. That is the mood in which the traveler will enjoy himself most when visiting many places in Spain.

THE LAND OF THE DON'S

The very entrance to Spain is a fit preparation for the strange, interesting and beautiful things to be seen there. No one can forget the day that he crosses the impressive boundary between France and Spain, winding about and tunneling through the majestic Pyrenees. Once this superb mountain range is passed, the traveler feels as if he had come upon a different world from any that he has seen before. His attention turns first, most naturally, to the great cities, which differ essentially from one another. Perhaps no two more contrasting cities could be selected than Toledo and Madrid. Toledo was from the earliest times a capital city. The Romans, Goths, Moors, and finally the Christians, made it the headquarters of authority.

It was the scene of the triumph of that world-admired hero of the eleventh century, Rodrigo the Cid. Toledo is in all respects an impressive relic of bygone splendor. Madrid, on the other hand, is a modern city. In the days when Toledo was most magnificent and had a population of over 200,000, Madrid was a little town. Today Madrid numbers over 500,000 inhabitants, while Toledo's population



PUENTE DE TOLEDO, MADRID

The bridge of Toledo at Madrid was completed in 1872. The banks of the stream are continually rising, and the piers are therefore partly buried in the ground.

has dwindled to less than 30,000. In Toledo we find many things as they have been for hundreds of years. The city is still famous for its swords. The Toledo blade is known the world over today as it was in Roman times.

S P A I N A N D G I B R A L T A R

The traveler does well to visit Toledo first. Its very situation is extraordinary. The river Tagus flows about it and almost binds it in like a rope. The banks of the river are rocky and steep, and spanned by several interesting old stone bridges.

A CITY OF THE PAST

The effect of Toledo viewed from the south and looking across the gorge through which the river flows is remarkable. The city is inclosed within ancient Moorish and Gothic fortifications, and presents an aspect of a jumble of housetops dominated by two great structures, the cathedral and the Alcázar.

Enter Toledo, and you find novelty and picturesqueness on every side. The streets are narrow and crooked. The houses are blind and forbidding on the outside, reserving their attractions for their inner courts. Everything about you is strange and curious, and full of historic significance. If you wish to get the history of Spain in condensed form, you will find it in Toledo.

The cathedral is the most important feature of the city, and one of the finest and most interesting in Europe. The religious life of Spain centered there for centuries. On that site a Christian temple stood in the sixth century. When the Moors came they made a mosque of it. Then Alfonso VI took possession in 1085, and the Moors were driven out. In the thirteenth century the old building was torn down and the present edifice was begun. During 265 years it was in course of construction—a lifework for many architects and artisans. And there the great archbishops of Toledo controlled the government and civilization of Spain for years. Everything of importance that made Spanish history was then in their hands. You are made to realize this when you visit the cathedral. It con-



PUERTA DEL SOL, MADRID

The "Gate of the Sun," the big square in the center of Madrid and the busiest spot in the city, has long been the real political arena of Spanish history.



THE ESCORIAL

This immense building was constructed at the great cost of over \$3,000,000, by Philip II of Spain. It was the result of a vow made by the king to build a monastery to Saint Lawrence.

tains many valuable relics of history and art treasures. When you have seen these go to the tower. The view will repay you. The most prominent object to be seen from there is the Alcázar, standing on the highest ground of the city. This building is the phoenix that has risen over conflagrations of former structures on that

site. The original building was a Roman citadel. When the Cid reigned supreme, in the eleventh century, he resided there. Afterward fires consumed the building, and it was rebuilt several times. It has been in turn a castle, a palace, a cadet academy, and now it stands there a stately and imposing monument to the past.

MADRID, THE CAPITAL OF SPAIN

Madrid was made the capital by Philip II in 1560. It was not by nature attractive. The winter winds are cruel, and the summer heat is intense. The country roundabout is bleak, and for years after it became the capital it remained a city of small buildings and unimposing appearance. But the court being there, it was the center of all political and religious activities. Arts and letters received their greatest stimulus under the patronage of church and court. Cervantes lived there, and it was in Madrid that he finished his immortal "Don Quixote." The Bourbons came into power in the eighteenth century, and then the great royal palace was built. After that Madrid increased rapidly in population and improved in appearance. Today it is a city of great activity, full of life, gaiety, and fashion; in short, the Spanish Paris.

The two things that command most interest in Madrid are the palace and the museum. The palace, which stands on high land on the site of the old Moorish Alcázar, was erected between 1738 and 1764, and is a most imposing structure, no matter from what side it is viewed. Some



THE ESCORIAL

One of the monks of the monastery on the balcony, overlooking the formal gardens.

Europe. There is a magnificent representation of the Spanish school, and especially of the great painter Velasquez. There are sixty pictures of his, including some of his most brilliant works. There are also many splendid examples of the art of Murillo, and many paintings by Rubens and Van Dyck.

THE ESCORIAL

Situated twenty-seven miles from Madrid is the village and palace of Escorial. The Escorial is a most extraordinary building. Many of the Spanish people regard it as the eighth wonder of the world. It is a fitting memorial of the cold, cruel monarch

idea of its immensity may be gathered from the statement that it covers 26,900 square yards of ground and its sides are 500 feet long. Like many great structures in Spain, it is built of native granite. It is not easy to gain access to the interior of the palace. Sometimes in the absence of the royal family permission may be obtained, and those who have the privilege of being admitted find there many relics of historic value, a priceless collection of tapestry, a number of most interesting old works of art, and a library containing many volumes of unique worth.

The collection of paintings in the art museum is one of the finest in all



LIBRARY OF THE ESCORIAL

This splendid room contains many rare and valuable works. The older books stand with their fronts toward the spectator and have their titles stamped on the gilt edges.

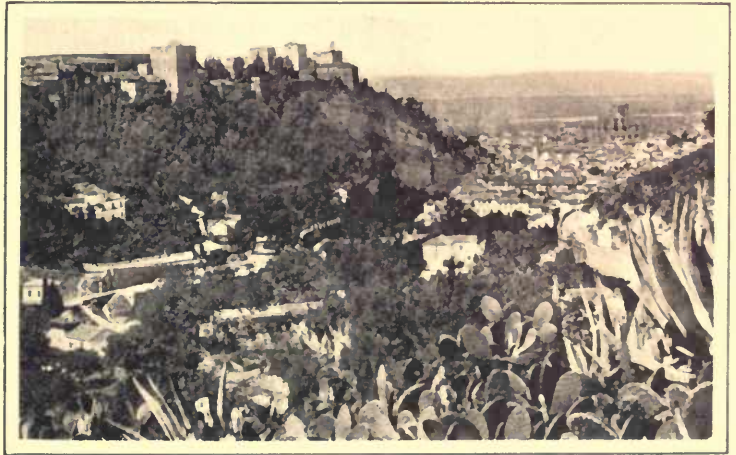
SPAIN AND GIBRALTAR

who built it. It is related that Philip II constructed the Escorial in fulfilment of a vow, made during the battle of St. Quentin, which took place on Saint Lawrence's day, August 10, 1557. King Philip declared that he would, in case of victory, erect a memorial building to Saint Lawrence that would transcend any structure of its kind that had ever been built before.

Saint Lawrence, it will be remembered, was burned to death on a gridiron, and it is said that, in memorial of this, the structure of the Escorial was planned to resemble a gridiron in form. There is nothing authoritative to substantiate this tradition, however. It is simply the story that goes with the place. This monstrous building was begun in 1563 and was completed in 1584. It is a monastery and a palace at the same time. Its vastness overwhelms the mind. At first sight you are awed by the solemn, stern, and forbidding aspect of the build-



THE LEANING TOWER OF SARAGOSSA



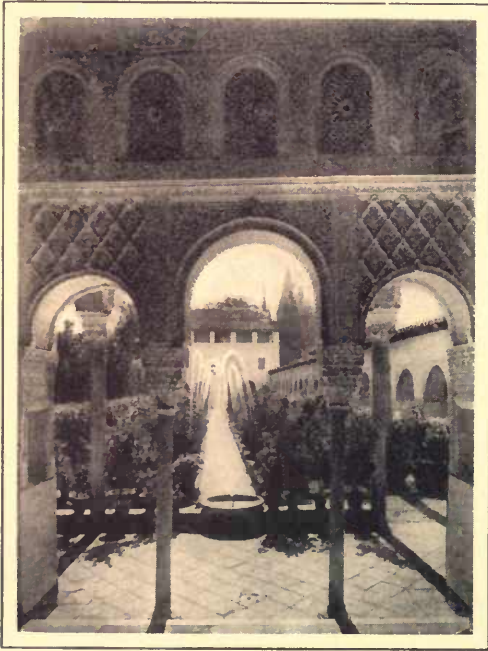
GRANADA AND THE ALHAMBRA

ing, and this first impression is deepened after going through the immense courts, corridors, and chambers. It has but little ornament to relieve its severity. It is the work of a morbid and superstitious man. As one visitor has put it, "Philip was the proudest

The Alhambra occupies the plateau of the Monte de la Assabria. This wonderful building was begun by Mohammed I, who was the originator of the motto "Walâ ghâliba ill' Allâhtâ'âlâ" (there is no conqueror but the Most High God), which is so conspicuous among the inscriptions of the Alhambra.

among kings and the most bigoted among devotees. What wonder that he should build a convent and palace and make its costliest room his sepulcher!"

The Escorial staggers description. Perhaps an adequate idea of it may be had from a brief statement of facts. It cost three and one-quarter million dollars, and covers 500,000 square feet. It is 700 feet long, 580 feet wide, and is divided into sixteen courts. The great towers at the corners rise 200 feet. The main cupola or tower above the church, in the center, is 320 feet in height. When we add that there are 86 staircases, 89 fountains, 15 cloisters, 1,200 doors, 2,600 windows, and miles of corridors, we sum up



PALACIO DE GENERALIFE, GRANADA

The Palace of the Generalife was the summer residence of the Moorish kings. This interior view shows the Patio de la Acequia.

in a measure the astounding dimensions of this wonderful structure.

The Escorial is well kept by the Augustinian brothers who are in charge. The surrounding terrace and gardens are carefully cultivated, and these outer adornments help a little to

soften the austerity of the stupendous pile of granite buildings.

In this country of contrasts there is no more striking contrast than that between the cruel Escorial and the romantic Alhambra. It is for the greatest treat of all for a visitor in Spain awaits him there. Granada is picturesquely situated in a valley, on ground that rises toward the hill of the Alhambra.



BELL TOWER, CORDOVA CATHEDRAL

This tower is three hundred feet high, and was built on the foundations of the Moorish minaret. At the top is a figure of Saint Raphael with a weather vane.



A SEVILLE INTERIOR

The private life of Seville is focused in the inner courts of the houses. This picture shows the beauty of one of these courts.

structural splendors and of its romantic interest. Washington Irving has done most for the subject in his "Tales of the Alhambra." He lived there for a time, and wrote there during his stay. You will find his name registered in the visitors' book under date of 1829. The Alhambra, like many Moorish buildings, is severely simple on the outside; but when you enter your senses are captivated by the exquisite beauty of design and decoration that stretches out before you as you go through the courts and halls of this wonder palace. While in the whole it presents an effect of uniformity, there is infinite variety in detail, and there are countless forms of beauty about you that captivate the mind and fill the soul with delight.

Aside from the Alhambra there are two buildings in Granada that command special attention,—the Palace of Charles V, which adjoins the Alhambra, and the Palace of the Generalife. Both of

The view from the highest points is beautiful.

THE ALHAMBRA

Granada is not especially attractive in itself. It is chiefly a city of the past. It is the Alhambra that draws the visitor there. This celebrated building is a dream of Moorish magnificence made real. It is impossible to do justice to its wondrous beauties in brief space. An extensive literature has been written in description and in appreciation of its architec-



THE GARDENS OF THE ALCÁZAR, SEVILLE

The plants and flowers of these gardens are very beautiful.

NOTE.—Further information concerning the Alhambra will be printed in a future number of The Mentor, devoted to "Beautiful Buildings of the World."

S P A I N A N D G I B R A L T A R

them have features of great architectural beauty. The former building was never completed. The palace of the Generalife is situated to the east of the Alhambra and 165 feet higher. It was the summer residence of the Moorish kings. From there the finest view about Granada can be had, covering the Alhambra below and stretching far across the *vega* (plain) to the distant mountains. The interior of the Generalife in its time must have been as beautiful as that of the Alhambra. The most beautiful spot is the garden of the Generalife, with its terraces, pools, grottoes, hedges, and overhanging trees.

SEVILLE

It is a great relief to turn from the squalor in Granada to the comforts and delights of Seville. There is no town or city in Spain that can compare in charm with Seville. By its snow-white cleanliness, its fragrant fruit and flowers, its luxurious foliage, its gay and harmonious life, it invites the traveler to stay—and few can resist the invitation. Once introduced to the home life of the inhabitants, the visitor is apt to renounce gladly for a time all thought of departure. Everywhere about him is competence, comfort, and content. It seems as if families vie with one another in making their homes attractive. The family life is in the inner court or *patio*. That is the summer parlor, and there in the midst of flowers, plants, and beautiful birds friendly parties gather in happy companionship. It is in Seville, it seems to me, that the life of the native

Spaniard may be seen in its most attractive light.

The two most notable sights in Seville are the Alcázar, which was the palace of the Moorish kings and afterward the home of Spanish rulers, and the cathedral, which is one of the finest, largest, and most beautiful Gothic churches to be found anywhere.

The Alcázar has



THE HARBOR AT BARCELONA

Through Barcelona passes almost one-fourth of the entire foreign commerce of Spain. This city is the most important commercial and industrial town in Spain, and has a population of 530,000.



GIBRALTAR

This, the key to the Mediterranean, is one of the most important coast fortresses in the world. It has been in possession of Great Britain since 1704.

exterior of the cathedral arrests the eye of a New Yorker at once,—the tower. He is apt to exclaim on sight of it, "The Madison Square Tower!" The similarity is close. When the plans of the Madison Square building were made the tower of Seville was copied.

We have gone now far to the south. A few miles brings us to Cádiz, on the ocean coast, or Malaga on the Mediterranean. The distance from either of these two attractive cities to Gibraltar is short.

GIBRALTAR, THE IMPREGNABLE

And when we reach Gibraltar the change of scene and life is abrupt and almost startling. If we go to Gibraltar by the road from Spain, we cross a narrow strip called Neutral Ground. It is arbitrarily fixed territory between Spanish and British ground. It is so low that it can hardly be seen from a distance. The effect is to make Gibraltar seem like an island. In case of emergency it would not be difficult to blow up this neutral strip and make an actual separation.

much of the beauty that is to be found in the Alhambra. Many of the interior decorations are not of the original building, but were the result of a restoration, and in this work many of the designs were frankly borrowed from the Alhambra.

The cathedral is one of the largest and most beautiful in Europe. Within this great building there are so many interesting and valuable works of historic and art interest that it might fairly be called a museum. One feature of the



THE VILLAGE OF GIBRALTAR

In the distance is seen the misty outline of the Rock of Gibraltar.

S P A I N A N D G I B R A L T A R

The rock of Gibraltar has been for years the symbol of stability and of strength. It is in a military sense the "key to the Mediterranean." It was taken by the British in 1704, during the war of the Spanish Succession, by Admiral George Rooke, who commanded the British fleet. It has been fortified by the English government in a manner that is most discouraging to anyone contemplating a hostile advance through the straits.

The shape of Gibraltar is that of an enormous lion. As Thackeray says, "It crouches there, to guard the passage for its British mistress." At the base of the rock are batteries; up on the summit are guns of heavy caliber, and over its face are holes through which cannon muzzles look out across the water like sullen and malignant eyes.

Gibraltar is over 1,400 feet high and is composed of limestone. Under its present conditions of fortification it is declared to be impregnable. It looks it. At the foot of the great rock is a town of 30,000 inhabitants, of whom 6,500 are soldiers, composing the British garrison. In this town is to be found a cosmopolitan mixture of men, and the character of it shifts from time to time according to conditions of traffic through the straits. There is enough to entertain a visitor for a day. Life there for a long time must grow monotonous. The impressions, however, of a single day at Gibraltar are not forgotten. You carry away the conviction that, whatever might happen to anything else in this world, Gibraltar is likely to stay.

SUPPLEMENTARY READING

Spanish Cities	<i>C. A. Stoddard</i>
Spain and Morocco	<i>Henry T. Finck</i>
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Gibraltar	<i>H. M. Field</i>

NEXT WEEK'S MENTOR

HISTORIC SPOTS OF AMERICA

Beautiful photogravures of Jamestown Tower, Plymouth Rock, Ticonderoga, Independence Hall, the Alamo, and Gettysburg.

Comment by

ROBERT M. McELROY, Professor of American History, Princeton University.

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- SEPT. 1. GREAT AMERICAN INVENTORS
H. Addington Bruce.
- SEPT. 8. FURNITURE AND ITS MAKERS
Professor C. R. Richards.

FORTHCOMING ISSUES

- SEPT. 22. HISTORIC SPOTS OF AMERICA
Ticonderoga, Plymouth Rock, The Alamo, Jamestown Tower, Gettysburg, Independence Hall.
Robert M. McElroy, Professor of American History, Princeton University.
- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Chateau de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, Capture of Louisburg, Braddock's Defeat, The Pontiac War.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMunnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
Lorado Taft, Sculptor and Author.
- OCT. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
Dwight L. Elmendorf, Lecture and Traveler.

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Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opin-
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Mt. Carmel Item
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Spartanburg Herald

SOUTH DAKOTA

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Herald

UTAH

Ogden Standard

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A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

SEPTEMBER 22, 1913

No. 32

HISTORIC SPOTS OF AMERICA

JAMESTOWN

INDEPENDENCE HALL

PLYMOUTH ROCK

THE ALAMO

TICONDEROGA

GETTYSBURG



By *ROBERT McNUTT McELROY*

Head of the Department of History and Politics, Princeton University

A FEW years before the settlement of the territory now known as the United States the people of Europe had witnessed a great naval battle in which two kinds of civilizations contended for supremacy. England and Spain were the combatants, and the issue, as we now clearly see, was whether the old idea of monarchy or the new idea of democracy should dominate two continents. Gold from Mexico and Peru had made Spain a great power. Successive royal inheritances had given to her kingly line the control of a large part of Europe. She was the champion of the Church of Rome, and regarded it as her mission to prevent all heretics from planting colonies in the New World. England, on the other hand, was the champion of Protestantism, whose doctrine of the direct responsibility of the individual led logically to democracy in government. England won the battle, destroying Spain's great Armada, and thus opening the New World to the settlement of men pro-



JAMESTOWN ISLAND

The exact site of the original settlement. Once a peninsula, this ground has been cut away from the mainland by the constant washing of the river. It is now protected by a stone wall.

fessing Protestant doctrines; for as soon as Spain's power on the seas was shattered Protestants could plant colonies without danger of having them destroyed by a Spanish man-of-war.

THE VIRGINIA COMPANY

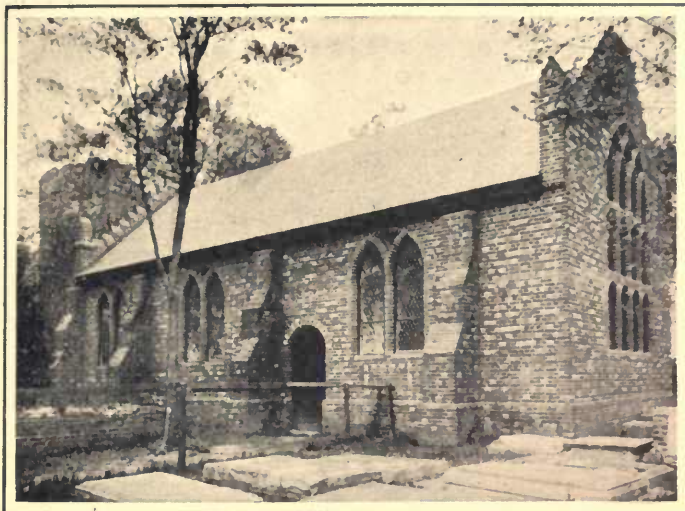
Within a few years after the destruction of the Armada a great colonizing company was established in England for the purpose of sending out men to settle the New World. Sir Thomas Gates, Sir George Somers, and a number of associates asked King James the First of England to grant them a charter of incorporation. He consented, and on April 10, 1606, transferred to them the vast district called Virginia, which comprised practically all the territory later occupied by the thirteen American colonies. The charter which made the grant clearly



OLD CHURCH AT JAMESTOWN

A ruined tower of the earliest colonial days.

declared "that all and every the Persons . . . which shall dwell and inhabit within every or any of the said colonies or Plantations, and every of their children, . . . shall have and enjoy all liberties, Franchises, and Immunities . . . as if they had been abiding and born within this our Realm of England." This was a promise of self-government for all English colonies in America, and if England had carried it out in good faith there would not later have been the necessity of fighting the Revo-



JAMESTOWN CHURCH

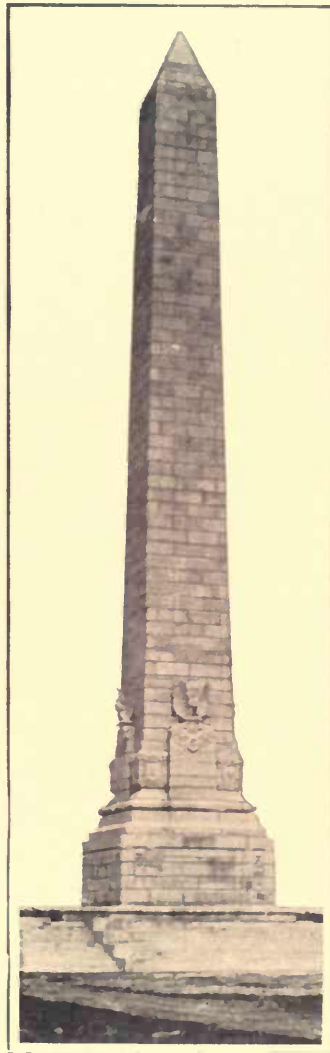
A reproduction of the church built 1639-1647. This building was put up for the Jamestown Exposition in 1907, using the old tower, which can be seen in the background, for its entrance.

lutionary War; since all that the Americans demanded at the opening of that conflict was to be taxed only by their own representatives, a privilege which Englishmen in England had enjoyed for many generations.

The Virginia Company, as this great corporation was called, was divided into two subcompanies, the London and the Plymouth Companies, to each of which was assigned the task of colonizing one-half the territory.

Before many weeks had passed George Popham attempted to plant a colony in the part assigned to the Plymouth Company, but it utterly failed.

The London Company, meanwhile, had fitted up three small vessels, the *Godspeed*, the *Discovery*, and the *Susan Constant*, placed one hundred and five colonists aboard, and sent them forth to plant a colony. They sailed from the Downs on New Year's Day, 1607, and after a stormy voyage of almost four months dropped anchor off a pleasant point of land, to which in gratitude they gave the name "Point Comfort."



JAMESTOWN MONUMENT

A shaft to commemorate the first permanent English settlement on American soil. Jamestown was founded May 13, 1607.



THE MAYFLOWER

The pilgrim ship is shown as it entered Plymouth Harbor bringing the first New England settlers.

JAMESTOWN, THE FIRST ENGLISH SETTLEMENT

As they had been warned, however, to establish this settlement far up a navigable river, out of danger from wandering vessels of the Spanish Main, they entered the beautiful river of Powhatan, which they called the James, and sailed up it for some fifty miles until they came to a wooded

island, which they chose as the site of their colony. There they cut logs and built the rude huts which marked the site of Jamestown, the first permanent English settlement within the limits of what we now know as the United States of America.

Through sorrow and privations, surrounded by the nameless terrors of an unknown wilderness, harassed by savages, and disheartened by sickness, the little colony survived as by a miracle, and became the nucleus of a nation. Of the old Jamestown nothing now remains but an ancient church tower overgrown with ivy and a few crumbling tombstones. But its honor remains, secure in the hearts of a grateful people.

The failure of the Popham colony had discouraged the Plymouth Company, and it was not until Jamestown was a flourishing village that a permanent settlement was made in the northern part of the region which King James had granted to the Virginia Company. Those years had been years of strife and sorrow in England. The king in the narrow bigotry of his ecclesiastical views, had declared that if any refused to conform to the rules of worship prescribed by the established Church of England, he



EDWARD WINSLOW

From the only portrait of a "Mayflower" pilgrim in existence. Edward Winslow was one of the governors of Plymouth colony.

would "harry them out of the land," and King James had kept his word. Many Englishmen had been "harried out of the land," and had taken refuge on the continent of Europe; but the band for whom history was reserving the largest place had escaped from Scrooby in Nottinghamshire and established themselves at Leyden, Holland. Here they had prospered; but they were still English, and, seeing their children growing up with distinctly Dutch characteristics, they determined to migrate to a land where the son of an Englishman would grow up an Englishman. It is often said that the chief aim of the Puritans was to settle in a land where they could worship God as they pleased. This, however, they were quite at liberty to do in Holland. It might be said with greater truthfulness that they desired to settle in a land where they could compel others to worship God as they commanded—and this they managed quite effectively for some years after their landing.



PLYMOUTH ROCK

The granite boulder on which the Pilgrims are said to have landed in 1620.

THE PILGRIMS

They accordingly obtained from the London branch of the Virginia Company permission to settle at the mouth of the Delaware, and from the king the promise that he would "wink at their heresy." When all was ready, the youngest and strongest of the Leyden congregation, with Brewster, Bradford, Winslow, and Myles Standish at their head, repaired to Delft Haven, where they embarked for England upon the Speedwell. At Southampton they were joined by the Mayflower, with recruits from London, and the two little vessels turned their prows toward the vast waters of the Atlantic.

The Speedwell, however, soon sprang a leak, and the two vessels entered the harbor of Plymouth in Devonshire, where as many as possible of the Speedwell's passengers were transferred to the Mayflower, those who could not be there accommodated being placed ashore. As the Mayflower glided out of the harbor on September 6, 1620, the one hundred and two devoted souls on board waved a sad farewell to their twenty disconsolate fellow Pilgrims who stood on the quay. As the dim outlines of ancient Cornwall faded from their view, the hearts of flesh cried out, but the steady voice of the Spirit gave them courage; for to the Puritan, in spite of his faults, which were many and great, duty was always first,

and the planting of the wilderness with the choicest seed, as he modestly called himself, was a solemn duty laid upon him by God.

Driven from their course, lost on the vast oceans of an unknown world, the little company pressed bravely on, and on November 9 sighted Cape Cod, far to the north of their intended destination. Here their patent was useless, and as some of the company in "discontented and mutinous speeches" during the voyage had declared that "they would use their own liberty" after landing, it was thought wise to draw up a compact binding its signers to render "all due submission and obedience" to the government therein provided. This document has been called the first written constitution in the world's history. It was not a constitution, however; but only a compact.



Copr. 1906, A. S. Burbank, Plymouth, Mass.

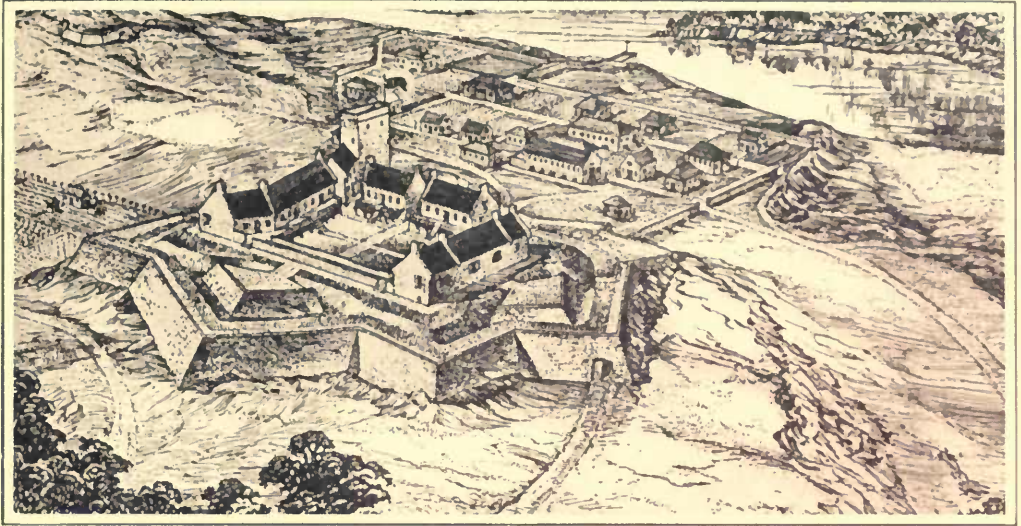
NATIONAL MONUMENT TO THE FOREFATHERS

*Erected in remembrance of their sufferings
for civil and religious liberty.*

PLYMOUTH ROCK

After five weeks of careful inspection of the coast they selected for their colony a spot which Captain John Smith had already named Plymouth, in honor of the lovely harbor from which they had sailed. Here, as tradition says, upon a great rock, now known throughout the world as Plymouth Rock, they landed on December 21, plowed through the deep snow, and amid the "murmuring pines and the hemlocks" began to build a House of God and about it rude cabins of logs. To this scene every true American heart should turn with reverence, whatever his creed, political affiliation, or sectional tradition; for it, more than any other in American colonial history, typifies the spirit which has made of America a great nation. At Plymouth,

more even than at Jamestown, the political doctrines which had grown out of Calvinistic theology took firm root. In religion the Puritans were bigoted and intolerant; but in political theories they represented the idea of the freedom and dignity of the individual. The God-given right of self-government was their political motto, and from it they never swerved. The great contest which we call the American Revolution was not, as is sometimes asserted, an attempt to throw off the



PLAN OF FORT TICONDEROGA

A restoration begun in 1909. The first fort, called Fort Carillon, was built by the French in 1755. It was taken by the British in 1758 and rebuilt as Fort Ticonderoga.

shackles of tyranny, but was, on the contrary, a determined refusal to allow these shackles to be put on. George the Third and his obsequious minister, Lord North, were the real revolutionists; for they sought to take away from the American colonies rights of self-government as old as Jamestown and Plymouth. In this they failed, and their failure cost England an empire.

TICONDEROGA AND INDEPENDENCE HALL

To tax a man without his consent has always been, since Magna Charta was written, contrary to the liberties of native-born Englishmen. It was therefore contrary also to the liberties of native-born Americans, and as such it was resisted by our ancestors of the revolutionary epoch, as it had been resisted by our ancestors of the colonial era. When, on May 10, 1775, Ethan Allen and Benedict Arnold, sword in hand, called upon the king's ancient fortress of Ticonderoga to surrender, giving as their authority "the great Jehovah and the Continental Congress," they were but putting into striking phrase the political doctrines of Calvinism and seeking to enforce the royal promise that Americans of whatever colony were entitled to "all Liberties, Franchises, and Immunities. . . . as if they had been abiding and born, within this, our Realm of England." And when the great political figures of the Revolution—Adams, Wither-
spoon, Franklin, Jefferson, and the rest—assembled in Independence Hall,

HISTORIC SPOTS OF AMERICA

Philadelphia, and signed the Declaration of Independence, while the Liberty Bell pealed forth the notes of freedom, they were but repeating the declaration of the first American charter.

Our Revolution was thus a war calmly entered upon to maintain immemorial rights and ancient institutions, whose preservation meant liberty not alone for America, but for England as well. Today we can clearly see what was at stake at Ticonderoga, at Bunker Hill, and upon the long chain of Revolutionary battlefields, stretching from the lakes to the faraway swamps of Georgia. Representative government hung in the balance, and whenever we hear of a nation's rising against despotism and demanding that the people shall rule, we



THE ETHAN ALLEN HOUSE

An inn at Dorset, Vermont, where the Revolutionary hero used to stop.

should add one more blossom to the garland which we are weaving for the graves of the men who gave Liberty to enlighten the world. Tennyson, with the soul of a true poet, though writing for Englishmen, has expressed the thought for all men:

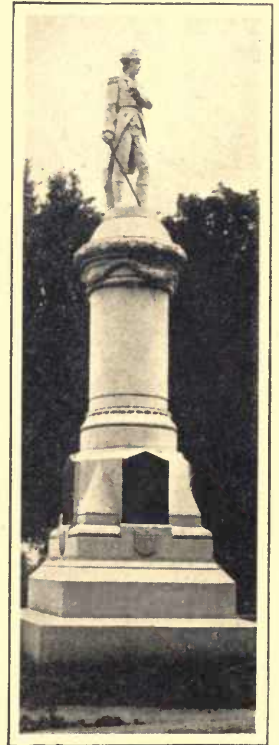
“Oh! Thou who sendest out the man,
To rule by land and sea,
Strong mother of a Lion-line,
Be proud of those strong sons of thine,
Who wrench'd their rights from Thee!”

Years passed by. The ideas which had triumphed in the Revolution grew ever stronger in the nation that war had created. By slow degrees men came to understand more fully what it meant for the people to rule.



TABLET AT TICONDEROGA

On this rock are the names of Ticonderoga's heroes, Champlain, Montcalm, Lord Howe, Amherst and Burgoyne.



ETHAN ALLEN MONUMENT

Erected at Manchester, Vt., to the daring frontiersman who captured Fort Ticonderoga from the British.

HISTORIC SPOTS OF AMERICA

The colonies grew to populous cities, and the far off plains of Texas became the field for pioneer activity: Austin, Houston, and a host of others, with their love of "God's out of doors," left settled parts of America and sought homes upon the spreading prairies of that distant province of Mexico. With these men ideals of American freedom had become instinctive, and from the very first a trial of strength was inevitable between them and Santa Anna, the despotic ruler of Mexico.

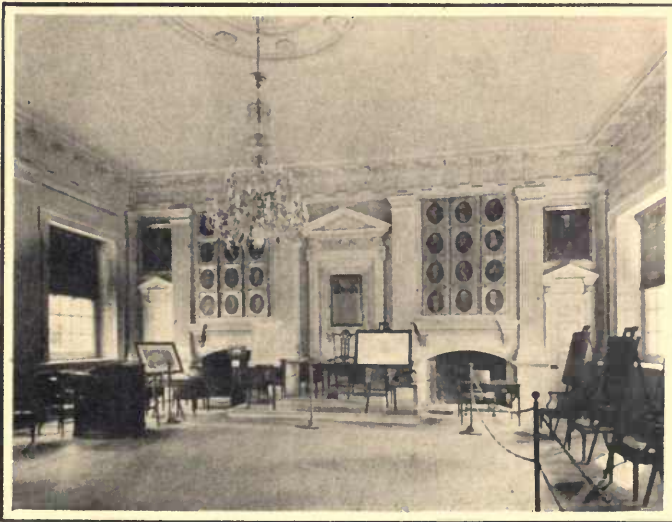
THE ALAMO

The Alamo was a Franciscan mission, dating from the eighteenth century. It was strongly built, and inclosed an area of about three acres, upon which stood a roofless church and a few other crumbling buildings.



LIBERTY BELL

In Independence Hall, Philadelphia.



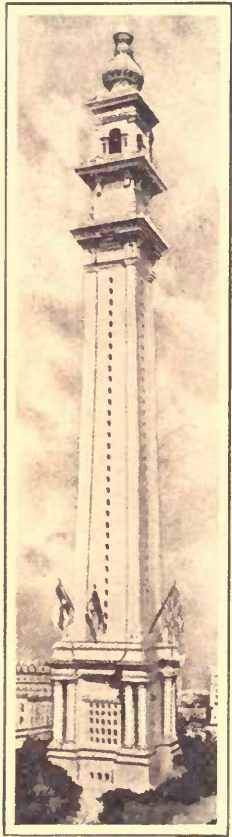
ROOM IN INDEPENDENCE HALL

The room where the Declaration of Independence was adopted July 4, 1776. Much of the original furniture is preserved here, and the portraits of those who signed the Declaration hang about the walls.

Its garrison consisted of 186 men, under Colonel Travis, and included the famous frontiersmen, James Bowie and David Crockett. Sam Houston, commander of the Texas forces, had ordered that the Alamo be blown up and abandoned; but his orders had been disregarded, and the gallant little garrison was now to pay the terrible price of its disobedience.

On February 23, 1836, the Alamo was invested by four thousand Mexican soldiers and the final reckoning began. On March 6, after a gallant defense, it was taken by storm, its garrison having been slaughtered to a man. "Thermopylæ had its messenger of defeat—the Alamo had none," so runs the epitaph which stands upon the monument of these heroes of liberty.

But the blood-avenger was at hand. A few weeks later Sam Houston, standing with bared head before his little army of Texas patriots, gathered at San Jacinto, gave the watchword, "Remember the Alamo!" and within twenty minutes the army of Santa Anna was scattered "like the chaff which the wind driveth away." Texas was free.



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PROPOSED ALAMO HEROES' MONUMENT

The tower will be 802 feet high, the loftiest in America, and will cost 2,000,000 dollars.

GETTYSBURG

But I have mentioned one other battlefield, and one which in numbers and in the military skill of those engaged, as well as in the principles at stake, stands among the great battles of the world. Gettysburg is a name which is justly mentioned with pride by Americans of all sections; for when its aged veterans, North and South, can clasp hands and declare themselves brothers, it would be presumptuous for others to display the rancor of partizanship.

The settings of the battle were dramatic. Robert E. Lee, the ablest commander of the Confederacy, had crossed into Pennsylvania with his main column. The Federal army of the Potomac was close behind, intent upon pressing northward after Lee to protect Baltimore should it be endangered. Gettysburg lies in a fruitful valley of Pennsylvania, just north of the Maryland borderline. It is walled in by low mountain ranges studded with peaks—Culp's Hill, Round Top, and Little Round Top—whose names rouse thrilling memories. Here on July 1, 2, and 3, 1863, the two armies fought the most fearful and significant open battle of the whole Civil War.

For the first two days fate favored the Confederate army, and "these partial successes," writes General Lee, "determined me to continue the assault next day." A movement was planned in which Pickett's division of Longstreet's corps was to strike the Federal line in the center, while Stuart with his cavalry attacked it in the rear. It was a desperate ven-



THE BATTLE OF GETTYSBURG

This struggle, the crisis of our Civil War and one of the great battles of the world, raged for three days.

ture, and Longstreet declared that when the moment came for ordering Pickett and his gallant five thousand to advance, his lips refused to form the words, and to the calm inquiry, "General, shall I advance?" he could only reply by an affirmative bow. Within thirty minutes two thousand of the detachment had fallen, and of the officers who had headed this desperate venture, only Pickett and one lieutenant came out unharmed.

Stuart had failed to reach the Federal rear in time to aid the attack which, unsustained, had ended in disaster. "It was all my fault," generously commented Lee, when the whole tragic result was understood, "Let us do the best we can toward saving that which is left us." Meade made no attempt at pursuit. Lee led his army back to Virginia and was safe.

In an order of July 4, Meade had used the expression, "driving the invader from our soil," which, when the great, sad-eyed Lincoln read, he heaved a deep sigh and remarked, "Will our generals never get that idea out of their heads? The whole country is our soil."

SUPPLEMENTARY READING—John Fiske's "Old Virginia and Her Neighbors," "Beginnings of New England," "The Critical Period of American History," and "The American Revolution"; "True Relation of Virginia," Smith; "Plymouth Plantation," Bradford; "Sam Houston," Bruce; "Stuart's Cavalry in the Gettysburg Campaign," John S. Mosby.

THE MENTOR

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Editorial

The Mentor Association is less than a year old. The Mentor plan is a few months older than that. But the idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to Knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. That is what The Mentor Association gives.

The plan of The Mentor Association fills so definitely a real want, that every one ought to know about it. All members of the Association and all others who see The Mentor will want to know not only what we have done and are doing, but what we shall do for months in the future. In a broad, popular, educational plan of this kind there should be the fullest confidence. The importance of this grows week by week, for The Mentor idea has drawn the interest of many thousands, and the membership increases day by day.

Though these lines are headed “editorial,” we feel a good deal of hesitancy in using the word. It gives the impression that The Mentor is simply a magazine, while actually it is much more than that. It is an important part of a broad

educational plan, which includes an Inquiry Department, Suggested Courses of Reading, and other advantages.

It is not easy to find the exact word for a plan of this sort. Some day a brief phrase will come to us—no doubt some member of the Association will supply it—that will tell fully and adequately all that The Mentor Association stands for. We have described it many times. We cover the plan fairly well when we say in our prospectus that “the purpose of The Mentor Association is to make it easy to learn the things we want to know and ought to know,” but in that we say nothing of the beautiful pictures, which are a most important feature. There is a value in the stimulating phrase that we use, “Learn one thing every day,” but there is no hint in that of the delight afforded by the exquisite illustrations furnished in The Mentor. In the service of The Mentor Association Information and Art go hand in hand.

The quick recognition of the value of The Mentor plan during the eight months of its existence is naturally gratifying, but what is most interesting is the wide reach of its appeal. We have hundreds of letters coming to us from all sources, and the message is much the same, whether it be a lawyer, a college professor, a teacher, a clubwoman, an engineer or a doctor. The burden of all these messages can be summed up in three phrases: First, “The idea is fine”; second, “You have carried it out admirably”; and third, “It fills a real want.”

We have referred to our prospectus. This is a booklet in which the plans and purposes of The Mentor Association are fully described, and the schedule of the year is given. It also tells something of what we have in preparation for 1914. Send for copies of this prospectus. If you are a member of The Mentor Association you will, of course, want it, and you should have some extra copies to give to your friends. You will be doing them a service.

The Mentor Association

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- SEPT. 8. FURNITURE AND ITS MAKERS
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FORTHCOMING ISSUES

- SEPT. 29. BEAUTIFUL BUILDINGS OF THE WORLD
The Taj Mahal, The Alhambra, Chateau de Chambord, Salisbury Cathedral, Amiens Cathedral, New York City Hall.
Professor Clarence Ward, Rutgers College.
- OCT. 6. GAME BIRDS OF AMERICA
Canvas Back Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Grouse.
Edward H. Forbush, State Ornithologist of Massachusetts.
- OCT. 13. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
La Salle, The Deerfield Massacre, Battle of Quebec, John Wesley, Braddock's Defeat, San José Mission.
Albert Bushnell Hart, Professor of Government, Harvard University.
- OCT. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMonnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
Lorado Taft, Sculptor and Author.
- OCT. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.
Rear Admiral Robert E. Peary, Discoverer of the North Pole.
- NOV. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
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THE MENTOR

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THE MENTOR

A Wise and Faithful
Guide and Friend



Beautiful Buildings Of The World

DEPARTMENT OF FINE ARTS

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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

SEPTEMBER 29, 1913

No. 33

BEAUTIFUL BUILDINGS of the WORLD

TAJ MAHAL

THE ALHAMBRA

AMIENS CATHEDRAL



SALISBURY CATHEDRAL

CHÂTEAU de CHAMBORD

NEW YORK CITY HALL

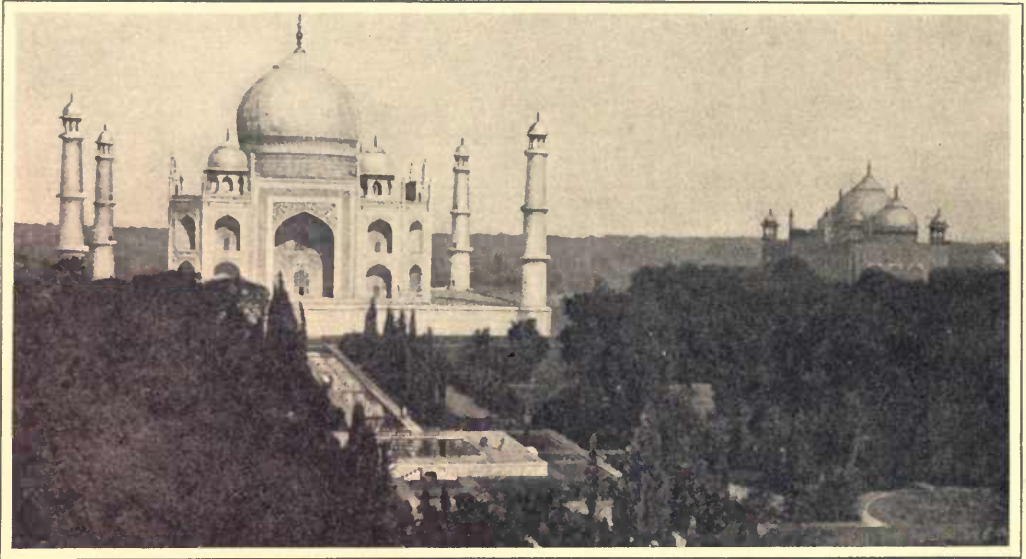
By CLARENCE WARD

Professor of Architecture, Rutgers College

BEAUTY in architecture is as difficult to define as beauty in nature. No single factor renders a building beautiful. Size and proportion, style and decoration, age and setting, all enter into account. And moreover there is the power a building possesses to appeal to the ideals of the beholder, to his mind as well as to his sight and touch. Even when judged from this broad viewpoint, the number of beautiful buildings in the world is legion. It would be impossible to point to anyone as the finest, or even to select a dozen without leaving a dozen more that were equally beautiful. Every age, and every nation, has left to us some crowning achievements of the builder's art. The following are therefore merely selections from this storehouse, illustrating to some degree the wealth of architectural treasures that is our heritage.

Few if any buildings in the world have been the subject of such praise as that bestowed upon the Taj Mahal ("Gem of Buildings"). Travel-

BEAUTIFUL BUILDINGS OF THE WORLD



THE TAJ MAHAL

The approach through the splendid gardens seen in the foreground is bordered by dark cypress trees, which contrast admirably with the color of the marble domes beyond.

ers, painters, authors, and poets have all sought to express in word or color the indefinable charm of this gem of Indian art. Built at Agra, in India, by the great mogul of Delhi, Shah Jahan, as a tomb for his favorite wife, Mumtaz Mahal, the Taj is a veritable translation into stone of human remembrance and affection. It was begun in 1632, and was completed in twenty-two years. The material of which it is built is pure white marble, and inlaid in its walls are jaspers, agates, and other stones in marvelous designs. But it is perhaps the dome that gives the greatest beauty to this tomb. Of typical Eastern shape, it rises a mass of white against the deep blue of the Indian sky, or shines like silver in the radiance of the Indian moon.

THE WORLD'S MOST BEAUTIFUL TOMB

It cannot be denied that the Taj Mahal (tahzh mah-hahl') owes much of its beauty to its setting. Not merely has it the contrast of the brilliant sky above, but also the deep green of the gardens at its feet, and more than this the four tall, graceful minarets standing like sentinels at the corners of the marble terrace on which the tomb is placed. The interior is scarcely less impressive than this outside view. Its subdued light serves only to show more clearly the beauty of the garlands of red and blue and green inlaid along its walls as never-withering memorials of the queen who sleeps beneath the lofty dome.

BEAUTIFUL BUILDINGS OF THE WORLD

It is perhaps beside her tomb that the traveler sees a vision of the proud and mighty Jahan, cruel in many ways, but steadfast in his love, building this glorious resting place for his fair consort, whom he called by the familiar name of Taj. One may see even farther still and picture to himself this once proud ruler, bereft of all his power and even of his throne, looking out from his chamber window toward this same Taj Mahal. Perhaps its wondrous dome gleamed in the moonlight on that last night before he came to rest beneath its shades as it gleams today to the enraptured gaze of thousands who take the pilgrimage to Agra to see this wonder of the Eastern world.

THE PALACE OF THE MOORISH KINGS

It is not such a step as it may seem from the Taj Mahal to the Alhambra (al-ham'-bra). Both are oriental. Both are the products of Mohammedan art, and mark in a way its Eastern and its Western expressions. As early as the eighth century of our era the Moors of northern Africa crossed to Spain and made the Iberian peninsula a Moorish califate or kingdom. Its capital and last stronghold was Granada. And here on a lofty hill, overlooking the city, King or Calif Al Hamar began the mighty fortress of the Alhambra in the early years of the thirteenth century.

As is the case with almost every Mohammedan building, its exterior is extremely plain. But once the door is passed one seems to have stepped from Europe to the Orient. Courtyards and porticos, halls and passages, open before the visitor in a truly oriental maze of color and decoration. The first important court is known as that of the Myrtles. In its center is a marble basin a hundred and thirty feet long, bordered with trees of myrtle and orange, and flanked at both ends by two-storied pavilions with slender marble shafts



COURT OF THE MYRTLES, ALHAMBRA

The pool is bordered on both sides by beautiful old hedges.

BEAUTIFUL BUILDINGS OF THE WORLD

and graceful Moorish arches. From one of these pavilions opens the Hall of the Ambassadors, the throne room of the califs, and the largest chamber in the palace.

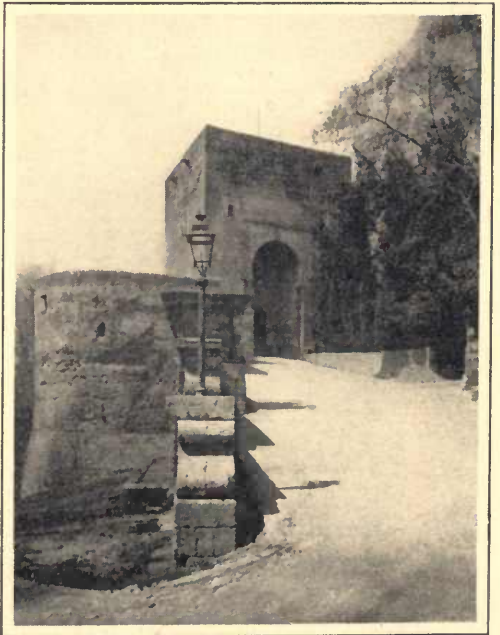
THE ALHAMBRA'S BEAUTY

But it is not its size that makes this room imposing. Here, as elsewhere in the palace, it is the decoration. Rising for three or four feet from the floor is a band of colored Moorish tiles. All the wall above is of stucco, molded in lacelike patterns and painted in blues and reds and brilliant golden yellows. The designs are largely geometrical or floral, frequently interspersed with Arabic inscriptions. Some of these when translated read, "God is our refuge," "Praise be to God," familiar phrases in Mohammedan faith, or "There is no conqueror but God." Add to this decoration of the walls imposing stalactite domes, and ceilings often of cedarwood inlaid with mother of pearl, and imagine the floors and windows again adorned with oriental rugs and hangings, and the beauty of the Alhambra will be easily understood.

But neither the Court of the Myrtles nor the Hall of the Ambassadors is the crowning glory of the palace. This honor belongs to the Court of the Lions. One hundred and sixteen by sixty-six feet in size, this court compares with any apartment in the world for pure, exquisite beauty of design. An open portico, its ceiling borne on a hundred and twenty-four slender and beautiful marble columns and delicately orna-



HALL OF REPOSE OF THE BATHS, ALHAMBRA



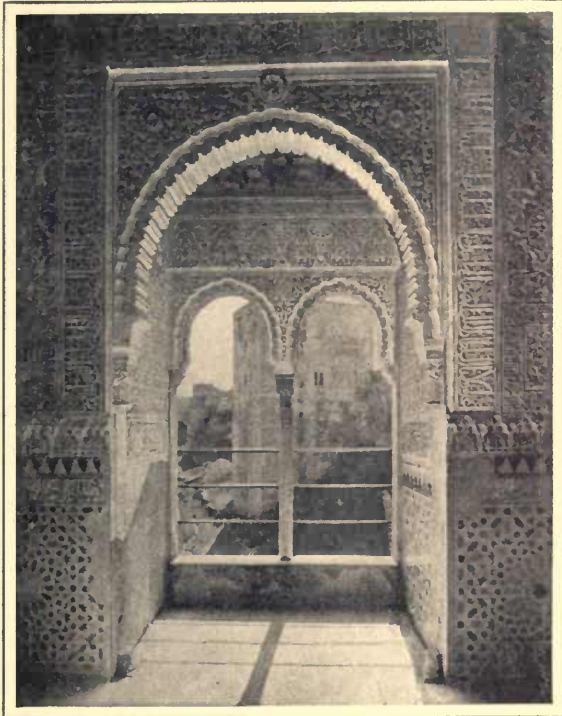
THE GATE OF JUSTICE

A part of the Alhambra palace not well preserved.

BEAUTIFUL BUILDINGS OF THE WORLD

mented arches, incloses the central space, in the middle of which rises a magnificent fountain, its basin cut from a single giant block of alabaster, and supported on the backs of twelve lions of white marble, emblems of courage and strength.

It is small wonder that the last of the Moorish kings, Boabdil (bo-ahb-deel'), looked back with many tears at this glorious palace as he surrendered it in 1492 to his Christian conqueror Ferdinand. Sadly indeed he and his followers must have crossed again to the dreary deserts of Africa, since they left behind them the whole fair land of Spain, which they had adorned not merely with the Alhambra, but with the Alcázar at Seville, the mosque at Cordova, and other monuments of their civil and religious greatness.



INTERIOR OF THE ALHAMBRA

Arched window in the "Tower of the Captivity of Isabel."

THE GREAT CATHEDRALS

At the very period when the Mohammedan conquerors of Spain were building their palace of the Alhambra, the Christians of northern France were erecting those vast cathedrals which stand today as the crowning achievements of the builder's art. Paris, Chartres

(shahrtr), Bourges (boorz), Rheims (reemz), Rouen (roo-ong'), Le Mans (lee-mong'), Beauvais (bo-vay') and Amiens (ah-mee-ong') are but a few of the long list of French Gothic cathedrals of the twelfth and thirteenth centuries. From such a list it is most difficult to choose. Each one has its distinctive claim to recognition, and its distinctive features which are not surpassed in any of the others. This fact, indeed, has caused it to be said that the ideal cathedral should have the façade of Rheims, the spires of Chartres, the nave of Amiens, and the choir of Beauvais. But even such an ideal cathedral would not be perfect without the addition of features from each of the other churches in our list.

BEAUTIFUL BUILDINGS OF THE WORLD

Since, however, it is necessary to choose, let us choose Amiens; for perhaps this church is most widely acknowledged as the finest example of the Gothic style. Its façade is a masterpiece of decoration. Three deeply recessed portals in the lower story are covered with a wealth of sculptured figures in the round and in relief. Bible lessons and the events of human life and history, carved here in stone, taught the terrors of sin and hell and the joys of a godly life as preached in the church beyond these lofty doors. Nor is the decoration confined to sculpture; for the whole façade, and in fact the entire church, is a tracery of stone.

THE GOTHIC GLORY OF AMIENS

It is from a side view, however, that Amiens shows at its best the true glory of Gothic architecture. Nearly five hundred feet long and over two hundred feet to the ridge line of the roof, it rises high above the buildings of the city in which it stands, a symbol of the supremacy of spiritual over earthly things. To be sure it has its faults. The towers are too low and the central spire is of awkward shape;



SOUTH PORTAL OF AMIENS CATHEDRAL

The statue of the Virgin which stands in the portal replaces that of St. Honoré, which was moved to the north transept. The carvings about the south portal are taken from the life of St. Honoré.

but the huge windows, with their tracery in geometric patterns, occupying the entire space between the buttresses, and these buttresses themselves with their soaring arches spanning the aisle roofs below, afford an unsurpassed example of beauty of design combined with the utmost structural daring. Moreover, the



NAVE OF AMIENS CATHEDRAL

BEAUTIFUL BUILDINGS OF THE WORLD



SALISBURY CATHEDRAL

A view from the northeast, showing plainly the double-cross shape of the foundation.

pendent in air one hundred and forty feet from the pavement below. In the support of these vaults lies the keynote of Gothic architecture. Though they seem hung as if by magic over walls of glass, with very little masonry for their support, their weight and thrust are borne by the sweeping arcs of the exterior flying buttresses and the huge piers of masonry from which they rise beyond the side aisle walls. Viewed from a central point, the majestic sweep of the nave, the soaring height of the eastern apse, the wondrous window of the northern transept, and the maze of piers and arches and chapels, all unite to produce a glorious whole which cannot be surpassed in any monument of any age.

SALISBURY'S SIMPLE BEAUTY

If the interior of Amiens personifies in the highest degree the majesty and glory of Christian faith, the spire of Salisbury may be said to embody its hope and aspiration. Rising four hundred and four feet from the ground, this spire has few to rival it in all the world. Other cathedrals might dispute its claim to first place among spires; but none is set upon a church so fine. That Salisbury is the most beautiful cathedral in England is not claimed. As was the case in France, so here,

interior is even more imposing. Lofty piers and pointed arches separate the nave from the aisles. Slender shafts carry the ribs of the huge vaults of stone forty-three feet in span, which seem sus-



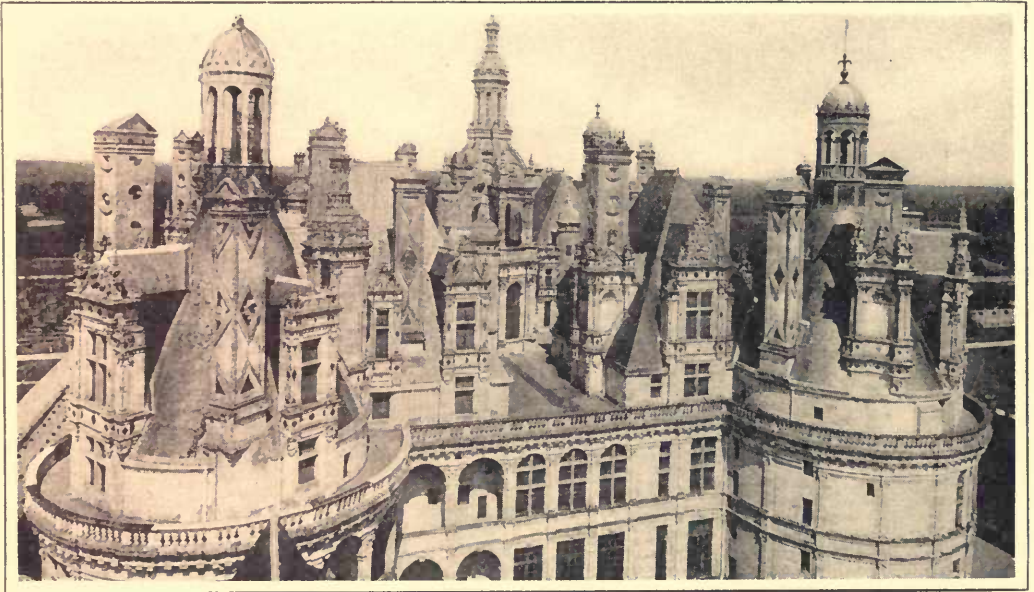
NAVE OF SALISBURY CATHEDRAL

A number of interesting monuments were placed between the columns by James Wyatt.

BEAUTIFUL BUILDINGS OF THE WORLD

there are too many churches, each with its own distinctive points of beauty, for anyone to be the finest of them all.

But Salisbury at least must find a place among the first, and is especially interesting because it is exactly contemporary as to date with Amiens in France. Architecturally both are Gothic; yet the difference in design is as great as the distance in miles between them. Low instead of lofty, with little decoration, and set in the midst of nature's grass and trees instead of in a crowded city, Salisbury's appeal is through the quiet beauty of its line, and the simplicity of its construction in contrast to



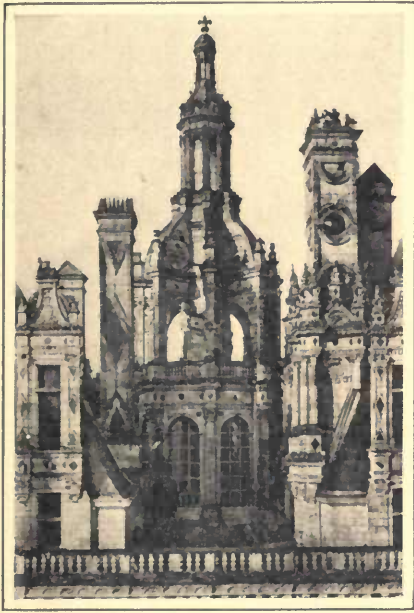
CHÂTEAU de CHAMBORD

Showing the Mansard roof put on by the celebrated architect, Mansart, at the order of Louis XIV, to accommodate a large court.

the complex structure of the French cathedral. The Gothic of England was rarely the Gothic of carefully balanced thrust and pressures, of flying buttresses and huge window spaces. Here at Salisbury the walls are still quite heavy and the windows only moderately large. They have no tracery of stone; but are simple, narrow openings in the walls, with pointed heads so like a lance in shape that they have given the name of Lancet to this period of English Gothic architecture. Slow to throw off their earlier traditions, the English builders clung, even in Gothic days, to many of the characteristics of the Norman era, which had produced such masterpieces as Durham and Peterborough, Ely and Norwich, cathedrals. The result of this is especially evident in the interior of Salisbury;

BEAUTIFUL BUILDINGS OF THE WORLD

for here, in spite of the shafts of Purbeck marble, one for each hour in the year, and in spite of the rich moldings of the piers and arches, the lack of structural unity, and the comparative smallness of the windows and lowness of the vaulting cause Salisbury's nave to fall far short of that of Amiens in beauty of construction. Viewed from the west, the cathedral is also disappointing; for the façade is an ugly screen wall, badly decorated, and deserving of little praise. But when seen from north or south or east, with its spire rising from the very heart of the church, Salisbury is truly inspiring. In its quiet close it seems the very expression of the church at peace.

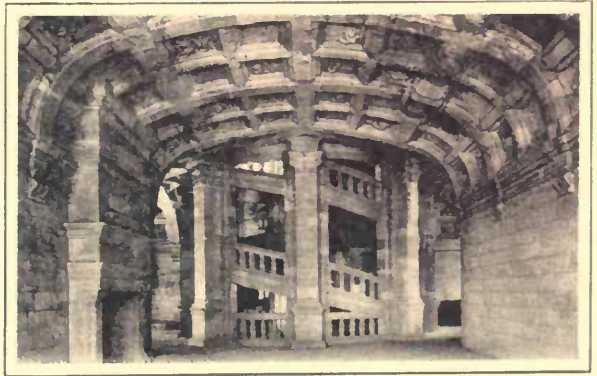


TOWER OF THE GRAND STAIRCASE
Château de Chambord.

temporal power of the pope and clergy, which had been supreme throughout the Middle Ages, gave way to a large extent to a spirit of individualism and a rising power on the part of the king and nobles. This change had its effect upon the arts. The palace took precedence over the church in architecture as the secular took precedence over the religious in painting and the other arts. The Château of Chambord dates from the earlier stages of this new architectural era. Built by King Francis I in the early years of the sixteenth century, it is but one of the hundreds of châteaux erected by the kings and nobles of France, from Francis to the fall of the monarchy. Its architectural style is what is known as early Renaissance.

CHÂTEAU de CHAMBORD

Between the construction of Amiens and Salisbury and the building of the Château of Chambord (shong-bore') lie two centuries of history. In them the spiritual power of the church, and the



HALL IN THE CHATEAU de CHAMBORD

The two stairways seen in the back wind around the same central shaft and never join.

BEAUTIFUL BUILDINGS OF THE WORLD

The claim of Chambord to beauty is due, not so much to its decoration as to its imposing size, to the sense of spaciousness it conveys, and to the manner in which it reflects the spirit of its age.

Four hundred feet square along its outer walls, this vast château was designed by Francis I merely as a hunting seat. The chief exterior attraction of the building lies in its roof. This is a very maze of gables, dormers, chimneys, and cupolas, dominated by the lantern that crowns the center stair, and in which lights were hung to guide belated hunters from the forest.

THE STAIRWAY OF CHAMBORD

This stairway is the chief attraction of the interior. Sweeping round a central newel which forms an open well, it rises the full height of the building. Moreover, it is not a single flight of steps, but two, so placed that one person may go up and one come down, yet never meet. From this stairway four large halls open at every floor, and four hundred and forty rooms and fifty other stairs fill up the wings of this great palace. The interior, when richly furnished, must have been magnificent.

In spite of its size, Chambord has little history of which to boast. Nothing of importance or even of special interest took place there.

NEW YORK CITY HALL

We are fortunate indeed as a nation to have had in our earlier days an architecture that could boast of such pleasing monuments as the New York City Hall. Our ancestors in both the North and South were strongly influenced from the point of view of art by that English Renaissance which reached its culmination in the hands of Sir Christopher Wren. Many a New England church and many a Southern home boasts an architectural beauty of rare charm and in rare accord with the natural setting of this new land. Nor were we less fortunate in public works. The old and new statehouses



STAIRWAY IN THE NEW YORK CITY HALL.

BEAUTIFUL BUILDINGS OF THE WORLD

in Boston, Independence Hall in Philadelphia, and the Capitol in Washington are but a few of the early buildings in America that, like the New York City Hall, are worthy to rank among the best in beauty of design. The latter was the work of John McComb, Jr., and was built between 1803 and 1812 in a style based largely upon the Italian Renaissance.



OLD COLONIAL CHAMBER

The office of the Borough President of Manhattan in New York City Hall.

Though not of very great size, its proportions are remarkably fine, and its architecture beautiful. For good taste and for excellence of workmanship it is as worthy of the city of millions today as of the city of thousands for which it was first built.

That the source of beauty in architecture is indefinable, this brief account of six of the world's finest buildings has clearly shown. No two are alike; yet all are beautiful. And this quality lies not merely in size and proportions, in design and decoration, but in the appeal that each one makes to the mind as well as to the eye. Thus the Taj Mahal fairly speaks of human remembrance, the Alhambra is the embodiment of oriental luxury, Amiens affords a majestic picture of religious power, and Salisbury of quiet Christian worship, Chambord conjures up visions of gay kings and courtiers, while New York in its City Hall possesses a worthy monument of civic interest and pride. Many another building could be added to such a list as ours, and in the case of each it would be found that added to its visible and tangible beauty was an invisible character that marked it above its fellows. It is from this broad standpoint that all architecture should be judged.

SUPPLEMENTARY READING:—"History of Architecture," Hamlin; "Indian and Eastern Architecture," Fergusson; "Medieval Architecture," Porter; "Handbook of English Cathedrals," Van Rensselaer; "Renaissance Architecture in France," Blomfield.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

MONDAY, SEPTEMBER 29, 1913

Volume 1

Number 33

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POSTOFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

A man much occupied in his business was asked how he came to know so much on so many different subjects. His answer was: "Not by study—I have had no time for that—I have got my knowledge from the men who could give it to me, and from the reading that they have suggested to me. When several of my friends who know a subject have told me about it, I have got it in a way that I could not get in study. I have got it from different points of view."

★ ★ ★

These words were said in the course of a conversation about *The Mentor*. Someone had referred to the variety of subjects offered in the schedule of *The Mentor Association*, and had asked whether certain regular courses of reading could not be included with advantage. With the thought of that business man and others like him, we are aiming for something larger and more beneficial than a fixed set of reading courses. We have planned to give in *The Mentor* the broad, liberal knowledge that comes not from a strict course of study closely adhered to, but from contact with writers of authority in varied fields. The readers of *The Mentor* get the rich benefits afforded by many minds, and the year's reading is wide in its reach and well balanced.

So much for the general plan of *The Mentor Association*. But there is something to be said for the reader who wants to have a logical course of reading through the seasons. So while we offer variety from week to week, we plan to cover the larger subjects in groups of articles that are definitely related to each other.

★ ★ ★

If one wants to follow out a certain subject, whether it be travel, history, or art, he can take up the reading of his *Mentors* in groups. Look at the schedule of 1913. In the varied program of the year's reading you will detect numbers that naturally belong together. You can select a set of *Mentors* that will take you on a trip to interesting places, with Mr. Dwight L. Elmendorf as a companion. If literature is a subject of interest to you, you can select *Mentors* on literary matters prepared under the advice of, and some of them written by, Mr. Hamilton W. Mabie. Suppose that history is what you are after; Professor Albert Bushnell Hart gives you the "Story of America" in several numbers. It is hardly necessary to point out what Professor John C. Van Dyke has done for fine art in the numbers of *The Mentor* prepared under his direction. And so groups of *Mentors* on other subjects may be brought together out of the schedule.

★ ★ ★

In preparing the schedule for 1914 we have taken thought not only for the wide scope of the whole year's plan, but for the treatment of special subjects in a way that will form natural groups. We have found this condition has met with favor, and it seems worth while to assure ourselves that all the readers of *The Mentor* appreciate it. We are told that some are gathering the numbers relating to a single subject together so as to have a small library on each subject available for reference. Not a bad idea. Imagine what an attractive set of volumes could be made out of twenty or thirty *Mentors* on travel by Mr. Elmendorf! Think what a beautiful and valuable set of books could be had by binding up the art numbers! Keep your back numbers. They are just as valuable as the ones to come.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 17. DUTCH MASTERPIECES |
| 2. MAKERS OF AMERICAN POETRY | 18. PARIS, THE INCOMPARABLE |
| 3. WASHINGTON, THE CAPITAL | 19. FLOWERS OF DECORATION |
| 4. BEAUTIFUL WOMEN IN ART | 20. MAKERS OF AMERICAN HUMOR |
| 5. ROMANTIC IRELAND | 21. AMERICAN SEA PAINTERS |
| 6. MASTERS OF MUSIC | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
| 7. NATURAL WONDERS OF AMERICA | 23. SPORTING VACATIONS |
| 8. PICTURES WE LOVE TO LIVE WITH | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 9. THE CONQUEST OF THE PEAKS | 25. AMERICAN NOVELISTS |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 26. AMERICAN LANDSCAPE PAINTERS |
| 11. CHERUBS IN ART | 27. VENICE, THE ISLAND CITY |
| 12. STATUES WITH A STORY | 28. THE WIFE IN ART |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 29. GREAT AMERICAN INVENTORS |
| 14. LONDON | 30. FURNITURE AND ITS MAKERS |
| 15. THE STORY OF PANAMA | 31. SPAIN AND GIBRALTAR |
| 16. AMERICAN BIRDS OF BEAUTY | 32. HISTORIC SPOTS OF AMERICA |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful color pictures

GAME BIRDS OF AMERICA

Canvasback Duck, Bob White, Canada Goose, Wild Turkey, Mallard Duck, Ruffed Grouse. The story of their haunts and habits charmingly told by
EDWARD H. FORBUSH, State Ornithologist of Massachusetts.

NUMBERS TO FOLLOW

- | | |
|--|---|
| Oct. 13. STORY OF AMERICA: THE CONTEST
FOR NORTH AMERICA

La Salle, The Deerfield Massacre, Battle of
Quebec, John Wesley, Braddock's Defeat,
San José Mission.
<i>By Albert Bushnell Hart, Professor of Govern-
ment, Harvard University.</i> | Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi,
Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer
of the North Pole.</i> |
| Oct. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMon-
nies, J. O. A. Ward, George Grey Barnard,
D. C. French, P. W. Bartlett.
<i>By Lorado Taft, Sculptor and Author.</i> | Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice,
Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| | Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcols, "1812,"
Retreat from Moscow, Napoleon on board
the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Turbell.</i> |

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

READ THE DAILY STORY IN THE FOLLOWING PAPERS:

ARKANSAS

Pine Bluff Graphic
Texarkana Four States Press

CALIFORNIA

Eureka Humboldt Standard
Pasadena Star
Santa Ana Blade
Vallejo Daily Times

COLORADO

Leadville Herald Democrat

GEORGIA

Rome Tribune-Herald
Waycross Journal

IDAHO

Twin Falls Times

ILLINOIS

Chicago Record-Herald

KANSAS

Coffeyville Journal
Hutchinson News
Lawrence Journal-World

KENTUCKY

Bowling Green News

MISSOURI

Plattsburg Leader
Poplar Bluff Daily Republic-
can
Sedalia Capital

MINNESOTA

Bemidji Pioneer

NEVADA

Reno Gazette

NEW HAMPSHIRE

Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hackensack Record
Millville Republican
Newark Star.
Phillipsburg Daily Press
Trenton Times.

NEW YORK

Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Tele-
gram

OHIO

Marion Star
Norwalk Reflector-Herald
Sandusky Register

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opin-
ion.
Mt. Carmel Item
Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call

TEXAS

Corpus Christi Caller and
Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Sheridan Enterprise

VOL.1 OCTOBER 6, 1913 No. 34

THE
MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
A EVERY DAY A

Game Birds
Of America

DEPARTMENT OF NATURAL HISTORY

Issued Weekly by
The Mentor Association, Inc.
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The Mentor Association

AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. This information is imparted by interesting reading matter, prepared under the direction of leading authorities, and by beautiful pictures, reproduced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member, upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

OCTOBER 6, 1913

No. 34

GAME BIRDS OF AMERICA

RUFFED GROUSE

CANADA GOOSE

BOB WHITE

MALLARD

WILD TURKEY

CANVASBACK

By *EDWARD H. FORBUSH*, *State Ornithologist of Massachusetts*

Author of "Useful Birds and Their Protection," "A History of Game Birds, Wild Fowl, and Shore Birds," etc.

NORTH AMERICA, when discovered by Columbus, probably contained more game birds than any other continent. The great falling off in the number of these birds in recent times has been accentuated by the extinction of the passenger pigeon and the Eskimo curlew, and the rapid disappearance of many others, among which are the whooping crane and the sandhill crane, great birds that are gradually being swept from the continent. The upland plover, formerly abundant in every suitable grassy region east of the Rocky Mountains, is now facing extinction, and its salvation is beyond hope, unless the regulations, protecting it at all times, recently made by the United States Department of Agriculture, under the Weeks-McLean law, can be enforced. The rails do not appear to have decreased in number quite so rapidly as have the shore birds; but from the king rail, the finest of them all, down to the sora they are much less numerous than in the early years of the last century.

THE RUFFED GROUSE

"Whir-r-r-r-r-r—clip-clip-clip—" Heavens! what was that? Anyhow, it's gone, and nobody's hurt. How well I recall the startling sound that checked in an instant my headlong pursuit of a baby cottontail rabbit when, from the leaves almost beneath my feet, up sprang a feathered projectile with thundering wings, which sped away in headlong flight through whirling leaves and bending twigs, disappearing in an instant in the thick of the



A RUFFED GROUSE NEST

trees. There I (aged eight) stood, gazing after this new wonder, while little Cottontail made good its escape. I had seen my first grouse, the king of game birds.

In the North this grouse is known as the partridge; Southerners recognize it as the pheasant; but how few of us know more about it! How few realize that it flies quietly when undisturbed, or that it has a variety of notes, ranging from the soft, cooing mother's call to the harsh



YOUNG GROUSE

The young bird learning to perch above the reach of prowling enemies.



YOUNG GROUSE

Confident that they are hidden from the camera man.



RUFFED GROUSE ON NEST

This picture was taken by leaving the camera set all night. The bird itself pulled a thread which released the shutter early in the morning.

scream or squeal with which she hurls herself at some enemy of her brood. Many have heard the drumming of the male, "Thump—thump—thump—thump, thump; thump, thump—rup, rup rup rup r-r-r-r-r-r-r-r"; but how many know that some seasons in some localities they do not drum at all? And why not?

In my notebooks the nest of the ruffed grouse figures as a hollow in the ground, lined with dead leaves or pine needles. The eggs range from seven to twelve; in one case fifteen.

The mother does not commonly cover them on leaving the nest; although a bird was once seen to do so by dropping straws and leaves on her back and then sliding out from under.

What keeps the eggs from harm for weeks in the open woods? The grouse often brings off her young safely not far from the home of hawk, crow, or fox. Does the mother bird leave no scent by which her many four-footed enemies can find her? In one case, at least, well trained pointer and setter dogs could not find the bird on the nest, even after she had walked away and returned to it. Sometimes a dog or a fox blunders on the nest, and then the mother, every feather on end, flies at him in an attempt to drive him away; but this does not scare or deceive cunning Reynard, and in an instant his mouth is full of eggs. Sometimes a prowling cat catches the mother on her eggs at night, and that ends the family history; but in the majority of cases the eggs safely hatch.



GROUSE

A favorite drumming log and trysting place.

G A M E B I R D S O F A M E R I C A

The little ones all come from the shell together, and are fully equipped to find their own living. They need the mother only as guard, defender, and shelter. When they pop out of the eggs they leave the nest forever, and thenceforth they are at home in Robin Hood's barn, and sleep wherever weariness or night overtakes them. A little roving band of downy, brownie, striped chicks, they keep close together, running here and there, always hunting, picking insects from grass, ground, and foliage; while the mother, stalking behind, herds them along with soft and gentle calls, acting as rear guard, to give warning of any enemy that may be upon their trail, to lead the destroyer away if she can, to defend them with her life if she cannot, and to brood them beneath her maternal breast whenever they are wet, cold, tired, or sleepy. Wherever night finds them there they snuggle down to sleep, protected from cold and storm by her tireless devotion. Probably the little ones do not leave much scent; but the fox, racoon, mink, weasel, dog, and cat may cross their trail at any moment, crows, owls, and hawks menace them; yet commonly about half of them escape all danger and grow and thrive while the summer waxes and wanes. They learn to fly by the end of the first week. Before they are half grown they leave the ground at night, and roost with the mother in the trees.

When the "leaves begin to turn" the well grown brood seeks the wild grapevines and the wild apple and thorn trees that it may eat the fruit. When the first heavy snow falls the few that have safely run the gantlet of the guns squat beneath the low-spreading branches of some ever-green tree and calmly allow the snow to cover them if it will. They are ready for winter now, and have donned their snowshoes. What! really? Yes, actually. They have grown horny processes on both sides of the toes which will help to support their weight on packed snow or thin crust, and they are perfectly at home on or under the snow. If a crust



A YOUNG GROUSE

This grouse was but nine months old. At this age the male is not distinguishable from the female.

freezes over them, they make their way beneath it, feeding on twigs and ground vegetation until they can break out. When pursued they dive from on wing into the snow, and push their way below the surface, to burst out again farther on. It is exceedingly difficult to starve the grouse. They will live on frozen twigs, buds, laurel leaves, sumac berries, or birch and alder catkins. So my notebooks cover the history of the grouse through all the seasons of the livelong year.

THE BOB WHITE

“*Bob white! You bob white!*” cries a brave little fowl from the top rail of the old fence. His call is the embodiment of cheerfulness. There is something heartening in the sound. This is due in part to its rich and vigorous quality, and in part to its rising termination—the question in the final note—as if it said “All right there, Fellows?” How different from the note of the whippoorwill, with its falling inflection and its general expression of sad finality. The whippoorwill may be a cheerful bird. One is inclined to doubt it; but we *know* Bob White is happy. Just hear him! He looks it too. Thus this cheerful little optimist makes his way to the hearts of men. Even the sportsmen who slay him love him, and are often his best friends,—after the shooting season,—and the epicure loves him—on toast. Down South they call him partridge. In the North he is known as the quail; but the ornithologists, who try to settle such matters for all, have taken his word for it and have named him Bob White.

This cheery little manikin is about the most important North American bird that flies, not excepting even the American eagle. He is the



BOB WHITE IN WINTER

These little birds have a hard time finding food when the snow is on the ground.



A YOUNG BOB WHITE

farmer's friend. Almost every insect pest of the garden and field is grist for his mill. All spring and summer he slays his thousands and tens of thousands, and in the fall he fattens up on millions of weed seeds. Yes, grain too; but only the waste grain left in the stubble. That is about all the grain he takes—and, after all this, many farmers get the sportsman to pay off the taxes on their farms for the privilege of shooting their little friend! Thus the school taxes are paid, and Bob White settles for the education of the children.

The pursuit of Bob White is a blessed boon to many jaded and brain-wearied business and professional men. Some believe that they have lengthened their lives by trying to shorten his. How the bird has survived with so many "friends" thirsting for his blood is hard to tell; but for all his trustfulness he is not so easily taken. Many gunners have believed that he can sometimes fool the best dog by "holding his scent." I have seen him several times squat close to the ground on the approach



YOUNG BOB WHITES

The birds in this group are seven weeks old.

of a dog, draw his head flat between his shoulders, and "sit tight" while the dog poked along, his nose to the ground, absolutely unconscious of the whereabouts of the little bird; but let a man appear, and the bird shows more anxiety and takes greater pains to get away or hide. I have seen him, when alarmed, disappear as if he had put on a coat of invisibility, and then, when the danger was past, grow out of the scenery, and walk right toward me from the very spot on which my

powerful glass had been focused all the time. How he does this is another story.

Why talk about his habits? Everybody who does not know them can have a good time studying them; for his life is open for all to see. What concerns us most is how we can make this useful, companionable friend to man more plentiful. In the District of Columbia they have solved the problem by forbidding shooting for the last few years, and there in some places the chorus of bob whites sounds like that of the little frogs in springtime. A close season for five years on this bird would do more

to stock the country than any other method now known; except, perhaps, in the northernmost part of its range, where it is sometimes almost exterminated by a severe winter. Eventually artificial propagation may solve our problem; for Bob White is a very prolific bird.

THE WILD TURKEY

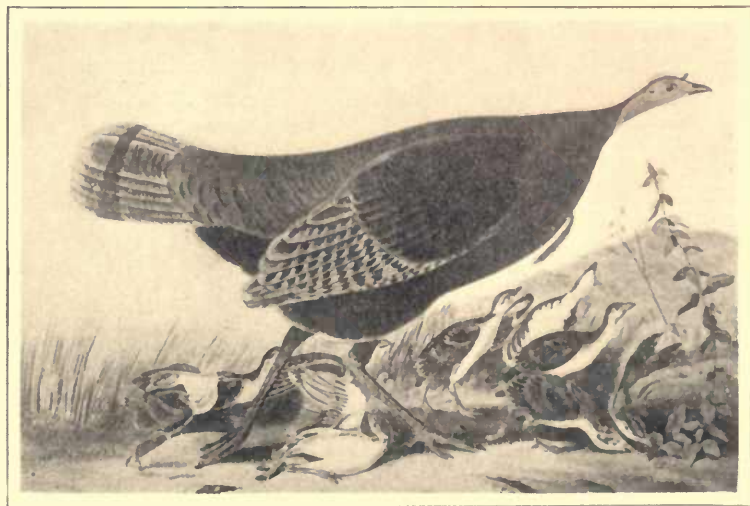
The ruffed grouse may be the king of game birds in the field; but the wild turkey, the largest game bird that flies, is to my mind king of them all on the table. A young wild turkey, well roasted, is a dish for the gods. The domesticated turkey is not in the same class; nor is it a descendant of our wild turkey. It was bred from the Mexican turkey, a bird of another race, not so handsome as ours, and having a white rump. This turkey was domesticated by the Aztecs, and hundreds of thousands were bred by them in domestication long before America was discovered by Columbus. Europeans received the bird from the hands of the Indians. The white man never has succeeded in domesticating any American game bird sufficiently to bring it into general use. The task still lies before us. The American Ornithologists' Union now recognizes but one species and five subspecies of the wild turkey, all of which are natives of this continent.



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THE WILD TURKEY

Often called the grandest bird of America.



WILD TURKEY

This picture shows a female with its young. It is reproduced from one of the famous set of plates of "Birds of America," made by J. J. Audubon.



A WOODCOCK

The range of the species formerly extended over Mexico, most of the United States, and into southern Ontario. The early explorers found it roving in large flocks along the Atlantic seaboard, and at times migrating in great armies in search of food.

We can form little idea today of the former almost incredible abundance of these noble birds. Our forefathers were accustomed to hunt them for the Thanksgiving dinner, and they rarely failed to secure a good supply. The bird is now extinct through the greater part of its former range. It was hunted, trapped, and shot at all seasons, and is likely to vanish from the earth unless it can be propagated under partial domestication and restored to its former habitat.

THE CANADA GOOSE

There is a quality in the cry of the wild geese returning northward in the spring that stirs the blood of all to whom the "Red Gods" call. That wild and solemn clamor ringing down the sky is as "the voice of one crying in the wilderness." All eyes are turned to follow the baseless triangle drifting fast across the sky. What memories are awakened by that resounding call,—memories of open marsh or prairie, sounding shore and placid bay, lake or river, scenes of a wilderness of waters or of plains; for the wild goose is a bird of the waste places! Two hundred years ago it nested over the greater part of the continent; but civilization and market hunting have confined it now mainly to the vast morasses of the North, where it seeks some island in the marshy lands and there makes its nest.

The goose normally mates for life, and as its life is reckoned to last about one hundred years the partnership, barring accidents, is a long one; but life is full of accidents. The goose does not reach maturity early, and therefore does not breed for the first few years. The gander is not such a goose as he looks; for in his constant watch over mate, nest, and young he shows both courage and sagacity. He defends his mate and brood to the utmost extremity. He is



RING-NECK PLOVER

This bird mother is brooding a chick.

said to be a victor sometimes over the crafty fox, and he easily drives away the deer or elk when his young are in danger. The goslings take to the water early; but they like to go ashore to feed on the green grass and herbage of the uplands, and there they often run into trouble. One of their greatest aquatic enemies is the snapping turtle. I have known one of these monsters to capture a full grown goose by catching its foot. In the fierce struggle that followed the goose escaped only by tearing its leg from the socket, and died a miserable death from the result of its fearful wound.

When advancing winter seals the waters of their northern home, the geese gather in flocks, rise in air, and turn their faces to the south. They travel by well known landmarks, and unlike many sea fowl often become confused in a fog. Therefore, I believe they never intentionally fly out of sight of land; though they often cross wide bays and inlets.



CANADA GOOSE

The male is standing and the female sitting.

THE MALLARD

The mallard is a cosmopolitan, the wild duck of the world, the progenitor of the domestic duck, and the chief water fowl of the game preserve. Its eggs and flesh formed a considerable part of the food of Indians and early settlers. Vast numbers of mallards formerly bred not only in Canada and Alaska, but in the western United States. Tons and tons of these birds were killed for their feathers by Indians and halfbreeds in the South and West. Boats loaded to the gunwales, wagons piled with ducks, to be given away; tons of birds spoiled before they could be shipped, then hauled out and dumped into the coulées; markets glutted and marketmen unable to handle the birds,—these were all episodes of the time of plenty. The result of this appalling waste, and the settlement of a large part of their breeding grounds, has been a tremendous decrease in the number of mallards in the country; but the birds may be readily replaced by protection and artificial propagation, and the mallard is not in any immediate danger of extinction.

It nests in marsh or slough wherever it is undisturbed. The little ones, when hatched, soon reach shallow water, where they are perfectly

at home. They swim about the sedge and water plants, catching insects, and when danger threatens keep concealed and sheltered by the herbage. They are often in peril, not only from hawks, owls, eagles, gulls, and herons, foxes, minks, and dogs, but they are attacked on all sides in their own element. Great frogs and fish spring to seize them with open mouths. Turtles prey upon them, and in the South alligators devour many. When a dog scents the little family in shoal waters and rushes in, the mother throws herself in his way and flutters off as if sorely wounded. While he chases her eagerly, his open mouth close to her tail, the little ones dive and swim away, more under water than above it, and, leaving the slough, crawl through the grass to the next refuge, hiding there safely until all danger is passed. Inherited experience has taught them the

way of life, that their species may be perpetuated.

**THE CANVAS-
BACK**

Long live the canvasback! His fame has gone farther, perhaps, than that of any other American game bird. Some epicures rank him above the little-neck, the lobster, or the terrapin, and he is considered a greater luxury than quail on toast. Yet the canvasback, when deprived of its favorite food, the wild celery, is hardly superior to the despised mudhen. Wilson tells us that many years ago a vessel loaded with wheat was wrecked near Great Egg Harbor. The



BLACK DUCKS

The birds are gathering to feed.



BLACK DUCKS

These birds were purposely flushed and taken on the first upward spring.



DUCKS SWIMMING ACROSS A BAY

wheat floated out in quantities, and soon the bay was "covered" with a new kind of duck unknown to the local gunners. They had great sport for three weeks, shooting canvasbacks, and sold them for twenty-five cents a pair; but did not discover the particular excellence of their flesh. They finally learned what they were and that they might have disposed of them for four times the sum they had received.

Redheads, which feed to a great extent on wild celery, often appear on the table masquerading as canvasbacks. In one case, at least, the gunner sold to some innocent clerks a lot of fish-eating sheldrakes or mergansers under the name of canvasbacks. I am told that the dishes that resulted were about as palatable as a bundle of old stewed kerosene lamp-wicks.

No longer ago than 1850 canvasbacks hovered in interminable flocks about Chesapeake Bay. Over ten thousand people were accustomed to shoot there. These ducks were then plentiful in all first class restaurants and hotels of the East. The glories of Chesapeake Bay as a shooting ground have largely departed, and canvasback ducks are now rarely seen on tables where they formerly appeared often; but there is still a stock of breeding birds left, and with adequate protection it will be long before we see the last of the species. So far as I know, no one has as yet succeeded in breeding this bird in captivity. Therefore we cannot depend on artificial propagation; but must protect the stock of wild birds.

SUPPLEMENTARY READING—Birds of America, by John James Audubon; Game Birds of North America, Wild Fowl of North America, and North American Shore Birds, by Daniel Giraud Elliott; Feathered Game of the Northeast, by Walter H. Rich; American Game Bird Shooting, by George Bird Grinnell.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

MONDAY, OCTOBER 6, 1913

Volume I

No. 34

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Editorial

The legend of The Mentor must by this time have become familiar to all readers. It is printed on the cover, "A Wise and Faithful Guide and Friend." We have been asked the origin of this. The phrase is quoted exactly from the definition of MENTOR as given by one of the highest authorities in the English language. We are glad that some one asked this. It is the sort of inquiry that makes our mail interesting. The character of correspondence that comes to The Mentor is extraordinary. It is the natural response to the offer of service that The Mentor extends. The keynote of The Mentor Association plan is *helpful service*. Our mail shows that there is a large public that is eager and earnest in its desire to benefit by this service. It seemed to us that we could not express the spirit of The Mentor better than by quoting literally the phrase that defines the word—"a guide and friend."

★ ★ ★

In return The Mentor reader can be in the full sense a guide and friend to us. There must be an exchange in order to get the greatest good out of an educational plan. You can help us if you do as many others have done—write and tell us what you think of The Mentor. A number of valuable suggestions have come to us in the mail. Under the stimulus of the encouragement that we have had from so many we are broadening the plan in the future. Our new prospectus, just fin-

ished, will tell you fully about this. It is not simply a magazine subscription that we are concerned with. We offer a membership in an Association that brings many advantages. There is a saying, "It is a good thing to be doing a good thing, and it is a good thing to know that you are." We know that The Mentor is a good thing, and it is a good thing to be told so by so many. A member of our Advisory Board, Dr. Hamilton W. Mabie, wrote us recently: "The Mentor is really a triumph of high class work and popular treatment. I believe that the very best things can be given to people in the very best way, not by writing down, but simply by using standard language instead of technical language. The more I think of the whole enterprise, the more I believe in it."

★ ★ ★

We want to know what you think of The Mentor, and we want you to tell us how we can be of benefit to you as a member of the Association. Our service is not complete in simply sending you The Mentor and the pictures week by week. We can bring you in touch with our Advisory Board, so that you may have the best advice in matters of side reading, and intelligent direction as to the organization and conducting of reading clubs; also expert information concerning books and pictures that bear on the topics in The Mentor. In the day's mail we find one inquiry from a member of a reading club who wants to know what side reading she should take up to prepare for an evening on "American Landscape Painters." The copy of The Mentor treating that subject is to be the core and center of the evening's reading. The writers of authority associated with us enable us to give our correspondent the benefit of the best advice.

★ ★ ★

Another writer asks for a selection of pictures suitable for wall decoration in the schoolroom, leaving it to us to suggest appropriate subjects. This is the sort of inquiry that we delight in, and we can help of course, for we have a great store of good art material, to which we are adding each week and from which a wide variety of subjects can be selected.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 18. PARIS, THE INCOMPARABLE |
| 2. MAKERS OF AMERICAN POETRY | 19. FLOWERS OF DECORATION |
| 3. WASHINGTON, THE CAPITAL | 20. MAKERS OF AMERICAN HUMOR |
| 4. BEAUTIFUL WOMEN IN ART | 21. AMERICAN SEA PAINTERS |
| 5. ROMANTIC IRELAND | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
| 6. MASTERS OF MUSIC | 23. SPORTING VACATIONS |
| 7. NATURAL WONDERS OF AMERICA | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 8. PICTURES WE LOVE TO LIVE WITH | 25. AMERICAN NOVELISTS |
| 9. THE CONQUEST OF THE PEAKS | 26. AMERICAN LANDSCAPE PAINTERS |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 27. VENICE, THE ISLAND CITY |
| 11. CHERUBS IN ART | 28. THE WIFE IN ART |
| 12. STATUES WITH A STORY | 29. GREAT AMERICAN INVENTORS |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 30. FURNITURE AND ITS MAKERS |
| 14. LONDON | 31. SPAIN AND GIBRALTAR |
| 15. THE STORY OF PANAMA | 32. HISTORIC SPOTS OF AMERICA |
| 16. AMERICAN BIRDS OF BEAUTY | 33. BEAUTIFUL BUILDINGS OF THE
WORLD |
| 17. DUTCH MASTERPIECES | |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

STORY OF AMERICA: CONTEST FOR NORTH AMERICA

La Salle, Williams House—Deerfield, Death of General Montgomery, John Wesley, Braddock's Defeat, San José Mission.

ALBERT BUSHNELL HART, Professor of Government, Harvard University.

NUMBERS TO FOLLOW

- | | |
|--|---|
| Oct. 20. FAMOUS AMERICAN SCULPTORS
Augustus St. Gaudens, Frederick MacMonnies, J. O. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.
<i>By Lorado Taft, Sculptor and Author.</i> | Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon. Bridge at Arcole. "1812," Retreat from Moscow, Napoleon on Board the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Tarbell.</i> |
| Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackelton, Duke of the Abruzzi, Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer of the North Pole.</i> | Nov. 17. ITALIAN MASTERS OF PAINTING
Madonna of the Cross, Raphael; The Delphic Sibyl, Michael Angelo; St. George and the Dragon, Tintoretto; Venice Enthroned, Veronese; Charles V at Mühlberg, Titian; Knight of Malta, Giorgione. |
| Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | |

Many leading newspapers of the United States are now publishing every weekday a human interest story about one picture in

THE MENTOR

READ THE DAILY STORY IN THE FOLLOWING PAPERS:

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Texarkana Four States Press

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Eureka Humboldt Standard
Pasadena Star
Santa Ana Blade
Vallejo Daily Times

COLORADO

Leadville Herald Democrat

GEORGIA

Rome Tribune-Herald
Waycross Journal

IDAHO

Twin Falls Times

ILLINOIS

Chicago Record-Herald

KANSAS

Coffeyville Journal
Hutchinson News
Lawrence Journal-World

KENTUCKY

Bowling Green News

MISSOURI

Plattsburg Leader
Poplar Bluff Daily Republican
Sedalia Capital

MINNESOTA

Bemidji Pioneer

NEVADA

Reno Gazette

NEW HAMPSHIRE

Concord Patriot

NEW JERSEY

Atlantic City Daily Press
Hackensack Record
Millville Republican
Newark Star
Phillipsburg Daily Press
Trenton Times.

NEW YORK

Elmira Star-Gazette
Ithaca Journal
Olean Evening Herald
Utica Herald-Dispatch

NORTH CAROLINA

Greenville Reflector
Rocky Mount Evening Telegram

OHIO

Marion Star
Norwalk Reflector-Herald
Sandusky Register

OREGON

Coos Bay Times
Salem Oregon Statesman

PENNSYLVANIA

Allentown Morning Call
Bradford Star and Record
Carlisle Evening Herald
Chambersburg Public Opinion.
Mt. Carmel Item
Pittsburgh Sun
Warren Mirror
Waynesboro Herald

SOUTH CAROLINA

Spartanburg Herald

SOUTH DAKOTA

Aberdeen American
Lead Black Hills Call

TEXAS

Corpus Christi Caller and Herald

UTAH

Ogden Standard

VIRGINIA

Newport News Daily Press

WEST VIRGINIA

Grafton Sentinel
Martinsburg Journal

WYOMING

Sheridan Enterprise

VOL.1 OCTOBER 13, 1913 No. 35

THE MENTOR

A Wise and Faithful
Guide and Friend



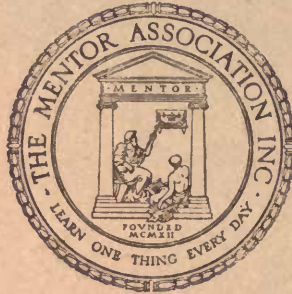
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The Contest for North America
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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. This information is imparted by interesting reading matter, prepared under the direction of leading authorities, and by beautiful pictures, reproduced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member, upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

The Mentor Association, Inc.

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THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

OCTOBER 13, 1913

No. 35

THE STORY OF AMERICA IN PICTURES

THE CONTEST FOR NORTH AMERICA

LA SALLE

CAPTURE OF LOUISBURG

DEERFIELD MASSACRE



CAPTURE OF QUEBEC

BRADDOCK'S DEFEAT

PONTIAC WAR

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University

THE whole round world is now open. Gone is the pleasure of finding new lands, sighting strange mountains, floating down mysterious rivers, and meeting unknown races of men. After Mt. Everest is climbed by some daring mountaineer, and after an airship lands on the highest peak of Mt. McKinley, what will be left for the seeker of novelty? Where can you now find a river or mountain range or tribe certified never before to have been seen by white men?

That rich pleasure was enjoyed in the fullest measure by the explorers in North America; in fact, they enjoyed it so much that they kept it alive for four centuries. For a good two hundred and fifty years the English at intervals battered their way into Hudson Bay, and Davis Strait, and the Arctic deserts, trying to smash a route through the ice,

THE CONTEST FOR NORTH AMERICA

around to the north of Asia and Europe. Nearly three centuries passed after De Soto reached the lower Mississippi before Lieutenant Pike found its source in its native lair. As late as 1880 no man, white or red, knew the passes across the Canadian Rockies; and to this day only two boat parties have ever gone through the length of the canyon of the Colorado.

In the work of opening up North America the French surpassed the English: if no bolder, they were more adventurous. From the lower St. Lawrence they held a direct route into the interior, which flanked the two great obstacles to western exploration; namely, the Six Nations of the Iroquois and the Alleghany Mountains. It is hard to say which was the firmer wall against English discovery.



ROBERT CAVELLIER
DE LA SALLE

Born 1643; died 1687.

FRENCH ADVENTURE

If we were only French, we could weep at the splendid story of French discovery, as compared with the final collapse of the French empire on the continent of North America. The French were the first to find the St. Lawrence; first to see each one of the Great Lakes; first to spread exaggerated ideas about Niagara Falls—where, according to Mark Twain, the hack fares in his time were so much higher than the falls that the visi-

tor did not perceive the latter. They were first to be awestruck at the site of the future city of Chicago; first to reach the Mississippi; first to be stopped by the Falls of St. Anthony, which unfortunately were not at that time subject to conservation; first to navigate the Mississippi; first to see the Rocky Mountains; first to cross from Lake Superior to Hudson Bay. What a fate, to be the star actors in so many first performances, and



LA SALLE'S SHIP, THE GRIFFIN

From an old print.

THE CONTEST FOR NORTH AMERICA

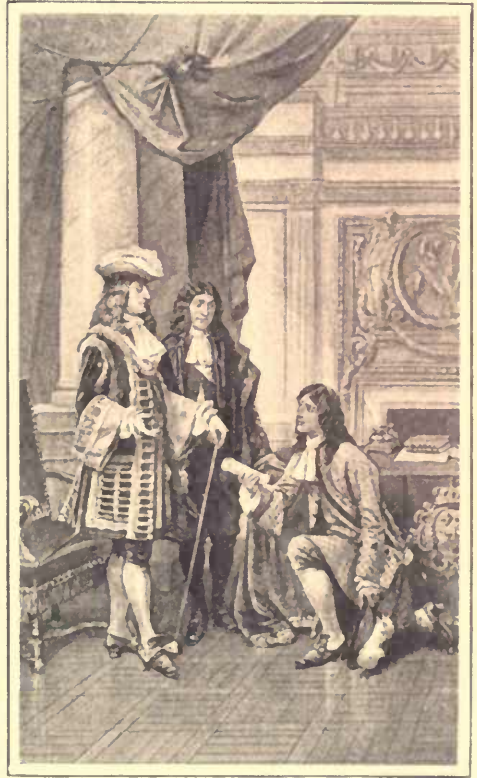
then not to appear at all in the last act! What a destiny for the earliest explorers of our country!

One reason why the French secured early control of the interior was that they had an astonishing gift of living on the country. When Stanley crosses the Dark Continent, or Amundsen penetrates the White Continent, he carries great quantities of stores with him; but Champlain, and Marquette, and La Salle went light. The Frenchmen paddled their canoes along with their Indian friends, lived on game and Indian corn, found much to engage and interest them, and were always ready for a joyous fight. Frenchmen know how to draw the pleasures of life out of unpromising surroundings.

FOUNDING OF QUEBEC

The French made their first permanent settlement at Quebec in 1608; but the English had then been in Jamestown a year. From the first the continent was too small to hold two such boisterous, expanding, and conflict-loving people. Captain Argall in 1613 opened the ball by capturing the little Jesuit settlement at Flying Mountain on Mount Desert. From that time, for just a hundred and fifty years, the two nations were sparring with each other.

For many years this warfare was hedged in, because mountains, woods, and savages filled up a broad belt of territory between the English coast settlements and the St. Lawrence. But in war, as in the chivalric game of football, when you cannot break through the center, you play round the ends. Hence in everyone of the six regular wars, besides various local squabbles, there was always fighting between French and English in Nova Scotia, or the islands of the Gulf of St. Lawrence, or along that river. In 1613 the English captured Port Royal on the Bay of Fundy, and again in 1690 and 1710,—it became almost a habit,—in 1670 they broke into Hudson Bay; in 1745 and 1758 they mastered Louisburg; and in 1759 took Quebec.



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LA SALLE PRESENTING A PETITION TO KING LOUIS XIV

THE CONTEST FOR NORTH AMERICA

LA SALLE

The most gallant figure in this century and a half is the chevalier Robert Cavalier, Sieur de la Salle, who had all the pluck and endurance of his Norman ancestors. He was educated by the Jesuits; but preferred the life of a seignior on the frontier of Canada. There he heard tales of a river starting somewhere near the Great Lakes and following so long a course that he guessed it must be the Colorado. From that time he became a still hunter for the Mississippi River. He built the Griffin, the first vessel ever seen on Lake Erie.

Apparently he found the Ohio, and decided that that was not the advertised stream; and before he could get to the Mississippi it had been discovered by the priest Marquette and the Indian trader Joliet, while Father Hennepin went up the great stream to the falls.

La Salle had larger plans than to see new countries and float on strange rivers: he wanted to occupy that region for his sovereign and friend, Louis XIV, Le Grand Monarque. Early in 1682 he reached what the recorder of that expedition calls "the divine river, called by the Indians Checagou." With him was that picturesque figure Tonty, "the man with the iron hand"—and his artificial member was no tougher and more enduring than his iron heart.

February 6, 1682, the expedition reached what they called "the River Colbert," and six leagues lower they passed the mouth of the Missouri. There they registered the first protest against the St. Louis water supply; for that stream, they said, "is full as large as the River Colbert, into which it empties, troubling it so that from the mouth the water is hardly drinkable." The Indians entertained him with the fiction that by going up the Missouri ten or twelve days he would come to a mountain, beyond which was the sea with many ships.

La Salle was the man who put the French into the Mississippi Valley, and thus gave them possession of the two finest regions in North America,—the whole watershed of the St. Lawrence, including the Great Lakes, and the whole watershed of the Mississippi. How many different craft



NIAGARA FALLS

As pictured by Father Louis Hennepin, probably the first white man to see this wonderful waterfall. From a plate made from the original Utrecht edition of 1697.

THE CONTEST FOR NORTH AMERICA

have followed after his canoes,—a keel boat containing Aaron Burr and his misfortunes; a flat boat, with Abraham Lincoln stretching his long arms over the steering oar; the Belle of St. Louis racing the Belle of Memphis, cramming sugar and hams into the furnace, and, just as she pulled abreast of her rival, blowing up in most spectacular style; and Porter's gunboats, driving past Vicksburg and exchanging broadsides with the batteries on the heights! Little did La Salle know that he was opening up a highway for a nation not yet born!

ENGLISH CLAIMS

Where were the English all this time? Did their Indian friends tell them nothing about great rivers full of crocodiles, and crook-backed, woolly oxen, and mountains of gold? After 1664 they held the whole coast from the St. Croix River to the Savannah River; but it took them a long time so much as to reach the edge of the Mississippi Valley. Two adventurous men, Thomas Batts, and the German, John Lederer, wormed their way through the confused mountains of western Virginia, and Batts reached the New River about 1671,—“a pleasing but dreadful sight to see, mountains and hills piled one upon another.” They took possession of “all the territories thereunto belonging” for his Majesty Charles II. Massachusetts, Connecticut, and Pennsylvania all had charters reaching west of the mountains; but they knew better than to try to pick up territory from under the lodge poles of the ferocious Iroquois. The English seemed to lack the discoverer's spirit, which can be satisfied only, as the colored preacher puts it, “by unscrewing the inscrutable.” John Endicott thought he was as heroic as Marco Polo, when he went up the Merrimac River to Lake Winnepesaukee, and there cut his initials on a rock; and Governor Alexander Spotswood of Virginia felt very proud of himself when in 1716 he conducted



GENERAL PEPPERELL AT LOUISBURG

General Pepperell was commander of the English forces which on June 16, 1745, captured the town of Louisburg.

THE CONTEST FOR NORTH AMERICA

a party of gentlemen on horseback across the mountains into the valley of the Shenandoah, which was still a long way from the Mississippi Basin.

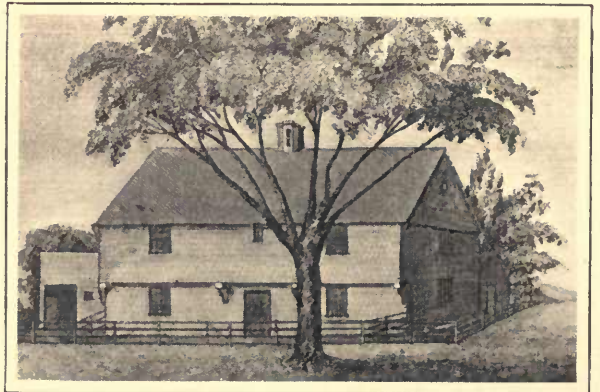
The French riveted their claim on the Mississippi by sending out a colony in 1699, which soon after founded the town of New Orleans, on the high bluff fourteen feet above the sea level of the nearby Lake Ponchartrain. They made many settlements; such as Detroit, and St. Joseph, and Green Bay, Vincennes, Kaskaskia, and Natchez. They set up trading posts among the Indians; they buried lead plates along the banks of the Ohio River, bearing the arms of the king,—they had a clear claim to the two enormous river valleys.

What was a clear claim? The Indians thought they had a clear claim, and warlike tribes like the Iroquois and the Creeks fought for that conviction. The English claimed the Mississippi Valley because they wanted it, and took advantage of the four international wars of



DOOR OF OLD HOUSE,
DEERFIELD

Showing the holes chopped in the door by the Indians, through which they shot Mrs. Weldon, a victim of the raid.



OLD HOUSE IN DEERFIELD

This old house escaped the conflagration in 1704.

the eighteenth century to make that claim good by further right of conquest. After the second war, by the

treaty of Utrecht, in 1713, the first territory was chipped off from the French possessions; Acadia (Nova Scotia) passed to the English, and with it they acquired whatever the French claims had been to Newfoundland and Hudson Bay. At the end of the third war, in 1748, they were holding Louisburg; but gave it back. Then in 1754 came the great struggle of the French and Indian War, in which the English attacked the French on the upper Ohio, on Lake Ontario, at Louisburg, and finally at Quebec, all

THE CONTEST FOR NORTH AMERICA

with triumphant success. The Canadian French were outnumbered five or six times to one in America, and their home government had its hands full with European and naval wars, and could not help them.

FRONTIER WARFARE

All this fighting was not according to the nice, formal, observe-the-laws-of-war methods, such as are now followed between civilized nations: it was more like a campaign in the Balkans, or the amenities of the Zulus in Africa. Europeans were not particularly gentle in their warfare. The early colonies were planted when the 'Thirty Years' War was raging in Germany, a war in which the unoffending peasants expected both sides to rob them of their little property, and then to torture them because they had no more to give. The Indians were not the only race that found pleasure in inflicting awful suffering on other human beings. The cultivated English colonists and the French trappers and hunters were not above taking scalps on occasion; and, though they did not torture their prisoners, allowed their Indian allies to indulge themselves in that amusement.



SOLDIERS' MONUMENT, DEERFIELD

This monument stands on the common in Deerfield, on the site of the church of 1704.



DEERFIELD MEMORIAL

This stone marks the grave of the victims of the Deerfield massacre on February 29, 1704.

The French were better wood fighters than the English, and throughout these struggles had a disagreeable habit of raiding English settlements. Twice they captured villages within a day's march of sacred Boston. Their most spectacular achievement was the raid upon Deerfield in

THE CONTEST FOR NORTH AMERICA

1704, upon which an epic poem might be written. Depict the French and Indians stealing two hundred miles through the frozen wilderness; the Puritans in Deerfield trusting to their stockade; the sudden dash at dawn; the shots, cries, screams; the Indians chopping away with their hatchets at Parson Williams' front door, till they made a loophole through which to fire at the family; the file of captives quickly marshaled for the terrible northward trail; the valiant little band from Hatfield pursuing the Indians, many times their number, and getting a bad licking; the wrath and fear of all New England at this appearance of the fearful enemy!

The people of Haverhill, Massachusetts, have put up a statue to a militant woman named Hannah Dustin who, when carried away a captive, had the sweet thought to brain half a dozen of her captors, and so get home again with her children. Had there been more Hannah Dustins, there would have been fewer French raids!

In all these wars the English colonists excelled as fighting seamen. We may still be proud of William Phipps and his levy of colonial forces, who took Port Royal in 1690. Who shall envy him his well earned title of Sir William, and his fair brick house on Green Lane, Boston? Think of the New England men, aided by a small British fleet, sallying out in 1745 to attack Louisburg, the proudest fortress in the western world,—



QUEBEC IN COLONIAL DAYS

From an old print.



GENERAL MONTCALM'S HEAD-
QUARTERS AT QUEBEC

laying siege to it, digging trenches before it, complimenting it with bombshells, and compelling it to surrender! That was worth a score of Deerfields!

The world has agreed to give the palm of picturesqueness in warfare to the capture of Quebec in 1759

THE CONTEST FOR NORTH AMERICA

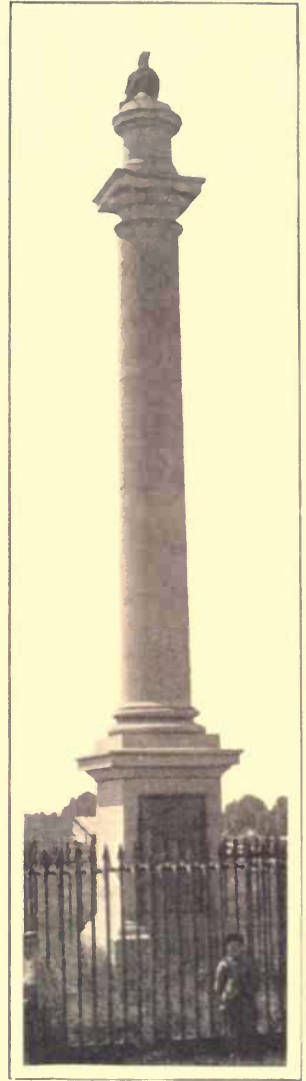


DEATH OF GENERAL WOLFE

When Quebec was captured from the French by the English under General Wolfe, the commanders on both sides were killed. General Montcalm was in command of the French forces. From the painting by Benjamin West.

by Wolfe's English fleet and army. Modern critics tell you that nothing could be easier; that anybody can make his way up the steep footpath in Wolfes Cove. But Montcalm, the French commander, as brave a man and as skilled a warrior as you could find, did not think it likely that a British army would find its way to the Plains of Abraham at the top. Still he realized, when his little army came out of the strongly fortified town, and offered battle, that the French empire in America was at stake. The battle of Quebec was a stage battle,—soldiers arriving in alarms and incursions, and both commanders fighting like heroes till they fell covered with wounds. Quebec was a battle that makes a man glad of being what he is, whether French or English.

Four years earlier the French took their chance to defeat an army and kill a British general. Somebody has said that it was a hard fate for a brave military officer to go down to history known only through "Braddock's Defeat." The trouble with Braddock was that he was an Englishman, bigoted, obstinate, know-it-all, but brave to his heart's core; and his march up through the wild country was managed with great skill.



WOLFE'S MONUMENT,
QUEBEC

This memorial commemorates the capture of Quebec from the French by the English.

THE CONTEST FOR NORTH AMERICA



BRADDOCK'S MARCH

General Braddock marched his army through the wilderness as though he were on a parade ground in Europe. To this lack of caution was due in great measure his defeat.

Braddock was a good officer; for on that fateful day he recognized and gave responsibility to a better officer, young George Washington. The French had been on the point of fleeing from Fort Duquesne, and as a last desperate chance came out, faced the invader, and defeated him.

THE INDIAN'S FATE

“If the pitcher fall on the rock, the pitcher shall be broken; and if the rock fall on the pitcher, the pitcher shall be broken.” So runs the Eastern proverb, and it applies to the fate of the Indian throughout the wars of the French and English. Every time an Indian tribe fought with either side it was sharpening an arrow that would be directed against itself.

For a long time the Indian astutely played off one foreign nation against the other; but after the French were excluded the only Great Father left to the poor Indian was his Majesty King George III—



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BRADDOCK'S GRAVE

Near Uniontown, Pennsylvania, one mile east of Chalk Hill, beside the National Pike, lie the remains of General Edward Braddock. They are said to have been reinterred at this place in 1824.

THE CONTEST FOR NORTH AMERICA

God bless him! The French loved the Indians, in both a flowery and an actual way; but the English would neither protect them nor marry them. Hence the outbreak under Pontiac, after the Northwest had been turned over to England. He was one of the greatest of his race. He might have said, as one of his brethren did say to an Anglo Saxon potentate, "I am a man; and you are another." This was one of the few attempts in America to combine the Indian tribes and to attack the whites all along the line. When Pontiac failed there was nothing for it but to yield.

Even the Iroquois gave in and learned to eat out of the hand of Sir William Johnson of John-



PONTIAC

The chief of the Ottawas. In April, 1769, he was murdered, when drunk, at Cahokia (nearly opposite St. Louis) by a Kaskaskia Indian, bribed by an English trader. He was buried near the St. Louis fort.



STARVED ROCK

In 1770 this rock became the last refuge of a small band of Illinois Indians flying before a large force of Pottawottomies, who believed that one of the Illinois had assassinated Pontiac, in whose conspiracy the Pottawottomies had taken part. Unable to dislodge the Illinois, the Pottawottomies cut off their escape and let them die of starvation.

son Hall; and they made the treaty of Fort Stanwix with the English in 1768, generously giving lands they had never possessed. That was fatal for the Six Nations; for they got so addicted to Great Father George III that they stood by him when the Revolution broke out. That gave to Patriot General Sullivan the chance to march into their own country in 1779, and to break to pieces the only American third power that ever tried to stand neutral between the French and the English.

SUPPLEMENTARY READING.—"French and English in North America," Francis Parkman; "History of Canada," F. B. Tracy; "Formation of the Union," A. B. Hart; "France in America," Reuben G. Thwaites; "Sir William Johnson and the Six Nations," W. E. Griffis; "United States" (Vol. II), Edward Channing; "Mississippi Basin," Justin Winsor; "Old Fort Loudon," Charles Egbert Craddock; "Seats of the Mighty," Gilbert Parker.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

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Volume 1

Number 35

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POSTOFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

When the plan of The Mentor Association was in its formative state a prominent educator said, "Your principle, 'Learn One Thing Every Day,' is good. Stick to it. Don't give too much in a single number. There are four things that I regard essential to the success of your plan. They are: Make your matter simple, make it interesting, be sure that it is correct and authoritative, and last, don't give too much at a time. The mental fare that you serve to your many readers should be frugal. If not, mental indigestion will follow."

★ ★ ★

We have had that good advice in mind in all of our work. Some of our readers have asked us why we do not exhaust a subject in one number of The Mentor. Our answer is that, in no case, could we exhaust a subject, and, in most cases, we would exhaust the reader. We give as much on any subject as will interest the reader, and as much as he can conveniently retain in mind.

★ ★ ★

Just in the way of illustration: In the issue of September 29th, "Beautiful Buildings of the World," Professor Clarence Ward describes the Alhambra. Mr. Dwight L. Elmendorf also tells about this celebrated Moorish palace in the issue of September 15th. A large volume could be written on the Alhambra without ex-

hausting all that is interesting in it. But a large volume would be more than most people would care to read. The bare facts about the Alhambra could be told in a brief encyclopedic article. But that would be dry and, to many, uninteresting. In The Mentor Mr. Elmendorf describes the Alhambra as an experienced traveler and observer sees it. Professor Ward, with the cultivated eye of a student of architecture, appraises the Alhambra as a beautiful building. Two well-informed men tell about the same subject, each from his own point of view. The result is a fuller and more satisfying impression. And later on, in considering the historic palaces of the world, the Alhambra may again be considered from another point of view.

★ ★ ★

In this way the light of information is brought to bear on a subject from various sides, and the reader is brought with fresh interest to the subject several times, and can view it in its different aspects. We want all the members of The Mentor Association to appreciate the breadth of this plan, for it will make clear to them the reason why some important subjects are at present merely touched upon in The Mentor. We want our members to know that we are building up in a simple, constructive way, under the advice of the wisest educators. And we want our members to feel a share in this constructive work.

★ ★ ★

Write to us freely and frankly. It will be a great help. Tell us what has interested you most in The Mentor. It is most interesting in our work to note the desire shown by readers for certain subjects, and the demand for back numbers. In a plan of this sort back numbers are just as valuable as forthcoming numbers, and as the weeks go by the store of valuable material increases in volume. This makes a binder desirable. We have a very attractive Mentor box binder, neat in appearance and holding 13 copies. It will preserve your Mentors in good condition, and that is worth something, for you will always want them. The price is 50 cents each (or four for \$1.75), by prepaid parcel post.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 19. FLOWERS OF DECORATION |
| 2. MAKERS OF AMERICAN POETRY | 20. MAKERS OF AMERICAN HUMOR |
| 3. WASHINGTON, THE CAPITAL | 21. AMERICAN SEA PAINTERS |
| 4. BEAUTIFUL WOMEN IN ART | 22. STORY OF AMERICA IN PICTURES:
THE EXPLORERS |
| 5. ROMANTIC IRELAND | 23. SPORTING VACATIONS |
| 6. MASTERS OF MUSIC | 24. SWITZERLAND: THE LAND OF
SCENIC SPLENDORS |
| 7. NATURAL WONDERS OF AMERICA | 25. AMERICAN NOVELISTS |
| 8. PICTURES WE LOVE TO LIVE WITH | 26. AMERICAN LANDSCAPE PAINT-
ERS |
| 9. THE CONQUEST OF THE PEAKS | 27. VENICE, THE ISLAND CITY |
| 10. SCOTLAND, THE LAND OF SONG AND
SCENERY | 28. THE WIFE IN ART |
| 11. CHERUBS IN ART | 29. GREAT AMERICAN INVENTORS |
| 12. STATUES WITH A STORY | 30. FURNITURE AND ITS MAKERS |
| 13. STORY OF AMERICA IN PICTURES:
THE DISCOVERERS | 31. SPAIN AND GIBRALTAR |
| 14. LONDON | 32. HISTORIC SPOTS OF AMERICA |
| 15. THE STORY OF PANAMA | 33. BEAUTIFUL BUILDINGS OF THE
WORLD |
| 16. AMERICAN BIRDS OF BEAUTY | 34. GAME BIRDS OF AMERICA |
| 17. DUTCH MASTERPIECES | |
| 18. PARIS, THE INCOMPARABLE | |

THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

FAMOUS AMERICAN SCULPTORS

Augustus St. Gaudens, Frederick MacMonnies, J. Q. A. Ward, George Grey Barnard, D. C. French, P. W. Bartlett.

By *LORADO TAFT, Sculptor and Author.*

NUMBERS TO FOLLOW

- | | |
|---|---|
| Oct. 27. THE CONQUEST OF THE POLES
Nansen, Shackleton, Duke of the Abruzzi,
Amundsen, Scott, Peary.
<i>By Rear Admiral Robert E. Peary, Discoverer
of the North Pole.</i> | Nov. 17. ITALIAN MASTERS OF PAINTING
Madonna of the Cross, Raphael; The Del-
phic Sibyl, Michael Angelo; St. George and
the Dragon, Tintoretto; Venice Enthroned,
Veronese; Charles V at Mühlberg, Titian;
Knight of Malta, Giorgione.
<i>By Gustav Kobbé, Author and Critic.</i> |
| Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice,
Genoa, Naples.
<i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> | Nov. 24. FAMOUS COMPOSERS. Chopin, Men-
delssohn, Schubert, Schumann, Liszt,
Brahms.
<i>By Henry T. Finck, Author and Music
Critic.</i> |
| Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1812,"
Retreat from Moscow, Napoleon on Board
the Bellerophon, Napoleon at St. Helena.
<i>By Ida M. Tarbell.</i> | |

The Mentor Idea

THE idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. This is what The Mentor Association supplies

Send the names and addresses of a few friends to whom you would like to have us mail copies of The Mentor with your compliments

VOL.1 OCTOBER 20, 1913 No. 36

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

Famous American Sculptors

DEPARTMENT OF FINE ARTS

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The Mentor Association

AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. This information is imparted by interesting reading matter, prepared under the direction of leading authorities, and by beautiful pictures, reproduced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

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The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. 1

OCTOBER 20, 1913

No. 36

FAMOUS AMERICAN SCULPTORS

JOHN QUINCY ADAMS
WARD

FREDERICK WILLIAM
MACMONNIES

GEORGE GREY BARNARD



DANIEL CHESTER FRENCH

AUGUSTUS
SAINT GAUDENS

PAUL WAYLAND
BARTLETT

By *LORADO TAFT*

Sculptor, and Author of "History of American Sculpture"

THE story of American sculpture is a brief one compared with the chronicles of other lands. Our first professional sculptors, Horatio Greenough and Hiram Powers, were both born in 1805. In European countries the records of the last hundred years are but fragments, brief sequels to the story of ages of endeavor. It is difficult to realize that our actual achievement, from the very kindergarten stage of an unknown art to the proud eminence held by American sculpture in the Paris Exposition of 1900, was the work of but three score years and ten—was seen in its entirety by many living men.

BEGINNINGS OF AMERICAN SCULPTURE

The beginnings of all arts in this country have been timid and imitative. Literature, music, and painting had something to found themselves upon in the national tradition; but sculpture was never abundant in England, and this art, usually one of the earliest, was the last to appear in America. Its first inspirations were Italian, and for half a century American sculpture was a crude parody on the art of Canova and Thorvaldsen. Many of our sculptors, like Powers, Greenough, Crawford

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Story, Randolph Rogers, Rinehart, Ball, Mead, and Harriet Hosmer, made their homes in Florence and Rome, and welcomed the ever swelling tide of American travel with wistful greetings. Perhaps their influence was greater there upon the receptive travelers than it could have been at home; but one cannot help feeling a high regard for men like Palmer, John Rogers, and Ward, who "held the fort," developing the native material of their own land.

About the time of the Centennial, France was suddenly discovered by our young sculptors. Her opportunities were appreciated, and soon the entire stream of students was diverted thither from Italy and Germany. Saint Gaudens was the first important product of the American-French school of sculpture, and his talent and training together offered an irresistible argument for the new methods.

JOHN QUINCY ADAMS WARD

Before speaking further of our greatest sculptor, a few words should be devoted to the last and most distinguished of the pioneers, John Quincy Adams Ward (1830-1910), who was privileged to see the triumphs of American sculpture at home and abroad, and to participate in them to the end. Always keenly



BIRTHPLACE OF J. Q. A. WARD

Ward was born in 1830, on a farm in the neighborhood of Urbana, Ohio.

alive and vibrantly responsive to the forces at work about him, he was ever a contemporary of the youngest men of his profession. Ward's earliest success, "The Indian Hunter" in Central Park, New York City, was the result of a long journey among the red men. Its intensity is an unconscious revelation of the man who made it: no lackadaisical dreamer could have conceived



PAUL WAYLAND BARTLETT AND JOHN QUINCY ADAMS WARD

FAMOUS AMERICAN SCULPTORS



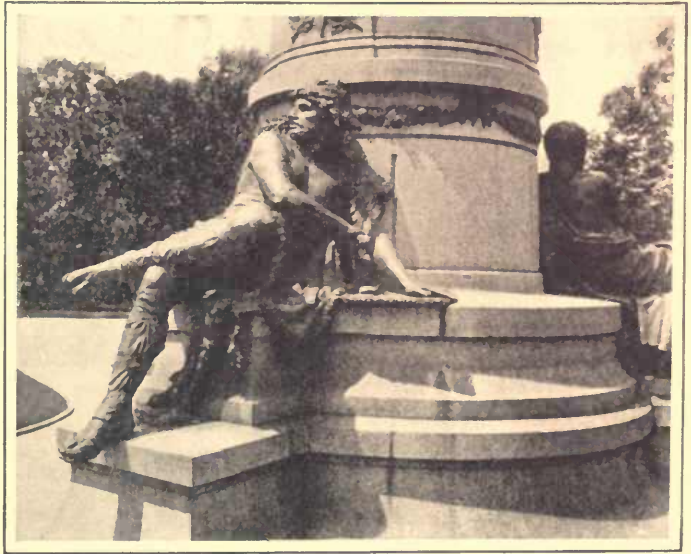
WASHINGTON, BY WARD

On Wall Street, New York City. The pedestal bears the inscription: "On this site, in Federal Hall, April 30, 1789, George Washington took the oath as the first President of the United States of America."

cape, his hat in hand. The poise is superbly confident; the leonine head uplifted as if in command rather than in exhortation.

New York City has many of Ward's works. His "Pilgrim" and "Shakespeare" in Central Park are well known. His "Horace Greeley" is the last word in faithful characterization, as vivid as his Wall Street "Washington" is noble and detached. The admirable equestrian "General Thomas" and the "Garfield" monument in Washington are equally familiar. The uprightness and dignity of the whole life of the sculptor left their impress upon every portrait he modeled. Some are greater than others; but they are *men*, everyone of them. They stand firmly on their feet, and they make no gestures, no attempt to win us. There

the idea, much less have carried it to its happy realization. The emotion of war times found expression in "The Freedman," and later in a notable series of memorials to heroes of the conflict, culminating in the great "Henry Ward Beecher" of Brooklyn, one of the most impressive portraits in this country. None but a big man could have grasped that character; none but a strong nature could convey to others that impression of exuberant vitality and of conscious power. The great preacher stands solidly upon his feet, enveloped in a heavy overcoat and



THE WARRIOR, BY WARD

One of the three figures that adorn the base of the Garfield statue at Washington. The other two are the "Statesman" and the "Student."



GRIEF, BY SAINT GAUDENS

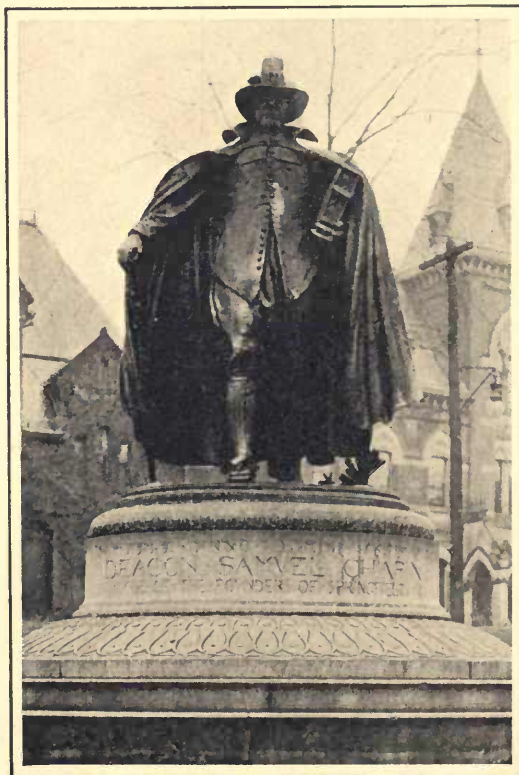
This mysterious figure is sometimes called "Death," or "The Peace of God." It is in Rock Creek Cemetery, Washington, and is a memorial to Mrs. Adams.

York, where the boy was early apprenticed to a cameo cutter, supplementing his childish efforts with a rigorous training in the drawing classes of Cooper Union. In 1880, after some years abroad, he exhibited at the Salon his remarkable figure of Admiral Farragut, now in Madison Square, New York, which still remains one of his finest works. This statue—and its harmonious pedestal—met with instant success, and was followed by a series of triumphant works, so novel and original, so

is no restlessness, no anxiety; you feel eternity in their attitudes, in their composure. Above all, the sculptor has known how to endow each with an individual intelligence.

**SAINT GAUDENS,
THE MASTER**

Augustus Saint Gaudens, like so many of our best citizens, was a product of another land; of two others, in fact. Born in Dublin in 1848 of a French father and an Irish mother, he represented an unusually fortunate combination of two artistic races. The humble family settled in 1850 in New



DEACON CHAPIN, BY SAINT GAUDENS
At Springfield, Massachusetts.

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significant and admirably perfected, that the master's position at the head of the profession in this country was constantly reaffirmed to the day of his death.

Indeed, in reviewing the life of this great artist, one asks what other sculptor of modern times has produced such a succession of notable achievements as the "Farragut"; the "Lincoln" of Chicago; the "Deacon Chapin" of Springfield, Massachusetts; the "Adams Memorial" in Washington; the "Shaw Memorial"; the "Logan"; the "Sherman", and finally the seated "Lincoln." Add to this the countless exquisite medallions, the delightfully decorative high relief portraits, and, perhaps most beautiful of all, that angelic brood of which the "Amor Caritas" is the type and culmination, and where shall we look for a more individual expression? Rodin himself, with all his contortions, has not produced so much beauty nor demonstrated himself more "original."

To different moods these great works make their differing appeals. The heroic "Lincoln," with its strong, gaunt frame and its majestic head bowed in sympathetic tenderness; the sturdy "Chapin," wrapped in a voluminous cloak and self sufficiency; the mysterious, inscrutable genius of the Adams tomb; the rhythmic momentum of the colored regiment with its fated leader riding serenely, square shouldered, and level eyed to his doom; the glorious "Victory" of the Sherman group, the most spiritual, most ethereal of all sculptured types,—what an array are these! What wealth to have brought to our national ideals!

DANIEL CHESTER FRENCH

Worthy successor to the great artist who put us all under such heavy obligations is Daniel Chester French, whose work is known throughout the land. French was born at Exeter, New Hampshire, in 1850, and



Copyright, 1905, by De W. C. Ward.

AUGUSTUS SAINT GAUDENS IN HIS STUDIO

From a painting by Kenyon Cox.

FAMOUS AMERICAN SCULPTORS

grew up in Concord, Massachusetts, amid ideal surroundings. His first youthful effort in sculpture, "The Minute Man of Concord," was a success, and his busy life has known no failures. No other American sculptor has produced so much, and we can name here but a few of his most important works.

Best beloved is the noble "Death and the Young Sculptor," designed as a memorial to the sculptor, Martin Milmore. In this poetic group we have unquestionably one of the highest expressions of a purely American



BIRTHPLACE OF D. C. FRENCH

French was born in Exeter, New Hampshire, on April 20, 1850.

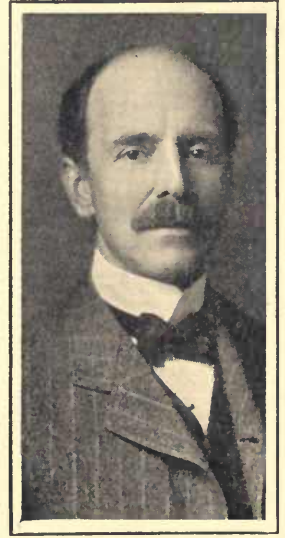


MINUTE MAN, BY FRENCH
At Concord, Massachusetts.



Reproduced from *American Sculpture*, by Lorado Taft. Copyright, 1903, by The MacMillan Co.

ALMA MATER, BY FRENCH
Adorning the approach to the Library of Columbia University, New York City.



DANIEL CHESTER FRENCH

French is well known as a sculptor in both America and Europe.

art. Other works of interest are the ascetic "John Harvard" of Cambridge; a vigorous "General Cass" and the touchingly sympathetic "Gallaudet" group, both in Washington, D. C.; the "O'Reilly" monument of Boston; the

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FREDERICK WILLIAM
MACMONNIES

French, and many there are who owe to him their successful beginnings.

FREDERICK MACMONNIES

When in 1884 Frederick MacMonnies arrived in Paris he was equipped as no American had ever been before. He was twenty-one years old, and had already spent five years in the studio of Saint Gaudens, besides learning to draw like a skilled painter. His progress was proportionate, and it has been his joy ever since to meet his European competitors upon their own field and to rival them in whatever they undertake. If there is nothing distinctively American in his art, it is sculpture of the highest degree of workmanship, an international

equestrian "Washington" in Paris and Chicago; "General Grant" in Fairmount Park, Philadelphia; and "General Hooker" in Boston. Among his most recent works are a "Lincoln" for Lincoln, Nebraska, and an "Emerson" for Concord.

The Columbian Exposition was crowned by French's gigantic and truly monumental "Republic," a superb figure which reappears, comfortably seated for all time, in the "Alma Mater" of Columbia. French does not disdain architectural sculpture, and has made beautiful groups for the Custom House of New York, the postoffice of Cleveland, and the pediment of the Brooklyn Institute. In the recent Parkman and Melvin memorials he has shown a treatment peculiarly adapted to the stone, a most valuable suggestion to our younger men. No one has greater influence upon the trend of American sculpture than has



HORSE TAMERS, BY MACMONNIES

Two groups, one of which is shown, that adorn an entrance to Prospect Park, Brooklyn. They formed part of the sculptor's remarkable exhibit at the Paris Exposition of 1900.

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coin that passes current wherever good art is known.

No one has ever worked quite so feverishly as did MacMonnies during those wonderful first years of his career, and no one has ever done so much in the time. The list is too long even to chronicle here, much less to comment upon. Beginning with the "Nathan Hale" and "Stranahan" of the Salon of 1891, the sculptor came insistently into national view in 1893 with his great Columbian fountain, the jewel of the Chicago Exposition. It was the opportunity of a lifetime, and the young sculptor rose serenely and triumphantly to the occasion. The memory of that exquisite twilight vision remains a delight to all who saw it. Orders followed in rapid sequence, and brought more successes,—the archaistic "Shakespeare" of the Congressional Library; the irresistible "Bacchante"; "Sir



THE HEWER, BY BARNARD

The plate on the pedestal says, "Erected in memory of William Parker Halliday, and presented to the city of Cairo, Ill., A. D. 1906, in token of his unswerving faith in her destiny."



BIRTHPLACE OF G. G. BARNARD

Barnard was born at Bellefonte, Pennsylvania, where his parents were temporarily residing in 1863. The sculptor is really a Westerner.

Henry Vane" of Boston; and the sculptor's various contributions to Prospect Park, Brooklyn,—the Memorial Arch, with its gigantic army and navy groups, and its glorious Quadriga above, and the "Horse Tamers."

Upon the exhibition of these works at the Paris Exposition of 1900 MacMonnies decided that he wanted



GEORGE GREY BARNARD

in 1863. The sculptor's father is a clergyman, and the fortunes of the ministry afterward led him to Chicago, and thence to Muscatine, Iowa, where the son passed his boyhood. One cannot doubt that these circumstances had their profound influence upon the character of the young artist. In it is something of the largeness of the western prairies, something of the audacity of a life without tradition or precedent, a burning intensity of enthusiasm; above all, a strong element of mysticism which permeates all that Barnard does or thinks.

The stories of his student struggles in Chicago and Paris are familiar. The first result of all this self sacrifice became tangible in that early group, a tombstone for Norway, in which the youth portrayed "Brotherly Love," a work of "weird and indescribable charm."

In 1894 Barnard completed his celebrated group, "Two Natures," upon which he had toiled, in clay and marble, for several years. This masterful achievement gave him at once high standing in Europe,

a rest, which in the case of one of his nervous temperament meant merely a change. He dropped his modeling tools absolutely, and for a number of years gave himself up to the joys of painting. All sculptors dream of this; but he could really do it. His work on canvas is no less masterly than his sculpture. Of late he has returned to his first love, and we look forward eagerly to the new products of his studio.

THE BOLD ORIGINALITY OF BARNARD

George Grey Barnard is a Westerner, although he chanced to be born in Pennsylvania, where his parents were temporarily residing



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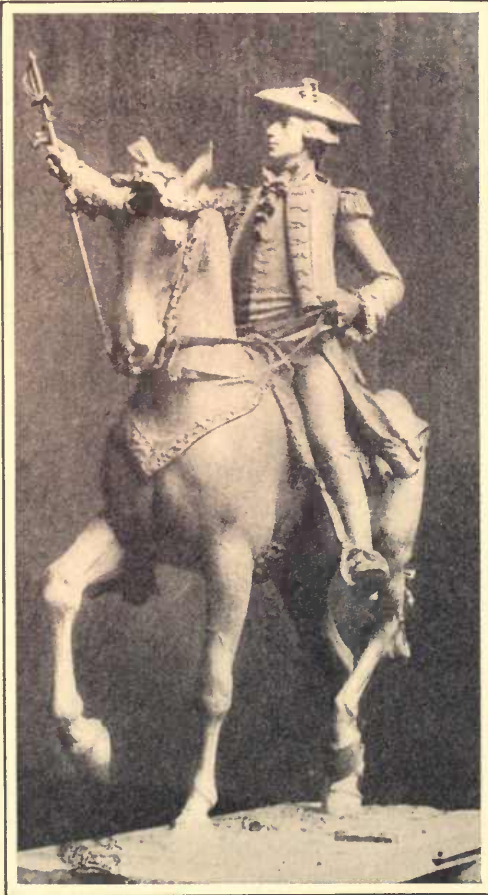
MICHELANGELO, BY BARTLETT

A vivid representation of the mighty Florentine, is one of the bronze effigies that decorate the rotunda of the Congressional Library.

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and his work has never since ceased to interest the cultivated public of the world's capitals. Then followed an extraordinary "Norwegian Stove," a monumental affair illustrative of Scandinavian mythology; and "Maidenhood" and the "Hewer," two of the finest nudes thus far produced in America.

The great work of Barnard's recent years has been the decoration of the Pennsylvania capitol. It has been said of him that he was "the only one connected with that building who was not smirched"; but his part is a story of heroism and triumph. The writer has not yet seen the enormous groups in place, but is familiar with fragments that have won the enthusiastic praise of the best sculptors of Paris. They are inspiring conceptions which point the way to still mightier achievements in American sculpture.



LAFAYETTE, BY BARTLETT

In the Louvre, Paris.

THE VIGOR OF BARTLETT

Paul Wayland Bartlett was born in 1865 of artistic ancestry, his father being Truman Bartlett, teacher and critic. The boy grew up in Paris, entering the Beaux-Arts at the age of fifteen, and working also at the Jardin des Plantes under the helpful guidance of Frémiet, the great animalist. His art has always offered an interesting blend of the two influences, animal forms appearing in nearly all his compositions.

Bartlett's first important exhibit was the "Bohemian Bear Trainer"; the second, the Indian "Ghost Dancer," shown at the Chicago Exposition. Soon followed those striking works for the Congressional Library, his "Columbus" and "Michelangelo." The former shows the discoverer in a new light,—no longer the gentle dreamer, the eloquent pleader, the enthusiast, nor yet the silent victim in chains, but a hero of might and confidence, hurling proud defiance at his calumniators. The "Michelangelo" is, if possible, an even more vivid though less

F A M O U S A M E R I C A N S C U L P T O R S

vehement presentation of its theme. The short, gnomelike figure with stumpy legs; the big, powerful hands; the stern face, rough hewn, with its frown and tight lips,—all these combine to make this at first sight a not very winning presentation of the great master; but it has the quality that will outlive all others. It was left to an American sculptor to grasp his character profoundly, and to create an adequate representation of the mighty Florentine.

Bartlett's young "Lafayette" stands in one of the most coveted sites in all Paris, within the inclosure of the Louvre. It is well worthy of the honor, and is a monument to the artist's capacity for "taking pains," representing as it does many years of study and experiment.

Bartlett collaborated with Ward upon the pedimental group of the New York Stock Exchange, and a logical result of the good work done there was the commission to design the long awaited pediment for the House of Representatives in Washington, a gigantic undertaking of great significance, which is now in progress.

To select these six names out of a hundred seems invidious. One wants to talk of Herbert Adams and his beautiful busts, of Karl Bitter and all the fine things he has done, of MacNeil and Grafly and Aitken and the Piccirillis and the Borglums and all the rest, of the Boston men, of the women sculptors, even of the little western group; but space fails. They are all working enthusiastically for the love of their art and for the fair fame of America.



BLACK HAWK, BY LORADO TAFT
*A concrete work of gigantic proportions,
overlooking Rock River, Illinois.*

SUPPLEMENTARY READING—"History of American Sculpture," Lorado Taft; "American Masters of Sculpture," Charles H. Caffin.

MAGAZINE ARTICLES—"George Grey Barnard, Sculptor," G. B. Thaw, *World's Work*, December, 1902; "Daniel Chester French, Sculptor," Lorado Taft, *Brush and Pencil*, Vol. 5; "Bartlett" ("Some American Artists in Paris,") Francis Keyser, *Studio*, Vol. 13; "Frederick MacMonnies, Sculptor," H. H. Grier, *Brush and Pencil*, Vol. 10; "Augustus Saint Gaudens," Kenyon Cox, *Century*, Vol. 13; "The Work of J. Q. A. Ward," Russell Sturgis, *Scribner's*, Vol. 32.

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Vol. 1

No. 36

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Editorial

"Seek knowledge wherever it can be found throughout the world." So spoke Mutsuhito, late Emperor of Japan. It was a favorite maxim of his, and one frequently repeated by his subjects. It might well be a legend of The Mentor, for the wise thought beneath that injunction of the emperor's is just what inspired The Mentor plan.

★ ★ ★

The method pursued in The Mentor finds, too, a striking parallel in Japanese life. In seeking knowledge and in the enjoyment of beautiful things, the Japanese set their minds on "one thing at a time." Their habit of thought and their method of study are such as might be expressed in The Mentor principle, "Learn one thing every day."

★ ★ ★

The thoroughness of the Japanese is well known. Their intelligence, enterprise, and up-to-dateness have been illustrated many times in the arts of peace and in the science of war. In this one particular principle of concentration in study, and single mindedness in the enjoyment of beautiful things, the Japanese may well be taken as a model for the rest of mankind.

My friend Takashima showed me lately a beautiful vase. It stood on a pedestal in a room that seemed to me empty. Simple matting covered the floor; simply decorated screens covered the walls; a few pieces of furniture, equally simple, were all that the room contained—beside that vase. "Is it not beautiful?" he said, and then he gave me its history, telling me who, among the early masters of Chinese pottery, had designed and shaped this exquisite work of art. I remarked on the reverence that he showed for a single work of art in devoting a room to it alone. "Enjoy one thing of beauty at a time," he said. "I could not enjoy this vase in a room filled with miscellaneous things. As well go to a shop. The mind would be in chaos—knowing nothing well and appreciating nothing to the full."

★ ★ ★

Such had always been Takashima's habit. He said it was a habit of his people. "Why," he asked, "should you have more than one thing of beauty in your room at a time? Enjoy it to the full. Then place something else there, but, before removing it, get out of it all that there is in it of beauty and of knowledge. You cannot do this in the confusion of a room filled with many varied things." The incident was so strikingly in accord with The Mentor idea that it seemed as if Takashima might the next moment have added the phrase, "Learn one thing every day."

★ ★ ★

And so the principle underlying the plan of The Mentor Association is one approved and exercised by a nation of intelligent people. How many other people follow this direct and simple path to knowledge we cannot say, but that it is not only the direct and simple way, but the one satisfying and effective way of acquiring knowledge, is plain. On that principle The Mentor Association is founded, and by following that principle, the members of the Association can add day by day to their store of knowledge, and can fully and intelligently enjoy the beautiful things in art.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|---|
| No. 1. BEAUTIFUL CHILDREN IN ART | No. 20. MAKERS OF AMERICAN HUMOR |
| 2. MAKERS OF AMERICAN POETRY | 21. AMERICAN SEA PAINTERS |
| 3. WASHINGTON, THE CAPITAL | 22. STORY OF AMERICA IN PICTURES;
THE EXPLORERS |
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| 17. DUTCH MASTERPIECES | |
| 18. PARIS, THE INCOMPARABLE | |
| 19. FLOWERS OF DECORATION | |

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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

THE CONQUEST OF THE POLES

Nansen, Shackleton, Duke of the Abruzzi, Amundsen, Scott, Peary.

By Rear Admiral **ROBERT E. PEARY**, Discoverer of the North Pole.

NUMBERS TO FOLLOW

- | | |
|---|---|
| Nov. 3. THE MEDITERRANEAN
Algiers, Monte Carlo, The Riviera, Nice,
Genoa, Naples.
By Dwight L. Elmendorf, Lecturer and Traveler. | Nov. 24. FAMOUS COMPOSERS. Chopin, Men-
delssohn, Schubert, Schumann, Liszt,
Brahms.
By Henry T. Finck, Author and Music
Critic. |
| Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1807,"
Retreat from Moscow, Napoleon on Board
the Bellerophon, Napoleon at St. Helena.
By Ida M. Tarbell. | DEC. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Kar-
nak, Thebes.
By Dwight L. Elmendorf, Lecturer and Traveler. |
| Nov. 17. ANGELS IN ART
Angel in St. Peter's, Melozzo da Forli; Angel
Choir, Benozzo Gozzoli; Angels, Leonardo
da Vinci; Playing Angel, Bellini; Angel
Playing Lute, Carpaccio; St. Michael,
Perugino.
By J. C. Vau Dyke, Professor of the History
of Art, Rutgers College. | DEC. 8. THE REVOLUTION
Attack on Charleston, Bunker Hill, Sur-
render at Yorktown, Bonhomme Richard,
Declaration of Independence, Capture of
Vincennes.
By Albert Bushnell Hart, Professor of Govern-
ment, Harvard University. |

The Mentor Idea

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Send the names and addresses of a few friends to whom you would like to have us mail copies of The Mentor with your compliments

VOL.1 OCTOBER 27, 1913 No. 37

THE MENTOR

A Wise and Faithful
Guide and Friend



LEARN ONE THING
▲ EVERY DAY ▲

The Conquest Of The Poles DEPARTMENT OF SCIENCE

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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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THE MENTOR

OCTOBER 27, 1913



THE CONQUEST OF THE POLES

BY

REAR ADMIRAL ROBERT E. PEARY

Discoverer of the North Pole

FRIDTJOF NANSEN · SIR ERNEST H. SHACKLETON
DUKE OF THE ABRUZZI · ROALD AMUNDSEN
ROBERT E. PEARY · ROBERT FALCON SCOTT

TEN years ago many, perhaps the majority, of intelligent people doubted if the Poles of the earth would ever be reached by man. From east to west, and west to east, the world seemed small. Jules Verne's "Round the World in Eighty Days" dream of not so many years ago had been cut in two; but from north to south the world still stretched in apparently unattainable infinity.

Within the last four years the two Poles have been reached three times, and in their attainment the globe has shrunk to commonplace dimensions. With the attainment of the Poles the climax of polar discovery has been reached, the last of the splendid series of great world voyages and mighty adventures has been finished. But while the glamour, the mystery, the speculation, as to what exists at the ends of the earth are gone, the work of detailed exploration, of continuous scientific observations and investigations, will continue until to the scientist and geographer the polar regions will be as well known as the more favored regions of the earth.

EARLY POLAR EXPLORATION

It is nearly four hundred years (1526) since the first recorded expedition went forth to seek the North Pole under the initiative of England. Trade, the great prize of the commerce of the opulent East, land lust, and the spirit of adventure in turn played their part as incentives for the earlier expeditions. It seems to be generally accepted that nothing had a more powerful influence on the work than England's determination to have a trade route of her own to the riches of the East, independent of the southern routes controlled by Spain and Portugal. It was

THE CONQUEST OF THE POLES



TRAVELING IN THE FAR NORTH

Dog sledges used by Peary on his expedition to the North Pole.

this determination that made the terms Northeast Passage and Northwest Passage historic, and brought about years of search that, though latterly scientific, have been largely the acme of adventure and sentiment.

From the misty date of Pytheas (325 B. C.) down through the succeeding centuries, the record of polar exploration contains much of interest, of mystery, of superstition, followed by some of the grandest epics, most heroic efforts and sacrifices, and somberest catastrophes and tragedies in all the wide field of exploration. Briton and Scandinavian, Teuton and Latin, Slav and Magyar, and American, have entered the lists and struggled for the prize.

In the earlier years of this long record occurred the strange voyages of the Zeni, and Eric the Red, Icelandic outlaw, with his discovery and colonization of Greenland,—strange stories of hot springs in that far country, with which the monks warmed their monastery and cooked their food; a tribute of walrus tusks toward the expenses of the Crusades; tales of the rich green pastures, and herds of grazing cattle, of these colonists, and later their mysterious and complete disappearance, leaving only a scattered ruin here and there to show that they ever existed.

ARCTIC EXPEDITIONS

Beginning with the earliest authentic expedition (1526), it is possible to touch only on the most important inci-



THE ROOSEVELT

Peary's ship, in which he sailed to discover the North Pole.

THE CONQUEST OF THE POLES

dents of the record of this later phase of the subject. The time from 1526 to date may be roughly and generally divided into three periods:

The first, from 1526, the time of the first North Polar expedition by England, to about 1853, the close of Great Britain's Franklin search expeditions. In this period the preponderance of British efforts over those of all other nations combined was so great as almost to obscure them and make this period preëminently British.

In this period British navigators essayed every route to the polar regions, attempted the Northeast and Northwest Passages again and again, and wrote some of the most brilliant pages of Great Britain's history over the names of Hudson, Davis, Baffin, Ross, Parry, Franklin, McClintock, and others.

The second period covers from about 1850 to 1895. In this period other nations—the United States, Germany, Austria, Sweden, and Norway—showed equal activity with Great Britain, and the names of Kane, Hayes, Hall, Lockwood, Brainard (United States), Nares and Markham (Great Britain), Koldewey and Weyprecht (Germany), Payer (Austria), Nordenskjöld (Sweden), and others were written indelibly into Arctic history. In this period the record of farthest north which had been held by Great Britain was wrested from her in 1882 by Lockwood and Brainard of the United States.



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

THE HUT OF THE DUKE OF THE ABRUZZI

From a photograph taken by moonlight in the Arctic regions.

THE NORTH POLE ATTAINED

The third period is from 1895 to date. In this period, while other valuable work was being done,—as Amundsen's navigation of the Northwest Passage, Sverdrup's extensive discoveries in the North American archipelago, Erichsen's completion of the last gap in the north Greenland coast line,—three men, Nansen, Abruzzi, and Peary, each having for his object the attainment of the North Pole, pushed in succession far beyond the farthest of their predecessors, penetrating the inmost regions of the north, and the last named attaining the Pole which had been the prize of centuries.

THE CONQUEST OF THE POLES

Briefly summarized, from 1526 to 1882 Great Britain held the palm of nearest approach to the Pole, slowly pushing the record up till Markham reached $83^{\circ} 20'$ north latitude. Then the lead came to the United States with Lockwood and Brainard's $83^{\circ} 24'$. In 1895 Norway went to the front in a great leap in Nansen's $86^{\circ} 14'$, and in 1900 Italy grasped the blue ribbon with Abruzzi's $86^{\circ} 33'$. In 1906 the United States took the lead again with Peary's $87^{\circ} 6'$, and finally closed the record with his attainment of the Pole on April 6 and 7, 1909.



From "On the Polar Star," by the Duke of the Abruzzi. Copy-right, Dodd, Mead & Co.

THE POLAR STAR

Landing the stores while the ship was nipped by the ice.

the North Magnetic Pole. He was now in command of the Erebus and Terror, two ships that a few years later were to bear the Franklin expedition to its fate near the same North Magnetic Pole. Ross discovered South Victoria Land, directly south of New Zealand, with its long stretch of southerly trending savage coast line from Cape Adare to $78^{\circ} 10'$ south latitude, where he found an active volcano, Mt. Erebus. From here Ross followed the edge of the great ice barrier some three hundred miles to the eastward. The great indentation in the Antarctic continent thus discovered and navigated by Ross, and named after him Ross Sea, has

ANTARCTIC EXPLORATION

The exploration of the Antarctic regions dates back much less far than that of the Arctic. In 1772 Captain James Cook first crossed the Antarctic Circle and penetrated the Antarctic regions. After him came the Russian Bellingshausen in 1819, who discovered the first land within the Antarctic Circle. Then came Weddell the British sealer, who in 1823 pushed his sailing ship south into the great bight southeast of Cape Horn, named after him Weddell Sea, to $74^{\circ} 15'$ south latitude, 241 miles beyond Cook's record, and not exceeded in that region until the last year. At Weddell's farthest *no land or field ice was to be seen*, and only three icebergs were in sight.

In 1839-1841 occurred the important voyage of Sir James Ross. Ross a few years before had located

THE CONQUEST OF THE POLES

since been the base of operations from which the South Pole was twice attained.

“FARTHEST SOUTH”

After Ross came various minor expeditions contributing to the knowledge of the Antarctic regions, and in the 1890's began a renaissance of Antarctic interest and exploration. In 1892, 1893, 1894 Scottish, German, and Norwegian whalers reconnoitered the Antarctic seas of Ross and Weddell in search of new whaling grounds, and in 1894 the first landing was made upon the Antarctic continent by some

members of Bull's Norwegian crew; in 1895 Newmayer introduced in the sixth Geographical Congress in

London a resolution upon the importance of Antarctic exploration; and in the years following there was an international attack upon the problem by Belgium, Great Britain, Germany, Scotland, Sweden, and France. In 1898, for the first time in the history of Antarctic exploration, an expedition (the Belgian under Commander de Gerlache), passed a winter within the Antarctic Circle beset in the ice; and a year later, in 1899, a British expedition under Borchgrevink passed a winter on the Antarctic continent itself, and made at Cape Adare, in Ross Sea, the first attempt at land exploration.

In 1901-1902 a German expedition under Drygalski determined a new part of the coast of the Antarctic continent south of Africa, and three others, under Bruce of Scotland, Nordenskjöld of Swe-



REAR ADMIRAL ROBERT E. PEARY



AT THE NORTH POLE

Photograph taken at the "Top of the World."

THE CONQUEST OF THE POLES

den, and Charcot of France, made valuable discoveries in Weddell Sea, and the regions southeast, south, and southwest of Cape Horn. In 1901-1903 Scott of Great Britain, selecting the Ross Sea region discovered by Ross sixty years before as his base, effected the first serious land exploration of the Antarctic continent. In a magnificent sledge journey he covered three hundred and eighty miles due south, reaching a point within four hundred and thirty-seven miles of the South Pole. Following Scott, his lieutenant, Shackleton, in 1908-09, using essentially the same base and route as Scott, made an even more brilliant journey, and reached a point within ninety-seven miles of the Pole, January 9, 1909. At that time this was the "farthest south" record.

THE SOUTH POLE

The successes of Scott and Shackleton still further stimulated interest in the Antarctic problem, and in 1910 and 1911 Great Britain, Norway, Germany, Australia, and Japan sent expeditions into the field; the United States unfortunately, as in the past, being unrepresented. Four of these expeditions—the Japanese, Australian, Norwegian, and British—selected the Ross Sea region south of New Zealand and Aus-



Reproduced from "The Heart of the Antarctic," by Sir Ernest H. Shackleton. Copyright, J. B. Lippincott Co.

SHACKLETON'S EXPEDITION

The hut in the early winter quarters near Mt. Erebus, the Antarctic volcano.



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THE "FARTHEST SOUTH" CAMP AFTER A SIXTY-HOUR BLIZZARD

THE CONQUEST OF THE POLES



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SHACKLETON'S SHIP, THE NIMROD

Moored to a stranded iceberg about a mile from winter quarters, the Nimrod was sheltered from blizzards.



SHACKLETON AND HIS SON



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DISCOVERERS OF THE SOUTH MAGNETIC POLE

Part of Shackleton's expedition reached for the first time the South Magnetic Pole—that is, where the south part of the compass needle points. Those in the picture, reading from left to right, are Dr. Mackay, Professor David, and Douglas Mawson.

tralia for their work; while the German expedition selected the Weddell Sea region southeast of Cape Horn, the most promising of all points of attack upon the Antarctic continent. All these expeditions have now returned. The Japanese expedition explored an unknown section of the coast of King Edward VII Land east of Ross Sea, the Australian expedition explored a long stretch of Wilkes Land west of Ross Sea, the German expedition made new discoveries in Weddell Sea, reaching a point farther south than ever before attained in that region; while Amundsen's Norwegian expedition, from its base in the southeast angle of Ross Sea, attained the South Pole, December 14 to 17, 1911, and Scott's British expedition, from its base in the southwest angle of Ross Sea, attained it a month later, January 18, 1912, Scott and his four companions dying of cold and starvation on the return.

The record of Antarctic exploration from 1772 to date may be divided into two periods; the first from 1772 to 1898 and 1899, a period of summer voyages only, the

THE CONQUEST OF THE POLES

work carried on entirely by ships, with no land or sledge work, and no attempt to winter in that region. During this period, though other nations, notably the United States and France, took part in the work, the work of Great Britain was so pronouncedly preponderant as to more than equal all the others combined. The second period is from 1899 to date, and is the period



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NANSEN'S EXPEDITION
Digging the Fram out of the ice.

of overland exploration with sledges. In this period, as in the last period of Arctic exploration, three men, Scott, Shackleton, and Amundsen, each having for his object the attainment of the South Pole, pushed so far beyond all predecessors as to be in a class by themselves, two of them, Amundsen and Scott, actually reaching the Pole.

THE POLAR REGIONS— A COMPARISON

After the foregoing condensed résumé of Arctic and Antarctic exploration and discovery, I feel sure the reader will be interested in noting some of the striking contrasts between the two Poles and their surroundings. These contrasts are as great as the Poles are far apart. The North Pole is situated in an ocean of some fifteen hundred miles' diameter, surrounded by land. The South Pole is situated in a continent of some twenty-five hundred miles' diameter, surrounded by water. At the North Pole, Peary stood upon the frozen surface



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AMUNDSEN IN POLAR COSTUME
Discoverer of the South Pole.

THE CONQUEST OF THE POLES



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

ENTRANCE TO HUT

A "home" in the polar regions.

of an ocean *more than two miles in depth*. At the South Pole, Amundsen and Scott stood upon the surface of a great elevated snow plateau *more than two miles above sea level*. The lands that surround the North Polar Ocean have comparatively abundant life, musk oxen, reindeer, polar bears, wolves, foxes, arctic hares, ermines, and lemmings, together with insects and flowers, being found less than five hundred miles from the Pole. On the great South Polar continent no form of animal life is found.

Permanent human life exists within some seven hundred miles of the North Pole; none is found within twenty-three hundred miles of the South Pole. The history of Arctic exploration goes back nearly four hundred years. The history of Ant-

arctic efforts covers one hundred and forty years. The record of Arctic exploration is studded with crushed and foundering ships, and the deaths of hundreds of brave men. The record of Antarctic exploration shows the loss of but one ship, and the death of a dozen men.

For all those who aspire to the North Pole, the road lies over the frozen surface of an ocean, the ice on which breaks up completely every summer, drifting about under the influence of wind and tide, and may crack into numerous fissures and lanes of open water at any time, even in the depth of the severest



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AT THE SOUTH POLE—PHOTOGRAPHED BY AMUNDSEN

THE CONQUEST OF THE POLES

winter, under the influence of storms. For those who aspire to the South Pole, the road lies over an eternal, immovable surface, the latter part rising ten thousand and eleven thousand feet above sea level. And herein lies the inestimable advantage to the South Polar explorer which enables him to make his depots at convenient distances, and thus lighten his load and increase his speed.



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IN MEMORY OF BRAVE MEN

The cross erected on Observation Hill to Scott and his courageous companions.

THE FUTURE OF POLAR EXPLORATION

The efforts and successes of the last fifteen years in the Antarctic regions ought to, and I hope will, spur us as individuals, as societies, and as a nation to do all in our power to enable the United States to take its proper part and share in the great work yet to be done in that field. There are three ways in which this country could make up for its past lethargy in regard to Antarctic work, and take front rank at once in this attractive field.

One is to establish a station at the South Pole for a year's

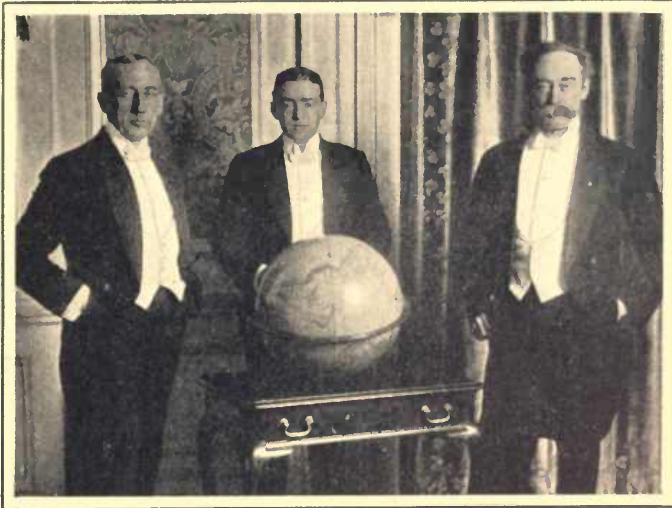


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PRECEDED BY AMUNDSEN

When Captain Scott and his party reached the South Pole they found that Amundsen had been there before them. Captain Scott is peering into the tent left by Amundsen's expedition.

THE CONQUEST OF THE POLES



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THE THREE POLAR STARS

A photograph of Captain Roald Amundsen, Sir Ernest H. Shackleton, and Rear Admiral Robert E. Peary, taken at Philadelphia, January 16, 1913.

complete and systematic survey and study of the entire circumference of the Antarctic continent with its adjacent oceans, with up to date equipment and methods. This plan would probably be the most attractive to scientists, as it would secure a large harvest of new and valuable material to enrich our museums and keep our specialists busy for years. It would also be the most expensive.

The third would be the thorough exploration of the Weddell Sea region southeast of Cape Horn, which is specially within our sphere of interest, together with a sledge traverse from the most southern part of that sea to the South Pole. Such a traverse, with the journeys of Amundsen, Scott, and Shackleton from the opposite side, would give a complete transverse section across the Antarctic continent.

This last would promise the largest measure of broad results in the shortest time, and least expense, and would probably be the most attractive to geographers.

The successful accomplishment of any one of these ventures would put the United States in the front rank of Antarctic achievements.

SUPPLEMENTARY READING—"Nearest the Pole" and "The North Pole," Peary; "On the Polar Star," Duke of the Abruzzi; "The Heart of the Antarctic," Shackleton; "Farthest North," Fridtjof Nansen; "The Uttermost South—the Undying Story of Captain Scott," *Everybody's Magazine*, July, August, September, and October, 1913.

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Editorial

This week's issue of *The Mentor* and that of last week are so distinguished in authority that we ask special attention to them. An interesting article on the Conquest of the Poles could have been prepared by any good writer. The *Mentor* article was written by the supreme authority on the subject, Rear Admiral Robert E. Peary. The article on "Famous American Sculptors," published last week, was written by Mr. Lorado Taft, one of the best-known sculptors in America. When Mr. Taft writes about Barnard, French, Bartlett and the other American sculptors he is giving an account of his fellows in art. It is fortunate that so able and so interesting a critical writer on sculpture as Mr. Taft could be found among sculptors. He has given to us in *The Mentor* just what we want—information imparted in a simple, interesting way, and with authority.

★ ★ ★

It is worth a great deal to us to read what others have to say about *The Mentor*. It is a genuine satisfaction to receive from far-off California a message of "surprise and great delight over this 'wise and faithful guide and friend,' which surely fills a need in the lives of busy people." A friend nearer by, in Brooklyn, offers thanks for our "wonderful weekly. The pictures are lovely," she says. "Already I have shown it to many of my friends, and they are just as interested and pleased as I am. You most certainly deserve a vote of thanks from the people

for placing this beautiful educational magazine within easy reach of everyone."

★ ★ ★

The thanks we appreciate, but what we value most is that our Brooklyn correspondent showed *The Mentor* to many of her friends and that they were just as pleased and interested as she was. A letter like that from every reader of *The Mentor* would mean an aggregate membership for *The Mentor* Association that would make it unique among the educational institutions of the world. There is a prospect that we hold fondly before us—that of every reader showing *The Mentor* to every friend that might be interested.

★ ★ ★

And then, when all of these friends have seen *The Mentor*, they will want the numbers from the beginning. We say they "will want" them, for that is what most of our subscribers demand. A teacher in Kansas writes, "The *Mentor* is a delight, and its value is beyond expression. I feel that I cannot miss a single issue, so please send me the numbers from the beginning." A teacher from Pittsburgh, immediately on receiving the first copy of the magazine, asks for all previous issues. An agent in insurance writes from Arkansas for the preceding numbers, adding, "I cannot afford to lose one copy."

★ ★ ★

So from St. Louis we hear, "Send me all preceding issues," and from New Haven a college student writes, "I like the publication so much that I do not wish to miss even one number." We lack space to cite all cases of this kind, but as we turn over the mail we find here a request from Toronto for "all numbers, beginning with the first," another from Charleston, and a third from Hyannis, Massachusetts, demanding "all preceding numbers."

★ ★ ★

It has become a regular daily incident, and it shows the unique character of *The Mentor* publication. It is not simply a magazine. Subscribers do not send for all back numbers of the ordinary magazine from the beginning of its existence. Every number of *The Mentor* is part of an interesting educational plan. The members of *The Mentor* Association want *all* parts of that plan.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|---|
| No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
14. LONDON
15. THE STORY OF PANAMA
16. AMERICAN BIRDS OF BEAUTY
17. DUTCH MASTERPIECES
18. PARIS, THE INCOMPARABLE
19. FLOWERS OF DECORATION
20. MAKERS OF AMERICAN HUMOR | No. 21. AMERICAN SEA PAINTERS
22. STORY OF AMERICA IN PICTURES: THE EXPLORERS
23. SPORTING VACATIONS
24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
25. AMERICAN NOVELISTS
26. AMERICAN LANDSCAPE PAINTERS
27. VENICE, THE ISLAND CITY
28. THE WIFE IN ART
29. GREAT AMERICAN INVENTORS
30. FURNITURE AND ITS MAKERS
31. SPAIN AND GIBRALTAR
32. HISTORIC SPOTS OF AMERICA
33. BEAUTIFUL BUILDINGS OF THE WORLD
34. GAME BIRDS OF AMERICA
35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
36. FAMOUS AMERICAN SCULPTORS |
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THESE BACK NUMBERS WILL BE SUPPLIED AT FIFTEEN CENTS EACH

THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

THE MEDITERRANEAN

Algiers, Monte Carlo, The Riviera, Nice, Genoa, Naples. A delightfully entertaining article

By DWIGHT L. ELMENDORF, Lecturer and Traveler.

NUMBERS TO FOLLOW

- | | | |
|--|---|--|
| Nov. 10. GREAT HEROES OF HISTORY:
NAPOLEON
Emperor Napoleon, Bridge at Arcole, "1807,"
Retreat from Moscow, Napoleon on Board
the Bellerophon, Napoleon at St. Helena.
By Ida M. Tarbell. | Nov. 17. ANGELS IN ART
Angel in St. Peter's, Melozzo da Forli; Angel
Choir, Benozzo Gozzoli; Angels, Leonardo
da Vinci; Playing Angel, Bellini; Angel
Playing Lute, Carpaccio; St. Michael,
Perugino.
By J. C. Van Dyke, Professor of the History
of Art, Rutgers College. | Nov. 24. FAMOUS COMPOSERS. Chopin, Mendelssohn, Schubert, Schumann, Liszt, Brahms.
By Henry T. Finck, Author and Music Critic. |
| | DEC. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
By Dwight L. Elmendorf, Lecturer and Traveler. | DEC. 8. THE REVOLUTION
Attack on Charlestown, Bunker Hill, Surrender at Yorktown, Bonhomme Richard, Declaration of Independence, Capture of Vincennes.
By Albert Bushnell Hart, Professor of Government, Harvard University. |

Statement of the ownership, management, circulation, etc., of The Mentor, published weekly at New York, N. Y., required by the Act of August 24, 1912. Name of editor, W. D. Moffat, 52 East 19th Street, New York. Managing Editor, W. D. Moffat, 52 East 19th Street, New York. Business Manager, L. D. Gardner, 52 East 19th Street, New York. Publisher, L. D. Gardner, 52 East 19th Street, New York. Owners, R. M. Donaldson, 52 East 19th Street, New York, W. M. Sanford, 52 East 19th Street, New York, L. D. Gardner, 52 East 19th Street, New York. American Lithographic Co., 52 East 19th Street, New York. Known bond holders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages or other securities: None.
L. D. Gardner, Publisher.

Sworn to and subscribed before me this 20th day of September, 1913. J. S. Campbell, Notary Public, Queens County. Certificate filed in Kings County. My commission expires March 30, 1915.

The Mentor Idea

THE idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. This is what The Mentor Association supplies

Send the names and addresses of a few friends to whom you would like to have us mail copies of The Mentor with your compliments

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THE
MENTOR

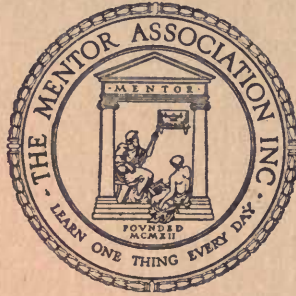
NAPOLEON

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EFFICIENCY AND KNOWLEDGE

THE MENTOR idea found its origin in a real human need. Heretofore, in this busy work-a-day world, knowledge has been very hard to get, for there is little time to read many books or long articles. We have all felt the need of some quick, easy, effective way of acquiring useful information. We have felt the need of that modern efficiency in acquiring knowledge which we have seen applied to other branches of endeavor.

The Mentor supplies that need—in art, literature, history, science, travel, and nature. It recognizes the value of the spare moment. It makes the spare moment count.

The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

NOVEMBER 3, 1913



NAPOLÉON BONAPARTE

BY

IDA M. TARBELL

Author of "Short Life of Napoleon Bonaparte," "He Knew Lincoln," etc.

EMPEROR NAPOLEON · BRIDGE AT ARCOLE · FRIEDLAND—1807
RETREAT FROM MOSCOW · ABOARD THE BELLEROPHON · ST. HELENA

NOBODY who has lived in modern times has so stirred up the world as Napoleon Bonaparte. Nobody has upset so many old things, and started so many new ones. No man ever lived who had more faith in his own powers—and less respect for those of other men. Napoleon had, too, an unusual combination of those personal qualities which excite and interest men. It is nearly a hundred years since he dropped out of active life; but his story is more rather than less thrilling as time goes on.

There was nothing in his birth or schooling or his first activities in life to lead one to expect an unusual career. His family was poor and servile; his father trading on his name and his acquaintances to feed, educate, and place his family. The most promising thing about young Bonaparte was his resentment of this servility and his own flat refusal to participate in it to help himself. Throughout his boyhood in the island of Corsica, where he was born in 1769, during the six years he spent at school in France and the eight years of intermittent military service that followed his first appointment at the age of sixteen to a second lieutenancy, he lived a tempestuous inner life. Ambition for himself, devotion to his family, love for Corsica, hatred of France, sympathy for the new ideas of human rights that were stirring Europe,—these sentiments kept the mind and heart of the young officer in tumult and made him waver between allegiance to the land in which he was born and the land that had trained him; between the career of a soldier that was his passion and a career of money making, in order to educate his brothers, settle his sisters, and put his mother into a secure position.

NAPOLEON THE OPPORTUNIST

It is quite fair, I think, to characterize his early career as that of an adventurer. He was watching for a chance, and had determined to take it, regardless of where it offered itself. It was at a moment when he was in disgrace for having refused the orders of his superiors in the army that the chance he wanted came.

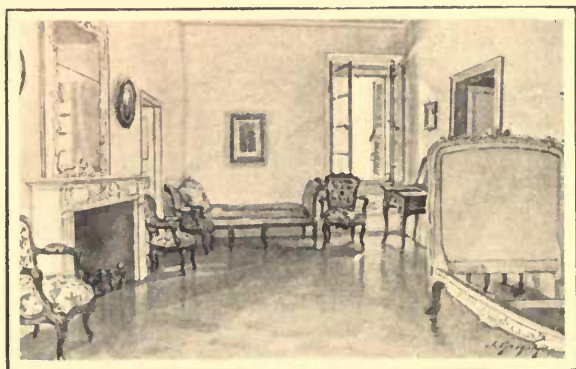
The convention in which at that moment the French government centered was attacked by the revolting Parisians. Bonaparte had no particular sympathy with the convention,—in fact, he had more with the rebels,—but when one of his friends in the government who knew his ability as an artillery officer asked him to take charge of the force protecting the Tuilleries, where the convention sat, he accepted—with hesitation; but, having accepted, he did his work with a skill and daring that earned him his first important command, that of general in chief of the French Army of the Interior. Four months later he was made commander in chief of the Army of Italy, the army that was disputing the conquest of northern Italy with Austria.



LÆTITIA BONAPARTE
The Mother of Napoleon.

THE ITALIAN CAMPAIGN

It was a ragged, disgusted, and half-revolting body, this Army of Italy, one that for three years had been conspicuous mainly for inactivity. Without waiting even for shoes, the new commander started it out swiftly



WHERE AN EMPEROR WAS BORN
In this room Napoleon was born in 1769.

on a campaign that for clever strategy, for rapidity of movement, for dash and courage in attack, was unlike anything Europe had ever seen. In less than two months he drove his opponents from Lombardy and had shut up the remnant of their army in Mantua. The Austrians shortly had a new army in the field. It took eight months to defeat it and capture Mantua; but it was accomplished in that period.

Austria then called her ablest general, Archduke Charles, and gave him one hundred thousand men with which to avenge her disasters. With half the number Bonaparte advanced to meet the archduke, and drove him step by step to Vienna.

After a year and seven months of campaigning General Bonaparte, now twenty-eight years old, signed his first treaty. By that treaty he formed a new republic in northern Italy and made a new eastern frontier for France. Before the treaty, however, he had filled her empty treasury, had loaded her down with works of art, and had given her a new place in Europe; a place that he had proved he could sustain.

The glory of the Italian campaign thrilled the French people; but it disturbed the politicians in power. Bonaparte saw that if the government could manage it he would have no further opportunities for distinguishing himself. It was this sense that led him to urge that England, the only nation then in arms against France, be attacked by invading Egypt. The government consented promptly. It was a way of disposing of Bonaparte. What the government did not dream, of course, was that Bonaparte with this army hoped to found an oriental kingdom of which he should be the ruler.

But nothing went as he expected. He suffered terrible reverses, which he knew the government at home was using to break his hold on the people; his supplies and information were cut off; his prestige in his own army weakened; his faith in his destiny was shaken. That the effect of this bad fortune was not more than skin deep was clear enough when he accidentally learned that things were in a very bad way in France, that much of what he had gained in Italy had been lost, and that Austria and Russia were preparing an invasion.



BIRTHPLACE OF NAPOLEON

In this house, on the little island of Corsica, the first emperor of France spent his boyhood.

FIRST CONSUL OF FRANCE

Promptly and secretly Bonaparte slipped out of Egypt, and before the powers at home knew of his intention he was in France and the people were welcoming him as their deliverer. He was ready to be just that. It was no great trick for a man of his daring and sagacity, adored by the populace, to overturn a discredited and inefficient government and make himself dictator. It was done in a few weeks, and France had a new form of government, a consulate, of which the head was a first consul, and Bonaparte was the first consul.

The most brilliant and fruitful four years of Napoleon Bonaparte's life followed; for it was then that he set out to bring order and peace to a country demoralized and exhausted by generations of plundering by privileged classes, followed by a decade of revolution against privileges. France needed new machinery of all kinds, and this Bonaparte undertook to supply. There were many people who regarded him as a great general; but to their amazement he now proved himself a remarkable statesman.

NAPOLEON THE STATESMAN

He attacked the question of the national income like a veteran financier. The first matter was reorganizing taxation. He succeeded in distributing the burden more justly than had ever been known in France. The taxes were fixed so that each knew what he had to pay, and the inordinate graft that tax collectors and police had enjoyed was cut off. New financial institutions were devised; among them the Bank of France. The economy he instituted in the government, the army, his own household, everywhere that his power extended, was rigid and minute; as he personally examined all accounts, there was no escape. The waste and parasitism that pervaded the country began to give way for the first time since the Revolution.



EMPERESS JOSEPHINE

From a painting by Pierre Paul Prud'hon.

Industries of all kinds had sickened in the long period of war. Bonaparte undertook their revival by one of the most severe applications ever made of the doctrine of protection,—he even attempted to make his women folk wear no goods not made in France! His interest in agriculture was as keen as in manufacturing, and his personal suggestions and interference of the same nature. The prosperity of the country was stimulated greatly by the public works Bonaparte undertook. One can go nowhere in France today without finding them. It was he who set the country at road building. Some of the most magnificent highways in Europe were laid out by him, including those over four Alpine passes. He paid great attention to improving harbors. Those now at Cherbourg, Havre, and Nice, as well as at Flushing and Antwerp, Bonaparte planned and began. As for Paris, his ambition for the city was boundless. He was responsible for some of her finest features and monuments.



NAPOLÉON AS FIRST CONSUL

His greatest civil achievement was undoubtedly the codification of the laws, and it was the one of which he was proudest. That he contributed much to the Code Napoleon besides the driving power that insisted that it be promptly put through, there is no doubt. His great contribution was the inestimable one of commonsense. He had no patience with meaningless precedents, conventions, and technicalities. He wanted laws that everybody could understand and would recognize as necessary and just.

Nothing more daring was undertaken in this period by Bonaparte than his reestablishment of the Catholic Church and his recall of thousands of members of the old régime driven out of the country by the Revolution. It was an attempt to reconcile and restore the two most powerful



NAPOLÉON BONAPARTE
From the painting by Delaroche.

with, the degree of his success is one of the wonders of statecraft. As time went on, however, he was subjected to more and more jealousy, criticism, and intrigue. And as he saw his power questioned his grasp tightened. He even began to employ the



KING OF ROME
From a painting by Sir Thomas Lawrence of the unfortunate little son of Napoleon and Marie Louise. His unhappy story is told by the French dramatist — Rostand, in the play "L'Aiglon."

enemies of the Revolution, the two that the first consul knew Europe would never cease to fight to restore to power. There was of course great opposition in radical and republican circles to both ventures.

EMPEROR OF THE FRENCH

What Napoleon aimed at was to fit together all the different elements that had made France, under a government that he should direct, and then to impose upon them all peace, industry, and loyalty. Considering the character and history of the elements he was working



LIEUTENANT OF ARTILLERY
From a painting of Napoleon by Greuze.

tactics of despots,—espionage, censorship, summary punishments. The upshot of the attacks upon him and of his determination to impose his own will was that in 1804, when he was thirty-five years old, he had himself made emperor of the French. I think there is no doubt that Napoleon believed that this was the only method by which he could make the position of France in Europe impregnable; but that he was willing to play the emperor there is no doubt. The dream of a throne where he should rule—for the welfare and happiness of

everybody concerned, no doubt, but rule—brilliantly and absolutely—had never left his mind since boyhood—and now it was a fact accomplished!

The spectacle that followed is almost unbelievable. Napoleon with perfect seriousness set about to train himself, his lovable, but vain and unprincipled empress, Josephine, his selfish and vulgar family, his train of rough intimates of the battlefield, to the etiquette, ceremonies, and dignity of a court. He worked with the same energy, attention to details, and with the same insistence on complete obedience as when directing a campaign. The Napoleonic court achieved real brilliance and dignity; but to those born to the purple it was always an upstart's court. That it was far and away more moral, economic, and orderly, as well as more serviceable to France, counted for little with those of the old régime.

NAPOLEON THE CONQUEROR

The year after Napoleon was crowned emperor of the French (1804) he had himself crowned king of Italy. The territory he now governed included not only these two countries, but several Germanic states. It was an enormous power, and the old kingdoms of Europe, England, Austria, and Russia looked on in dismay. It was not only his power, backed as it was by his genius, but it was the ideas he was spreading. Everywhere he went he put his new code of laws into force, and preached, even if he did not always practise, personal liberty, equality before the law, religious tolerance,—ideas that many of his enemies feared more than they did armies.



NAPOLEON AND QUEEN LOUISA OF PRUSSIA AT TILSIT



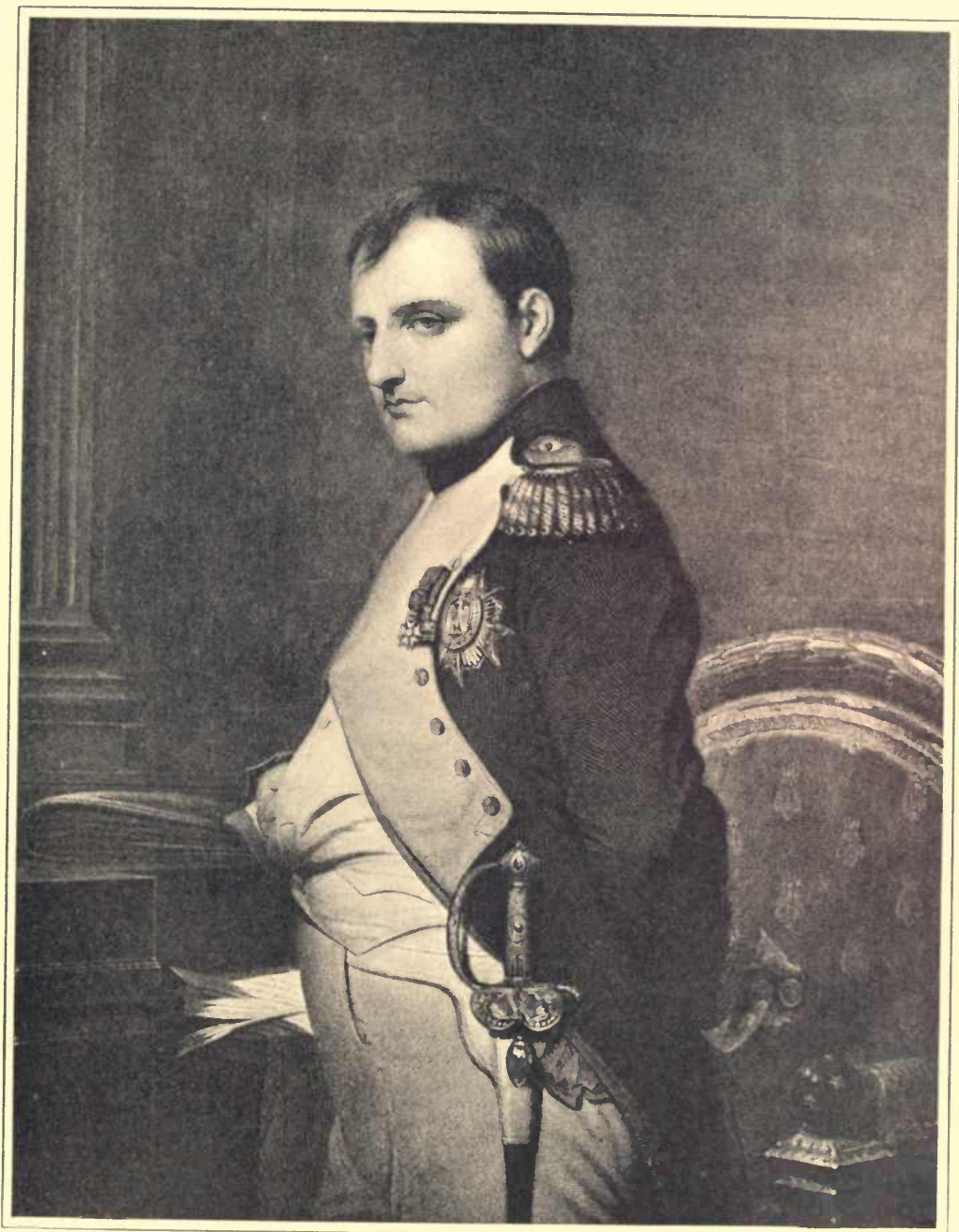
NAPOLEON'S FAREWELL TO JOSEPHINE

For reasons of state Napoleon divorced the Empress Josephine to marry Marie Louise, the daughter of the emperor of Austria. His last words to the woman who loved him were: "My destiny and France demand it!"

A coalition against him was inevitable, and in 1805 he took the field again. The campaigns that followed closely in the next four years include some of his most interesting military feats,—the battle of Austerlitz, of which he was proudest himself; the campaign of Jena, by which he humbled Prussia, increased French territory largely, and won the czar of Russia as an ally; the war on Spain, which ended in his own deserved defeat (Napoleon at St. Helena characterized his attack on Spain as "unjust," "cynical," "villainous"); the campaign of Wagram, which finally humbled his persistent enemy Austria.

At the end of these four years Napoleon was himself the practical master of Europe; the only nation not recognizing his power being England, which was at least temporarily quiet. He had created an empire; but

what was he to do with it? He had no heir. To provide for one he carried out a plan long considered,—he divorced Empress Josephine and married again. The new empress was the daughter of the old and now humbled enemy of France, the emperor of Austria. Napoleon apparently believed that on the birth of an heir France would accept him fully, and that Europe would cease to fear and resent his power. He was wrong. He had stripped too many of wealth and position, outraged too many social and religious conventions, set in motion too many ideas hostile to those that Europe as a whole lived by. His demands on subjects



NAPOLEON BONAPARTE

From a portrait of the Emperor painted by Paul Delaroche.

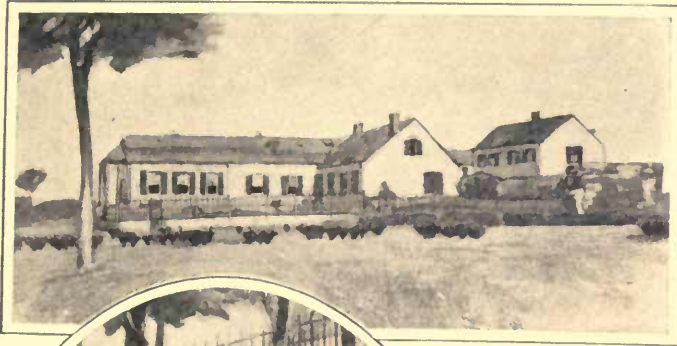
and allies were too heavy, and particularly the one that he had most at heart,—that no continental nation should allow a dollar's worth of England's goods to cross its borders. His punishment of those who displeased him and disobeyed his orders was too severe. A revolt against his monstrous assumption was inevitable.

THE SETTING STAR

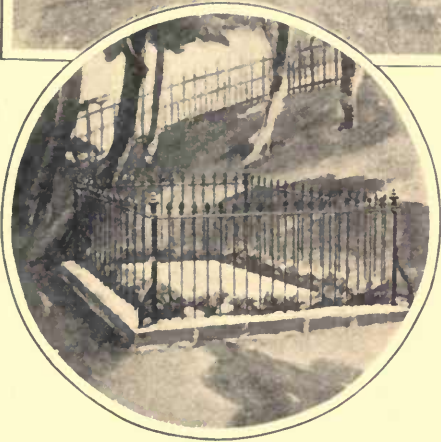
It was with his ally, Russia, that the first break came. That Napoleon was startled by the idea of war with Alexander and sought to prevent it, is certain; but Alexander refused to yield to his demand that the embargo against English goods be enforced. The embargo he had set down as the "fundamental law of the Empire." There was nothing to do but settle it by arms, and in the summer of 1812, with an army of over half a million men, he began a reluctant and hesitating march against Russia. It was a campaign of terrible disasters. The Russians retreated before him, letting cold and hunger do the work of battles. So effectively did they work that the French army was practically destroyed. The Russian campaign is one of the most appalling in history. It was but the beginning of his overthrow. Alexander raised the cry "Deliver Europe!" Stein and other liberal minds rallied the youth of the



THE BATTLE OF WATERLOO



LONGWOOD
Napoleon's residence
during his captivity
at St. Helena.



AN EXILE'S GRAVE

The spot where Napoleon was buried in May, 1821. His body was removed to Paris in 1840.

German states into a league, pledged to fight for national freedom. His allies and dependences began to demand the return of lost territories as a price of loyalty. France revolted at the prospects of continued bloodshed. The campaigns thrust upon him by all these forces were fought; but frequently without his old genius.

It was June of 1812 when Napoleon began the Russian campaign. Twenty-one months later Paris capitulated to his allied enemies, and a few weeks later he had lost the greatest empire modern Europe had seen gathered under one man, and was an exile in the little island of Elba.

WATERLOO AND ST. HELENA

His dramatic escape from Elba; the scurry out of France at news of his arrival of all who had opposed him, leaving the coast practically clear for him; the rally of the army and people to him; the immediate attack upon him by the allied powers of Europe; his defeat at Waterloo and speedy exile to St. Helena,—these make perhaps the most dramatic succession of events in all history, and it was not he who lost by the record of them, though it ended in his captivity. Napoleon a prisoner on an island six hundred miles from land was Napoleon still. He was there because of his conquerors' fear of him. No greater tribute to one man's power was ever paid than that of Europe when under English leadership she consented to confine Napoleon Bonaparte on the island of St. Helena. It was all that was needed to impress him forever on the world as one of heroic mold.

SUPPLEMENTARY READING.—"Short Life of Napoleon Bonaparte," Ida M. Tarbell; "The First Napoleon," John C. Ropes; "Napoleon Bonaparte, First Campaign," H. H. Sargent; "Life of Napoleon," Las Casas; "Napoleon, the Last Phase," Lord Rosebery; "Letters and Papers of Napoleon;" "Napoleana," Frédéric Masson.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

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Volume 1

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Editorial

The present number of *The Mentor* appears in a new cover garb. It is not to set forth the glory of the First Emperor of France that we clothe the number devoted to Napoleon in royal red and gold. The subject and the enrichment of cover come together by mere coincidence.

★ ★ ★

We have chosen this cover after a number of experiments. It has not been an easy matter to settle. *The Mentor*, as we have stated more than once, is not simply a magazine. It does not call for the usual magazine cover treatment. What we have always wanted and have always sought for from the beginning has been a cover that would express, in the features of its design, the quality of the publication. In the endeavor to make clear by dignified design the educational value and importance of *The Mentor*, the tendency would be to lead on to academic severity—and that we desire least of all. On the other hand, it would be manifestly inappropriate to wear a coat of many colors. The position of *The Mentor* in the field of publication is peculiar—its interest unique. How best could its character be expressed in decorative design?

★ ★ ★

We believe that Mr. Edwards has given us in the present cover a fitting expression of the character of *The Mentor*. It is unusual in its lines—that is, for a periodical. It has the quality of a fine book cover de-

sign—at least so we think. It will, we believe, invite readers of taste and intelligence to look inside *The Mentor*, and as experience has taught us, an introduction to *The Mentor* usually leads on to continued acquaintance.

★ ★ ★

We want *The Mentor* to be regarded as a companion. It has often been said that books are friends. We give you in *The Mentor* the good things out of many books, and in a form that is easy to read and that taxes you little for time. A library is a valuable thing to have—if you know how to use it. But there are not many people who know how to use a library. If you are one of those who don't know, it would certainly be worth your while to have a friend who could take from a large library just what you want to know and give it to you in a pleasant way. *The Mentor* can be such a friend to you.

★ ★ ★

And since the word "library" has been used, let us follow that just a bit further. *The Mentor* may well become *yourself* in library form. Does that statement seem odd? Then let us put it this way: *The Mentor* is a cumulative library for you, each day, each week—a library that grows and develops as you grow and develop—a library that has in it just the things that you want to know and ought to know—and nothing else. Day by day and week by week you add with each number of *The Mentor* something to your mental growth. You add it as you add to your stature—by healthy development; and the knowledge that you acquire in this natural, agreeable way becomes a permanent possession. You gather weekly what you want to know, and you have it in an attractive, convenient form. It becomes thus, in every sense, *your* library, containing the varied things that you know. And you have its information and its beautiful pictures always ready to hand to refer to and to refresh your mind.

★ ★ ★

So in time your assembled numbers of *The Mentor* will represent in printed and pictorial form the fullness of your own knowledge.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

ANGELS IN ART

Angel in St. Peter's, Melozzo da Forli; Angel Choir, Benozzo Gozzoli; Angels, Leonardo da Vinci; Playing Angel, Bellini; Angel Playing Lute, Carpaccio; St. Michael, Perugino.

By *J. C. VAN DYKE, Professor of the History of Art, Rutgers College.*

NUMBERS TO FOLLOW

- | | |
|---|---|
| Nov. 24. FAMOUS COMPOSERS. Chopin, Mendelssohn, Schubert, Schumann, Liszt, Brahms.
By <i>Henry T. Finck, Author and Music Critic.</i> | Declaration of Independence, Capture of Vincennes.
By <i>Albert Bushnell Hart, Professor of Government, Harvard University.</i> |
| Dec. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
By <i>Dwight L. Elmendorf, Lecturer and Traveler.</i> | Dec. 15. FAMOUS ENGLISH POETS
Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.
By <i>Hamilton W. Mabie, Author and Critic.</i> |
| Dec. 8. THE REVOLUTION
Attack on Charlestown, Bunker Hill, Surrender at Yorktown, Bonhomme Richard. | Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
By <i>J. T. Welling, Author.</i> |

The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

Q The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

Q The annual membership fee of The Mentor Association is Five Dollars. Every member upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

NOVEMBER 10 1913
VOLUME 1 NUMBER 39



THE
MENTOR

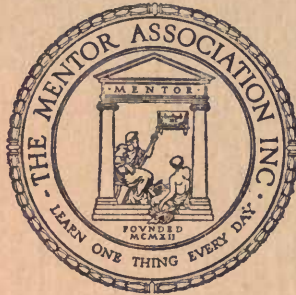
THE
MEDITERRANEAN

DEPARTMENT
OF TRAVEL

FIVE DOLLARS A YEAR

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AN INSTITUTION OF LEARNING ESTABLISHED FOR THE DEVELOPMENT OF A POPULAR INTEREST IN ART, LITERATURE, SCIENCE, HISTORY, NATURE, AND TRAVEL



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EFFICIENCY AND KNOWLEDGE

THE MENTOR idea found its origin in a real human need. Heretofore, in this busy work-a-day world, knowledge has been very hard to get, for there is little time to read many books or long articles. We have all felt the need of some quick, easy, effective way of acquiring useful information. We have felt the need of that modern efficiency in acquiring knowledge which we have seen applied to other branches of endeavor.

The Mentor supplies that need—in art, literature, history, science, travel, and nature. It recognizes the value of the spare moment. It makes the spare moment count.

The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

THE MENTOR

NOVEMBER 10, 1913



THE MEDITERRANEAN

BY

DWIGHT L. ELMENDORF

Lecturer and Traveler

ALGIERS · THE RIVIERA · MONTE CARLO
NICE · GENOA · NAPLES

ACROSS the straits from Gibraltar is another and very different world. Start with Tangier (tahn-jeer') and wander along the Barbary coast, and you will find yourself in such contrasting conditions, and in a civilization so different from those north of you in Spain and in France, that it will be hard for you to believe that you are separated from those countries by distances varying from the narrow straits of Gibraltar to a mere matter of two or three hundred miles.

You will seem to have been transported to the other side of the world. No traveler can find greater variety in scene and life, in language and habit, in climate and condition, than he gets in the course of a full Mediterranean tour. Few travelers make the whole circuit of the Mediterranean. This great inland sea is usually visited only in parts, and while the traveler is in transit from one point to another. There is no general description that can apply to the whole of this interesting body of water. On every shore there is something that is new and different, and somewhere on these shores there is something to delight each one. If scenery is desired, the French and Italian Riviera (ree-vee-ay'-rah) will draw one irresistibly. A life full of gaiety will hold him there. If historic associations interest him, he will turn naturally to the shores of Italy and Greece, and he will spend months pleasantly in the Adriatic or Ægean Sea. There is in those countries an endless amount to learn and a wealth of natural beauty. When you have cruised through the Ægean (ee-jee'-an), visit the coast of Greece, and of Asia Minor. There you will know the



ALGIERS

A street scene in Algiers near the mosque.



ALGIERS

A scene near the busy market.

feelings that stirred Lord Byron when he wrote:

“Fair clime! where every season smiles
Benignant o’er those blessed isles,
Which seen from far Colonna’s height,
Make glad the heart that hails the sight,
And lend to loneliness, delight.”

The Mediterranean has been the arena of the world’s history for several thousand years.

THE MEDITERRANEAN TRIP

As your eye traces the coast line on the map and you note the countries whose shores are washed by the Mediterranean, you realize what a trip throughout that sea must mean in instruction as well as in delights of travel. Besides the countries I have named, there are Turkey, Asia Minor, Palestine, and Egypt, to say nothing of the great stretch on the African coast. The shore line is so extended, and the life and customs at different points vary so, that we think of the Mediterranean as not one thing, but many things. What is usually called a “Mediterranean trip” rarely comprises more than ten or fifteen points. With limited time, the traveler naturally selects the points of which he has heard most.

ALGIERS

A Mediterranean trip to many travelers means Algiers (al-jeerz’), as far as the African coast is concerned, and the Riviera, with all the points on that beautiful north shore line. Then they must see Naples, of course, and after passing down the Italian coast they are likely to go straight on to Egypt. After passing through the straits of Gibraltar the attention of the traveler is soon centered on Algiers.

T H E M E D I T E R R A N E A N

From the entrance to the harbor Algiers appears like a white diamond set in a circle of emeralds. The town consists of two parts, the French and the Arab quarters. To the visitor from the west Algiers is most interesting; for there he meets characters of all kinds, European peoples mixing with those of North Africa.

The French quarters show that the Frenchman, when compelled to live in another country, takes a bit of Paris with him; for there is found the typical French café, with its little tables on the sidewalk, contrasting with the Arab café where natives, in their picturesque white costumes, sit and sip their coffee and gossip with wild gesticulation. Even in its African population Algiers is oddly mixed. Each tribe has its own peculiar costume, the marketplace often looking like a stage of a comic opera, only much more artistic and natural.

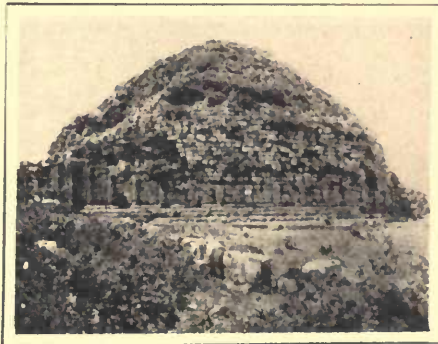
The government house, and in fact all the buildings except those in the French quarters, are Moorish in design and generally whitewashed, so that they masquerade as glittering white marble.

The town is beautifully situated, and is surrounded by a very interesting country filled with relics of Punic War times, and ruins of structures of even a more remote period. Near Algiers is the building called the "tomb of the Christian woman." This is really the tomb of Juba II, who married Cleopatra Selene (se-lee'-nee), daughter of the celebrated



MOSQUÉE DE LA PÊCHERIE, ALGIERS

The "Mosque of the Fishery" was erected by Turkish architects in 1660. It is a cruciform building, with a large central dome painted inside, and a square minaret, now a clock tower.



TOMBEAU DE LA CHRÉTIENNE

This large tomb near Algiers, 108 feet high, was built as a tomb for Juba II and his family. It serves as a landmark for sailors. Its present name is derived from the cruciform moldings of the door panels.



A STREET SCENE IN ALGIERS

Showing three different styles of costume.

Cleopatra and of Marc Antony. Juba II had a son, Ptolemy, and a daughter, Drusilla, who was the wife of Felix, procurator of Judea, who, it will be remembered, said to Saint Paul, "Go thy way for this time; when I have a convenient season, I will call for thee" (Acts xxiv, 25).

All the coast about Algiers is filled with just such interesting relics of Biblical times. Perfect French roads now make it possible to reach the most interesting places by carriage or motorcar.

THE RIVIERA

Across the Mediterranean is a stretch of shore that no traveler in Europe should miss. It is called "The Riviera," and it extends from Cannes



LOOKING TOWARD MENTONE

Mentone belonged to Monaco until 1861. It is beautifully situated on the Golfe de la Paix, consisting of two bays separated by a rocky promontory.

(kahn) to Ventimiglia (ventee-meel'-yah), thence to Spezia (spet'-see-ah), beyond Genoa (jen'-o-ah); the former section French, the latter Italian. From one end to the other is a chain of health resorts, some most fashionable, others the very opposite; the latter on that account more desirable to those who wish peace and quiet. Even in the most retired spots, however, there is no escape from the honk-honk of the motorcars; for Riviera highways are the favorite touring roads of southern Europe.

Beginning at Cannes, the necklace of the sea contains such jewels as Antibes (ong-teeb'), Nice (nees), Villefranche-sur-Mer (veel-frongsh-soor-mare'), Beaulieu (bo-lee-eh'), Monaco (mon'-ah-ko), Monte Carlo, and Mentone (men-to'-ne). These are followed by the Italian section,—Ventimiglia, Bordighera (bor-dee-gay'-rah), Ospedaletti, San Remo (ray'-mo), Alassio (ah-lahs'-see-o), Savona (sah-vo'-nah), Pegli (pel'-yee), and Genoa. This section is called the Riviera di Ponente (po-nen'-the), followed by Riviera di Levante (le-vahn'-te) to the east of Genoa,—Nervi (ner'-vee), Recco (rek'-ko), Santa Margherita Ligure (lih-goor'-eh), Rapallo (rah-pahl'-lo), Sestri Levante, and Spezia.

The French section is more fully developed, and therefore more comfortable and fashionable. The Italian section, while beautiful, leaves much to be desired by the ordinary tourist.

There nestles in the southeast corner of France a tiny little principality called Monaco, the most remarkable place of its kind in the world.

MONTE CARLO

It is only about a half-square mile in area, and contains fifteen thousand inhabitants. Strange as it may seem, there are no taxes there, as the Société des Bains de Mer, which is simply a name for the society or company that runs the Casino gambling tables at Monte Carlo, pays the tribute. From the millions of francs paid by this society to the Prince of Monaco and his government every year, the natural inference is that most of the visitors to Monte Carlo get nothing except experience.

The Casino building is very theatrical in style, built expressly for its purpose, and superbly placed on a promontory overlooking the sea and town. It is surrounded by beautiful gardens, carefully kept. In fact, the whole place is a delight to the eye and the most beautiful spot on the Riviera. It is attractive enough to detain one for days, even if the great magnet, the Casino, was not there. On account of the gaming, the whole district is filled with characters that one had rather not meet except in the Casino, where perfect order is assured by the presence of numerous detectives, ready to check disorder when it threatens, or to notify



MONTE CARLO
The front of the Casino.



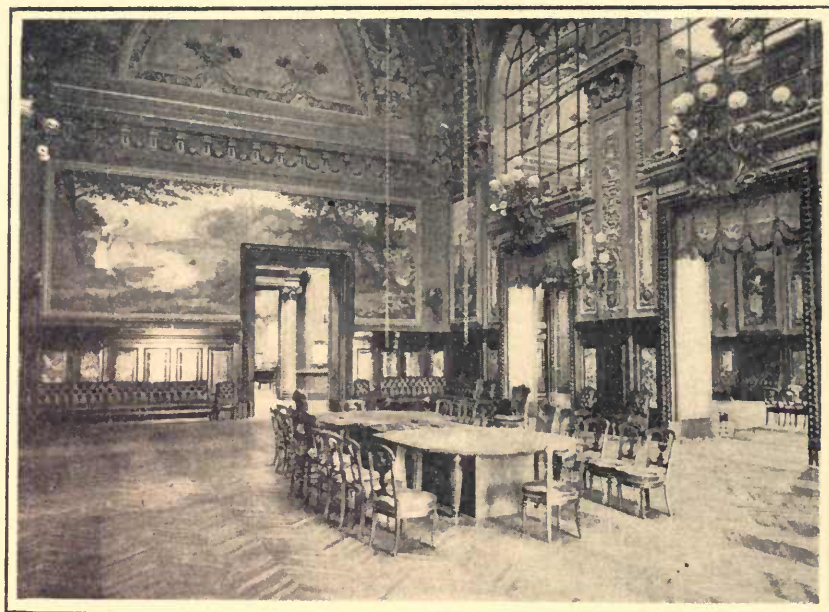
MONACO

The palace of the Prince of Monaco, and in the background the "Tête de Chien" or "Dog's Head Mountain."

politely anyone of suicidal tendency to leave the Casino and the principality. There is no place in the world where arrangements are so well planned to satisfy the desire of human beings to get something for nothing. And it is not simply a gaming place. The spectacle of Monte Carlo has a great fascination even for those who never play at the tables, everything is so beautiful, so orderly,

**THE CASINO,
MONTE CARLO**

One of the beautiful gaming rooms, the "Salle du Trente-Quarante."



and so well kept. Many who visit there prefer, however, to stop at Mentone, which is but a few minutes distant by trolley or motorcar.

NICE

The Nicæa (ny-see'-a) of ancient times, founded by Massilians in the fifth century B. C., Nice is the birthplace of Masséna (mah-say-nah') and Garibaldi, (gah-ree-bahl'-dee). Sheltered by the Maritime Alps, and because of the great limestone cliffs along shore, which absorb the heat rays of the sun, the temperature is so modified that flowers bloom the year round. Nice and its near neighbors have become a famous resort for invalids, especially of the English, who flee to this part of the world to escape their own disagreeable winter. In summer the temperature is fifteen to twenty degrees lower than Paris. The best view of the town is obtained from Castle Hill, overlooking the shore of the Promenade des Anglais, constructed by the English in 1822, in order to give work to the unemployed. One of the secrets of the great success of Nice as a resort is the great variety of entertainment offered by the clever Frenchmen. Fine hotels, theaters, casinos, promenades, and roads (the best in the world), especially the Petite and the Grand Corniche (kor-neesh'), together with a superb climate, are quite enough to attract people from all parts of the world. The business part of the town is a miniature Paris. Fine avenues, lined with shops filled with all kinds of attractive things, inveigle the



THE CASINO,
MONTE CARLO

*The richly decorated
"Salon de
Conversation."*

tourist into extravagant expenditure; while casinos and gambling places relieve the venturesome of their spare cash most politely.

· G E N O A

From being a republic and a great naval power in the Middle Ages, and as such a rival of Venice, Genoa has come to be now a city of great enterprise and activity. It stands next to Marseilles (mahr-saylz') in importance as a seaport. It is advantageously situated, the Gulf of Genoa affording an attractive harbor, and the slopes of the Ligurian hills at the back offering many spots of advantage for the display of the city's beautiful buildings.

The city is finely constructed. As you enter the harbor you find just before you that part of the lower town that is on the level of the water. Beyond that and up the hillslopes beautiful structures have assembled themselves on the different levels of a great natural theater, as if to watch your coming and to greet you on your arrival.

On landing at the pier the traveler quickly finds himself in the attractive Palazzo Doria, named after Andrea Doria, (do'-ree-ah) the famous admiral of Charles V. It is well for the visitor, especially if an American, to take this course, following up the Via Doria to the square in front of the railway station; for there, surrounded by flowers and palms, stands a fine monument of Christopher Columbus; who, it will be remembered, was a native of the city. Genoa is full of stirring activity.



NICE

The town and the promenade from Castle Hill.

If you have gone there from some of the quieter towns along the Riviera, you will feel a change in spirit. You are inclined to move a little faster. Things are happening all the time. There is much to be seen, and all that you see tells a story of years of vigorous, successful civic life. The most notable physical features of Genoa are its fine medieval churches and its many splendid sixteenth century palaces.

Follow up the Via Garibaldi, a magnificent street with many beautiful palaces on both sides. To vary the impressions of fine architectural display take a ride in the tramway up to San Nicolo' (nee-ko-lo') and Castellaccio (cahs-tel-ah'-cho), where you will find yourself over a thousand feet high, and commanding a superb view of the Bisagno (bih-sahn'-yo) Valley and the Campo Santo (kahm'-po sahn'-to) below you. The cemetery called Campo Santo is one of the most interesting features of Genoa. It is beautifully situated, and is filled with remarkable monuments, some of them executed by the leading sculptors of Italy. In the burial spots of the Genoese, as well as in the homes where they live, there is much of luxury and elegance. In its business activities, its social life, its climate, and its customs, Genoa is attractive, and holds the visitor there for sometime content.

NAPLES

On the most beautiful site in Europe stands Naples, the Neapolis of the Athenian colonists. After the Romans conquered it, it still retained Greek culture and institutions. It became the favorite summer resort of the Romans,



NICE

Nice is a superb winter resort. In the summer it is less frequented.

T H E M E D I T E R R A N E A N

and the delight of the poets Horace, Ovid, and Virgil. It was when living in Naples that Virgil wrote his famous verses on agriculture, the "Georgics." After many vicissitudes Roger de Hauteville formed the kingdom of Naples in 1130.

Medieval Naples is traceable in its walls and great gates. The Porta Capuana is one of the best preserved.

After the young Conradin (kon'-rah-deen), the last of the Norman dynasty



GENOA

Houses in the old town near the port. The old town is a network of narrow and steep streets; but the newer quarters have broad and straight thoroughfares.

in Naples, was executed, the country was ruled by the house of Anjou (English, an'-jo; French, ong-zho'), then by the French (Louis XII), and then by Ferdinand of Spain. Don Carlos improved the city and surrounding country.

In 1806 the city was invaded by Napoleon, who established his government there for a short time. The Bourbon (boor-bong') rule came to an end in 1860, when Frances II was dethroned by Garibaldi. From the time it was founded till the present day poor Naples has been so torn to pieces by the many nations contesting for it



THE RAILWAY STATION, GENOA



CAMPO SANTO, GENOA

This cemetery was laid out by Resasco in 1844-51. The central point is a rotunda, with a dome borne by columns of black marble.

that there is but little left of its ancient beauty or grandeur, and it now depends upon its wonderful situation, which, with the beautiful places about it, holds the visitor enchanted.

THE BEAUTY OF NAPLES

There are travelers of years of experience who have declared that the site and surroundings of Naples are not excelled in beauty anywhere in the world. You enter the Bay of Naples with the island of Ischia

(es'-kee-ah) on one side and on the other the island of Capri (kah'-pree). Immediately before you lies Naples, stretching out from the water's edge up the hills beyond; the second largest city in Italy, with a population of over five hundred thousand. Back of it and to the southeast is Vesuvius. History has taught us to look with feelings of respect and awe upon that smoke-crowned cone. On the shore, to the south, Herculaneum (her-kew-lay'-nee-um) and Pompeii (pom-pay'-yee) are to be seen, and as the coast curves out to the peninsula you come to Sorrento (sore-ren'-to) and the road along the mountainside that takes



NAPLES

The market street in the old quarter.



PORTA CAPUANA, NAPLES

Capua Gate, one of the finest of Renaissance gateways, was built by the Florentine Giuliano da Maiano, with sculptures by Giovanni da Nola.

you on a scenic tour of matchless beauty, including Amalfi (ah-mahl'-fee), Vietri (vee-ay'-tree), and Salerno (sah-ler'-no).

The interest in Naples is not only scenic, but historic. It is not the achievements of monarchs nor the monuments of artists that attract you. In such matters Naples is poorer than other towns in Italy. But the relics rescued from the explorations in Herculaneum and

T H E M E D I T E R R A N E A N

Pompeii afford an interest that is unique and compelling—an interest, too, that is continually growing, for new discoveries are being made from time to time.

Many are the scenic trips to be taken from Naples. It is a point of departure for pleasure tourists in almost every direction. The ascent of Mount Vesuvius is interesting; but that is the interest of curiosity. Where visitors find the greatest happiness is in the trips to outlying points, especially to the peninsula of Sorrento, to the island of Capri, and to Amalfi and Ravello. It is at these points that we find the greatest beauty of the Mediterranean. It seems indeed as if the great inland sea and mankind had joined there to make a pleasure ground beyond compare.

It is in and about Naples that the traveler will care to linger longest. There is so much to be seen there—and, when satisfied with pleasure jaunts and scenic trips, there is a serenity of life in Naples, and a soft, sunny climate that, to repeat Byron's words, "lend to loneliness delight." One friend of mine prolonged a trip, planned for a week, until it filled out twelve months. There is much to interest and delight one in all the seaport towns of the Mediterranean. After all has been said of its varied shores, however, one is apt to conclude by giving the palm of distinction in beauty and interest to Algiers, to Monte Carlo, and to Naples with its environs.



NAPLES FROM THE BAY

SUPPLEMENTARY READING—"Mediterranean Winter Resorts," E. Reynolds-Ball; "Algeria and Tunis," Frances E. Nesbitt; "The Barbary Coast," H. M. Field; "The Garden of Allah," R. S. Hichens; "Servitude," Irene Osgood; Burckhardt's "Cicerone," translated by Mrs. A. H. Clough; "Afloat and Ashore on the Mediterranean," Lee Meriwether; "Mediterranean Trip," N. Brooks; "Italian Cities," E. H. and E. W. Blashfield.

THE MENTOR

ISSUED WEEKLY BY

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Vol. 1

No. 39

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER

Editorial

The Mentor has reached the farm. We have heard of its work in cities and towns and small settlements. We have had assurance of its acceptance by professional men, business men, educators, reading societies, and of the place it has assumed in the home. We have been waiting to hear from the farm—and wanting to hear, for it seems to us that a plan that carries information in a popular and interesting way to the public must be a welcome visitor week by week to any intelligent farm family.

★ ★ ★

And now comes the first voice from the farm, and it is in its way the finest, freshest, and cheeriest message that we have had. It is so full of simon-pure human notes that we are going to give it to the readers of *The Mentor* in full. We are sure it will interest all of our readers as much as it gratifies us:

“The Mentor Association, Inc., New York City.

Dear Sirs: Thank you so much for your offer for becoming a charter member. I think *The Mentor* is splendid and I desire most keenly to accept, but alas, I am poor. My husband and I are young and struggling farmers. We are in a way of becoming comfortably situated, but at present, though we own quite a bunch of stock, implements, some property, etc., we really have little actual cash, and have to plan with economy and care to make every

penny count. The grain in the bins means money, but must pay for labor and other expenses until another crop is harvested next year. The cream from the cows pays for food and clothing and incidentals.

★ ★ ★

“I have decided to save my dimes for *The Mentor*, and to forego a renewal of one of my magazines. My husband spends some of his dimes for tobacco; I will save mine for *The Mentor*, even if it takes fifty, and share my joy with him. When I read the list of previous numbers, I longed for a complete set; but I am of a cheerful disposition, so am consoling myself in thinking *I will* some time have some of them. Best wishes to you in your great plan, and many thanks also for the two blue coupons for my friends.”

★ ★ ★

We have always claimed for *The Mentor* a “wide human reach.” Surely it must have it when a single number can bring a message like this back to us from a far western farm.

★ ★ ★

And now a word about the blue coupons. They are *Mentor* Presentation Coupons, and they have been prepared for the use of members of *The Mentor* Association. We believe that every member of *The Mentor* Association has many friends who would be delighted to know *The Mentor*, and to become acquainted with the advantages which the Association affords. In this busy work-a-day world people are often too busy to pass on a good thing to their friends. Sometimes it is not because they are too busy; it is simply because there is no convenient way of passing on the information. Some of our readers have told us that if we would supply them with convenient material for making *The Mentor* known to others it would be appreciated and used.

★ ★ ★

So we have prepared the blue coupon specially with the thought of interesting your friends. Send to us for some of these coupons. They will enable you to place free copies of *The Mentor* with friends that you think will appreciate them. You enjoy *The Mentor*. Give your friends a chance to enjoy it too.

The Mentor Week by Week

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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

ANGELS IN ART

Angel in St. Peter's, Melozzo da Forli; Angel Choir, Benozzo Gozzoli; Angels, Leonardo da Vinci; Playing Angel, Bellini; Angel Playing Lute, Carpaccio; St. Michael, Perugino.

By J. C. VAN DYKE, Professor of the History of Art, Rutgers College.

NUMBERS TO FOLLOW

- | | |
|--|--|
| Nov. 24. FAMOUS COMPOSERS. Chopin, Mendelssohn, Schubert, Schumann, Liszt, Brahms.
By Henry T. Finck, Author and Music Critic. | Declaration of Independence, Capture of Vincennes.
By Albert Bushnell Hart, Professor of Government, Harvard University. |
| Dec. 1. EGYPT, THE LAND OF MYSTERY
Pyramids, Sphinx, Luxor, Alexandria, Karnak, Thebes.
By Dwight L. Elmendorf, Lecturer and Traveler. | Dec. 15. FAMOUS ENGLISH POETS
Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.
By Hamilton W. Mabie, Author and Critic. |
| Dec. 8. THE REVOLUTION
Attack on Charlestown, Bunker Hill, Surrender at Yorktown, Bonhomme Richard. | Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
By J. T. Willing, Author. |

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THE
MENTOR

ANGELS
IN ART

DEPARTMENT
OF FINE ARTS

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FOURTH AVENUE AT NINETEENTH STREET

NEW YORK

ANGELS IN ART

By JOHN C. VAN DYKE

Professor of the History of Art, Rutgers College



THE MENTOR

NOVEMBER 17, 1913

DEPARTMENT
OF FINE ARTS



MENTOR GRAVURES

ANGEL WITH VIOLIN	Melozzo da Forlì	MADONNA AND CHILD WITH ANGELS	Bellini
ANGEL CHOIR	Benozzo Gozzoli	ANGEL WITH LUTE	Carpaccio
ANGEL OF ANNUNCIATION	Burne-Jones	SAINT MICHAEL	Perugino

PAIN'T an angel!" exclaimed Courbet (kooor-bay') the realist to a pupil who one day asked him how it should be done. "When did you ever see an angel?" The abashed pupil had to admit that he had never had the good fortune to see one. "Very well, then, you had better paint the portrait of your grandfather, whom you see every day." The advice to keep his head out of the clouds while his feet were on earth may have been needed by the pupil; but nevertheless angels have been painted time out of mind, and even such pronounced realists as Courbet and Manet (mah-nay') have painted them. And they saw them, too; that is, they saw the pretty-faced models they turned into angels by adding enlarged pigeon wings to their shoulder blades. But they were not very spiritual angels. Realism rather scorns things spiritual, and besides religious feeling and sentiment in art passed out several centuries before the coming of the modern realists.

The early men—the Fra Angelicos, the Benozzos (ben-ots-o), the Filippinos, of the fifteenth century—believed in the Biblical scenes they painted, and sometimes stated their belief in letters of gold at the bottom of their pictures. They saw things with the eye of faith,—saw Madonnas, saints, and angels in visions, and painted them, as the evangelists wrote, by the aid of inspiration. Perhaps it was their belief, their intense feeling, that gave the fine religious sentiment to the work of these early men. Yet they did not invent or discover the angel in art. It had a more mate-

rial and commonplace origin than in medieval belief and religious fervor.

WINGED FIGURES IN ANCIENT ART

There were winged figures in Egyptian, Chaldean, and Assyrian art, deities of the air, goddesses of the cloud and the heavens. The Hittite and the Persian produced the winged Sphinx, and the Greek the winged Victory that flew above the advancing host and pointed the way to glory. This winged Victory of the Greeks probably suggested the Christian angel;



PERUGINO: BAPTISM OF CHRIST (detail)

though the immediate forerunner of the angel was found in the Cupid and Psyche of Roman art. The Christians, following the Romans, took over in their art much of the material of the old Roman world. They had to do this; for Christianity was without form in art, and the early Christians decried it as idolatrous. But later on there came a demand for telling the Bible stories in form and color, that people might see what they could not read. Then Christianity, answering the demand, took up Roman forms and gave them Christian significance. They took the Cupids of Roman art and turned them into Cherubs, and out of the winged Victories and Psyches they made ministering angels.

The pagan form was soon forgotten in the Christian spirit, and the angels of the Gothic and early Renaissance periods developed a new meaning, a new soul. What beautiful sentiment, what profound feeling, the early painters put into the angel of the Annunciation! What a world of pathos and sadness they gave the angel seated by the tomb of Christ! What gladness and joy to the angels of the Nativity standing near the Madonna or singing the *Gloria in Excelsis* in the upper sky! According to tradition, the angels know neither gladness nor sadness, neither wrath nor pity. They are heavenly messengers obeying the mandates of the Most High, without emotion or feeling of any kind. But the old masters of Italy did not so regard them. They gave them human characteristics, made them emotional and sympathetic, painted them in robes of blue, of red, of gold, of white, and gave them faces and forms that were human, it is true, but as near divine as earthly thought could render them.



PERUGINO: CHERUB HEAD (detail)

CHERUBIM AND SERAPHIM

The red-robed angels (they were painted red of face as well as of robe) were the Seraphim, the angels of love, and nearest to God. Often with the early painters only their heads were shown, with wings crossed in front of them, sometimes with four, six, or eight wings. The blue-robed angels were the Cherubim, the angels of knowledge, and they too were shown in their heads only, with many crossed wings. They appeared in groups and halos surrounding the presence of the Father, the Son, or the Virgin. The cherubs or *putti* of later Italian art, so frequently seen with the Madonna and Child, are the artistic descendants of the Seraphim and Cherubim. They are seen in the large aureoles of light that surround the Madonna; for instance, in Raphael's "Sistine Madonna" and Titian's "Assumption of the Virgin." They recede into the background or come forward in clouds as the countless hosts of heaven.

Frequently the Cherubs are given enlarged childlike or feminine forms with individual features, elongated wings, variegated colors. They are then shown hovering or standing or seated near the Madonna, and are usually playing on musical instruments—making music for the glory of the Madonna and Child. They are seen in the pictures of Bellini (bel-lee'-nee) and Carpaccio (kahr-pah'-cho) near the foot of the throne; with Melozzo da Forlì (for-lee') they soar in the air; with Duccio (doo'-cho) and Cimabue (chee-mah-boo'-ah) they stand about the throne, dressed in rich robes, singing, playing, or worshiping. Music and color were associated in the minds of the early Italians as though both were manifestations of sentiment in art. Especially was this true at Venice,—the one great color spot in Italian art.

MINISTERING
AND GUARDIAN
ANGELS

The angels that sang the *Gloria in Excelsis*, or knelt near at hand at the birth of Christ, were usually larger than the *putti*, girlish in form, and very beautiful of face.



DOMENICHINO. MADONNA OF THE ROSARY (detail)

They were dressed sometimes in colors, as with Correggio (kor-red'-jo); sometimes in gold brocades of gorgeous pattern, as with the Vivarini (vee-vahr-ee'-nee); sometimes in white and blue, as with Piero della Francesca (frahn-ches'-kah). Again, they frequently had jeweled crowns or embossed halos or peacock-eyed wings. It was the idea of the old masters to make them decoratively beautiful as well as representative of purity and truth. And they carried out this idea still further in the faces, which were always of the most lovely types they could find or imagine. To us today these angel faces are perhaps the most attractive feature of this early church art of Italy.

The same kind of angels, but clothed usually in white, appeared to the Shepherds, attended the Holy Family in their flight into Egypt, stood by the river bank at the baptism of Christ, were with Him in the wilderness, in the garden, at the crucifixion, watched by the tomb, and rolled away the stone from the door. Others of the angelic host appeared at times to warn Abraham, to present a message to Saint Joachim, to guide Saint Peter out of his prison. They were all ministering spirits, but without specific names.

THE SEVEN ARCHANGELS

On the other hand, certain deeds to be done were given to



CORREGGIO: ANGEL GROUP (detail of fresco at Parma)



FRA BARTOLOMMEO: MADONNA ENTHRONED (detail)

certain angels who had definite names. These were the seven archangels. It was Michael, captain of the Hosts of Heaven, that overcame the Demon and drove him into the Bottomless Pit; it was Jophiel with the flaming sword that drove Adam and Eve out of Paradise; it was Zadkiel that stayed the hand of Abraham, and Chamuel that wrestled with Jacob. These were all archangels who appeared with their various symbols in Christian art. Uriel, guardian of the sun, is seen less



GUIDO RENI; ST. MICHAEL AND THE DEMON

frequently than the others; but Raphael, the chief guardian angel, is often seen in company with Tobit, and occasionally in the pictures of the Last Judgment with Michael, blowing the dread blast of the great resurrection.

But the angel Gabriel appears in art oftener than all the other angels put together. This is because he was the angel of the Annunciation and foretold the coming of Christ. He is seen a thousand times in Italian art, lilies in hand, kneeling and repeating the message to the Madonna. The theme was the most popular of all, and a thousand different types of beauty were created to impersonate Gabriel. Many of them are still existent, and some of them are the most lovely creations of the old masters.

ANGEL IDEALS OF THE OLD MASTERS

Of course the ideal of angelic beauty varied with each painter. Each chose for a model the fairest type he could find, and each differed from his fellow. Perhaps the most popular types of angels in the early Renaissance were painted by Melozzo da Forlì. A notable group of them was painted in a cupola of the Church of the Apostles in Rome. They were angels of the Ascension, and surrounded the rising figure of Christ. The fresco afterward became so damaged that it was taken down, and some of the angels were transferred to the Sacristy of St. Peter's, where they are now to be seen. Our reproduction shows a detail of one of them,—one with a fair face, abundant hair, a halo about the head made up of golden cubes of mosaic, and large expanded wings. The figure is seen



VEROCCHIO (School of) ARCH-ANGEL RAPHAEL (detail)



VERONESE; ANNUNCIATION (detail)

bow. All this is shrewdly worked out, and gives force and movement to the figure. The whole composition has nobility and loftiness about it, and is not a mere sweet-faced affair of the Carlo Dolci (dol'-chee) kind.

slightly foreshortened, and this, with the spread wings that seem really large enough to support an angel, gives the impression of flight, or at least a hovering movement. The wings are upraised, and seem to frame the beautiful head and its halo. This upward swing of the wings is counterbalanced by the downward sweep of the drapery from the waist line. Between the upward and the downward curves is a swirling cross line, made up by the shoulder, the arm, and the violin



BOTTICELLI; MADONNA, CHILD, AND ANGELS

TYPES OF BENOZZO AND LEONARDO DA VINCI

The angels of Benozzo Gozzoli (got'-so-lee) are of similar characters. They have not a particle of sweetness about them, and would never be called "pretty"; but what fine sentiment and decided individuality they have! They are part of a famous fresco in the Riccardi Palace at Florence, one of the finest and best preserved frescos in all Italy. The little chapel where they are had its walls entirely covered by Benozzo with a fresco representing the Adoration of the Kings. The gorgeous procession of the kings and their attendants (made up of portraits of the Medici and their friends, with Lorenzo the Magnificent riding as one of the kings) covers three walls of the chapel. The splendid cavalcade winds along,

and finally comes up to the fourth wall, where was once shown the Madonna and Child with Joseph. This group of the Holy Family has disappeared; but the band of worshipping angels is on the side wall, still intact. The angels are kneeling and standing amid flowers which one does not see at first because of the bright colors and the golden halos. What beautiful faces, naïve forms, and praying hands are here! This is sincerity in art, and true enough sentiment into the bargain. One will travel far before seeing its better.

A historic and even a sentimental interest attaches to Leonardo da Vinci's (lay-o-nahr'd'-o dah vin'-chee) little angel in the Baptism of Christ by Andrea Verocchio (vay-rok'-kee-o). Vasari (vah-sah'-ree) recites the story of how Verocchio, when ill perhaps, told his pupil, the young Leonardo, to finish this picture by painting in the second angel, and that Leonardo did it so well that it was superior to the other parts of the picture. "Perceiving this, Andrea resolved never again to take pencil in hand; since Leonardo, though still so young, had acquitted himself better in the art than he had done." This is a pretty story, which has been pooh-pooed and denied by recent criticism, but without reason. The angel with the profile was certainly done by a different hand than the angel with the full face. It is different from any other part of the picture, and there is every reason to believe it done by Leonardo as Vasari states. The charm of the angel, the type, the graceful contours, the light and shade, all foreshadow the later work of Leonardo. What a lovely creation, not only in face and feature, but in serenity and fine feeling!

THE CHARMING ANGELS OF PERUGINO

Perugino (pay-roo-jee'-no) was in that same studio of Verocchio, a fellow pupil with Leonardo; but his angels are much weaker conceptions than Leonardo's. They are contemplative, full of wistful tenderness, lost in reverie; but they lack somewhat in mental grip. They make up for this, however, by a charming sentiment. The St. Michael, reproduced herewith,



BOTTICINI: MADONNA AND CHILD (detail of angels)

shows it. He is hardly the ideal captain-general of the heavenly host, able to wield the sword in the front ranks; but on the contrary is a slight, boyish figure, full of fancy, and lost in day dreams.

PERUGINO'S SAINT MICHAEL

In this picture he stands aloof from the figures about him, and, with his head inclined to one side, seems to be listening to the song of the angels in the upper air. The brown eyes are full of earnestness; but the round face and slight mouth have no set purpose other than to suggest sentiment



FRA ANGELICO: TRUMPET-BLOWING ANGEL

and symmetry. A very pretty type, no doubt; but not a strong one. A man of power like Michelangelo could have very little sympathy with it. Indeed, he sneered at the pretty face and called Perugino a dolt and block-head in art. That was more than Perugino could bear, and, in a rage, he brought Michelangelo before the Council of Eight on a charge of slander. But it only resulted in a laugh at Perugino's expense. His action was perhaps foolish; but his pictures are not to be laughed at. They are excellent in color, and the pretty face that Michelangelo scorned became the early model for Perugino's great pupil, Raphael.



FRA ANGELICO: CORONATION (detail)

THE ANGELS OF FRA ANGELICO

In sweetness of type and depth of feeling, the angels of Fra Angelico are more profound than Perugino's. Besides, they seem to have more sincerity about them. The monk-painter in his cell saw visions of heavenly things, and as he saw so he recorded in art. All his faces seem filled with divine tenderness. He painted only one face, one type. His pictures show men with beards and monks



FILIPPINO LIPPI; MADONNA AND ST. BERNARD (detail of angels)

in cowls, and angels in flowing robes with bright wings; but there is always the same face, the same sentiment. His trumpet-blowing angels, of which there are countless copies in existence, are epitomes of this conception and sentiment. They have great purity and beauty. Fra Angelico was a man of pure thought to start with, and everything he touched reflected his purity.

TYPES OF FILIPPINO AND BOTTICELLI

Filippino and Botticelli came later than Fra Angelico, and the Florence of their day had begun to draw away from medieval traditions in art in favor of more learned technical accomplishment; yet one can hardly see any waning of sentiment in the work of these men. In fact, the sentiment of Filippino is often perilously near to sentimentality, so intense and earnest is the feeling of the man. His Madonna is always on the brink of tears, and his angels are in perfect sympathy with the Madonna. Botticelli is more of an intellectual force; but

he too is saturated with

sentiment to a point of morbidity. His Madonnas have sad eyes, mouths that droop at the corners, hollow cheeks, and long, flowing hair. They bend before the Angel of the Annunciation like broken flowers, or agonize at the Crucifixion like lost souls. Their sentiment is intense. Nor does it vary much when Botticelli dealt with classic subjects. His Venus in her seashell, his Pallas, his Spring, all have some of the same morbidity, mingled with mystery, melancholy, tenderness, that we see in his angels surrounding the Madonna. This personal quality of the painter is very attractive, and has perhaps done more to make Botticelli popular than his fine qualities as a draftsman and a painter.



SEPPE; ANGEL OF ANNUNCIATION

PRERAPHAELITE ANGELS

When the Preraphaelite movement started in England over half a century ago, with Rossetti, Holman-Hunt, and Millais as painters, and Ruskin for a prophet, it could think of no one better as a model to follow than Botticelli. The Botticelli look is quite apparent in the sad, rather unhealthy faces of Rossetti. This Rossetti influence was handed on to his pupil, Burne Jones. None of the Preraphaelite ardor was abated or its sentiment lessened with Burne-Jones. Indeed, he improved upon his master both technically and sentimentally. He was a much better draftsman and colorist than Rossetti, and presented the Preraphaelite idea with greater force and effect.

THE ANGELS OF BURNE-JONES

The Burne-Jones type had rounder, more inquiring eyes, thinner cheeks, a sadder mouth, a more willowy figure. It appears often in long, flowing hair, with swirling drapery, and dramatic action. At other times one sees it as a romantic type consumed by a fever of passionate sentiment. The Annunciation shown here-with is not a very good illustration of this. The Madonna has a dull stare in her eyes as though she was something of an invalid, and even the angel has a semi-malarious look. But the melancholy, the sadness, the morbidity, so apparent in Botticelli are also apparent here. The picture is a fine example of the painter's decorative sense. It has been put together with much skill. Notice the architecture, the passageway at back, the bas reliefs, the repeated lines of the draperies in both the Madonna and the angel. One could almost wish it in stained glass, so beautifully would it fill an upright window.

Every painter of Botticelli's rank in Italy had a score or less of followers, and among them all there was never any dearth of sentimental Madonnas and pathetic angels. Florence held no monopoly of the subject.



BURNE-JONES: THE ANNUNCIATION



VEROCCHIO: BAPTISM (detail of Leonardo's Angel)

ANGELS OF BELLINI AND CARPACCIO

At Venice in the early days were Bellini and Carpaccio, who produced famous Madonnas and most lovable angels. They are different angels from those of Botticelli. In fact, they are little more than handsome children naïvely making music for the Madonna and Child. Their unconscious quality is captivating. How very childlike, in their pure faces, their golden hair, their round legs and fat little hands! The models were perhaps the painter's own children. Why not? Was not the Madonna, nine



MURILLO: GUARDIAN ANGEL

times out of ten, the painter's own wife? And how better could he depict the winged messengers of the sky than by painting them with the forms of those he loved here below? It is only a step across the world from heaven to earth, and is not love the band that unites them?

SUPPLEMENTARY READING.—“Sacred and Legendary Art,” Jameson; “Life of Christ in Art,” Farrar; “Christian Iconography,” Didron; “Angels of God,” Timpson; “Angels in Art,” Clement.

THE MENTOR

ISSUED WEEKLY BY

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Volume I

Number 40

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

We have just received the following letter from a reader of *The Mentor*: "I have examined with great care and profit a copy of *The Mentor* just received. There is only one suggestion that I can make towards its improvement, and that is that on the back of the photogravures there should be a pronunciation scheme for all foreign names. Not everyone who reads is able to pronounce properly the Spanish, French, or Italian; particularly is this true of names and places. The pronunciation might be put in brackets right after the names, or made a sort of marginal affair."

★ ★ ★

This is the kind of letter we like to get. The suggestion is a good one. We wrote at once to the writer, saying that pronunciation would be indicated wherever foreign names were used. We have done so in the text pages of *The Mentor*—our readers know that. We have not been doing it in the stories printed on the back of *The Mentor* gravures. There was no reason for not doing it. The indication of pronunciations should accompany foreign names wherever they are used. The writer of the above has done us a real service in calling attention to the matter. We wish that readers would write to us whenever they have a suggestion that they think would add to the value and usefulness of *The Mentor*.

★ ★ ★

Half knowledge on any subject is not of much use. The case of a college pro-

fessor comes to mind. He was very strong on what he called "completing a thought and finishing a fact." He said that as a man walked through life or looked through books he was constantly in an atmosphere of information—that facts were darting like meteors all about him. He said that the habit of mind of most people was slovenly. Such complete facts as come to their attention are perhaps absorbed. Half facts come along, and most people do not "follow them up to a finish." The habit of this professor was to carry a memorandum pad in his pocket, and whenever he would hear a statement or receive a *bit* of knowledge he would jot down a note and then, in some leisure moment, look the matter up in an authoritative reference book, thereby completing his information and, as he put it, "sewing it up good and tight" for future use.

★ ★ ★

The result is that that college professor knows what he knows thoroughly and accurately. He is never heard saying, as so many do when a subject is mentioned, "Oh, what about that. I have had bits of information concerning it from time to time. What does it mean?" The professor had looked up the matter when he got his first bit of information, and, as a result, he had digested the subject and in his way owned it.

★ ★ ★

We have planned *The Mentor* with the thought of giving members of the Association the essential information that they should have on different subjects. Everyone is not fortunate enough to have a good reference library—some are not even in touch with reference books. It is the purpose of *The Mentor*, therefore, to come like a good friend who is well informed and spend a few minutes a day with you, telling you in simple language about the many interesting and important things, events, and people of the world.

★ ★ ★

And you don't have to make notes as the professor did. You don't have to go looking for books of reference on the subject. *The Mentor* not only gives you an interesting way the essential facts about a thing, together with illustrations, but it gives you a list of the important reference books on the subject.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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By HENRY T. FINCK, *Author and Music Critic.*

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The Colosseum, The Forum from the Capitol, The Forum toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.
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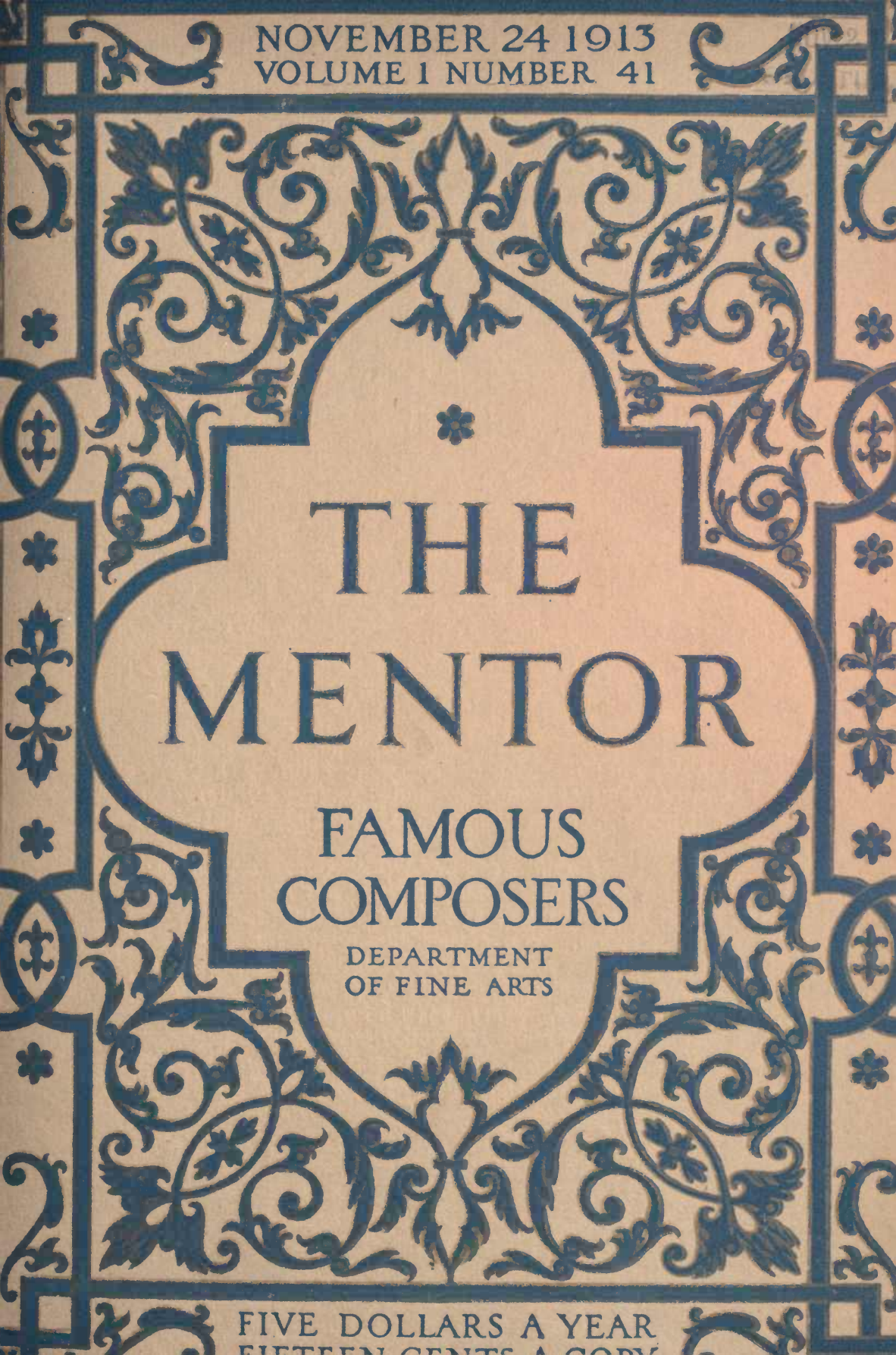
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THE
MENTOR

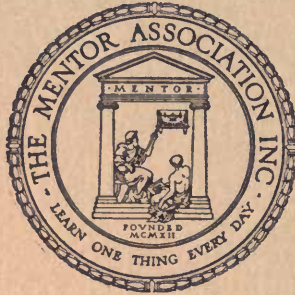
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NEW YORK

FAMOUS COMPOSERS

By HENRY T. FINCK

Author of "Wagner and His Works," "Success in Music," "Chopin,"
"Grieg and His Music." etc.



THE MENTOR

NOVEMBER 24, 1913



DEPARTMENT
OF FINE ARTS



MENTOR GRAVURES

FRÉDÉRIC FRANÇOIS CHOPIN 1810-1849	ROBERT SCHUMANN 1810-1856
FELIX MENDELSSOHN-BARTHOLDY, 1809-1847	FRANZ LISZT 1811-1886
FRANZ PETER SCHUBERT 1797-1828	JOHANNES BRAHMS 1833-1897

WHILE it is generally understood that the three great musical countries are Italy, Germany, and France, it must not be forgotten that Poland revolutionized the music of the pianoforte, the most popular and universal of all instruments. That small country looms up very big indeed in the history of the piano. Paderewski, the greatest pianist of our time, and one of the best composers (although his day as such has not yet come), is a Pole, and so is the pianist who ranks next to him, Josef Hofmann. Karl Tausig, in his day, was a piano giant; while three other Poles are well known to all music-lovers of our time,—Moszkowski and the Scharwenka brothers, all of them composers for the same instrument.

CHOPIN, THE SOUL OF THE PIANO

Greatest of all the Poles, however, is Frédéric François Chopin. While his name is usually printed with the French accents, and the French are inclined to claim him as their own because his father emigrated from France to Poland, he himself was as thoroughly Polish in all his sympathies as his mother, and there is reason to believe that his paternal ancestors also came originally from Poland. Some of the traits that have endeared his music to all players and listeners—its elegance, its charm, its polished style—make it seem French; but the Poles also are noted for these same qualities; and in other respects Chopin's music is as thoroughly and unmistakably Polish as it is an expression of his unique genius.

This is true particularly of his polonaises and his mazurkas. Polonaises seem to have been played originally at the coronation of Polish kings when the aristocrats were marching past the throne; while the mazurkas were quaint old folk dances. In Chopin's pieces the aristocratic and the folk elements are artistically blended, and that is one of their principal charms. Like Luther Burbank's wonderful new fruits, they unite the raciness of the soil with the qualities of his own creative genius.

Why does an audience invariably applaud a Chopin *valse* enthusiastically, provided it is well played? Because the Chopin *valse* is both popular and artistic. No one thinks of the ballroom while it is heard: it is enjoyed because of its enchanting melody, its rhythmic swing, its elegance, and its exquisite harmonic changes. Why are his *études* applauded with no less fervor? Because, though modestly called studies, they are dazzling

displays of skill and at the same time lofty flights of poetic fancy, astonishing in their originality, like most of his works. "Preludes," he called more than two dozen of his short pieces; but they are so many precious stones, every facet polished by a master hand.

His splendid sonatas were for a long time underrated, because he refused to cut them according to traditional patterns; but in these days of musical free thinking we laugh at such objections and applaud his sonatas as much as his short pieces.

While the public loves Chopin for the reasons hinted at, experts

hold him in highest honor also because he discovered the true language of the piano, which all the composers who came after him had to learn to speak. By his ingenious use of the pedal to combine "scattered" tones into chords he revealed an entirely new world of ravishing tone colors of extraordinary richness and variety. Quite new, too, were the dainty ornamental notes that here and there bedew his melodies like an iridescent spray. He created not only a new style of playing, but also pieces of new patterns, or forms;



FRÉDÉRIC CHOPIN

From a portrait made by Stattler, after original by Ary Scheffer.



THE CHOPIN MONUMENT



CHOPIN PLAYING IN THE SALON OF PRINCE RADZIWIŁŁ (1829)

whereas most of even the greatest masters had contented themselves with accepted traditional forms and simply enlarging or improving them.

When Paderewski plays a Chopin mazurka, he varies the pace incessantly, with most enchanting, poetic effect. This is called "tempo rubato." It was used before Chopin, notably by opera singers; but it was through him that it became the accepted mode of interpreting all poetic music, not only for the piano, but for the orchestra. Thanks to Chopin's influence, combined with that of Wagner and Liszt, no good pianist or orchestral conductor of our time performs a piece of music in monotonous metronomic time, except in a ballroom.

MENDELSSOHN'S MUSICAL SUNSHINE

When Mendelssohn's parents called him Felix they chose the right name for him; for Felix means happy, and throughout his life few things occurred to cast on him shadows of dark clouds like those which occasioned the gloomy moods of Chopin, Beethoven, Schumann, and Liszt. While Chopin also had his happy moments, a vein of sadness twines through most of his pieces. It is significant that of these pieces the one most often heard is the funeral march from one of his sonatas; whereas of Mendelssohn's pieces the one most in vogue is the jubilant wedding march from his music to "A Midsummer Night's Dream." Evidently there dwells in most souls a love of both the sad and the cheerful in art.

There was a time when Mendelssohn's popularity was second to that of no other composer. His short piano pieces known as "Songs without Words" in particular enjoyed unbounded popularity, thanks to their tunefulness, which all could appreciate. The thing was overdone, and as in all such cases the inevitable reaction came, these pieces being looked on now as mere sentimental trifles. Paderewski, however, has shown that if played in the modern way they appeal as much as ever to music lovers. He has the audacity to use the *tempo rubato*, which Mendelssohn would have none of; but there is reason to think he would like it as used by Paderewski.

MENDELSSOHN'S SONGS AND CHORAL WORKS

While the songs of Mendelssohn enjoyed for a generation as wide popular favor as his "Songs without Words," it is not likely that they will ever recover their lost ground,—ground which they lost because, though tuneful, most of them are superficial. There is no doubt a good deal of "small talk" in many of Mendelssohn's works, and small talk has no enduring value. But while the songs of this master are now neglected, his choral works, "St. Paul" and "Elijah," still awe and thrill modern audiences, because in them, as in the oratorios of Handel and Bach, religious fervor is expressed in terms of noble music.

It is a curious and somewhat paradoxical fact that, while Mendelssohn's personal sympathies were on the whole rather with the conservative classicists in the matter of form than with the modern progressives, by far the greatest of his works, particularly for orchestra, are those in which he heeds the modern craving for realism and program music, as illustrated in his "Fingal's Cave" overture, the "Scotch" symphony, and the "Midsummer Night's Dream" music. The overture to this is one of the marvels of music; for it is amazingly original from every point of view, though written by him when he was only seventeen years old.



THE MENDELSSOHN-BARTHOLDY HOUSE IN HAMBURG

Moses Mendelssohn, the father of Felix, was a banker. He added Bartholdy to the family name.



MENDELSSOHN-BARTHOLDY MONUMENT, LEIPSIK

It is commonly assumed that Italy is the land of melody; but Theodore Thomas used to maintain, and rightly, that the prince of melodists was the Austrian, Franz Schubert. Tunes flowed from his brain as spontaneously as water flows from a gushing well. He slept with his spectacles on, so as to lose no time when he jumped out of bed to jot down the melodies that came to him like inspirations from above. While he read a poem, the music suitable for it often sprang from his brain, Minerva-like.

SCHUBERT, GREATEST OF MELODISTS

It is this spontaneity of Schubert's melodies that explains their vogue, their universal popularity. Strange to say, during his life (which, to be sure, was pathetically short) his wonderful songs were, with a few exceptions, neglected, partly because with his melodies there were associated harmonies and modulations which to us are ravishing, but which to his contemporaries were "music of the future." The shrill dissonance of the child's cry when he thinks the Erlking is seizing him in the death-grip was as revolutionary and as far ahead of the times as anything Wagner or Liszt ever wrote. It was Liszt, by the way, who directed the world's attention to the marvels of Schubert's songs by playing them in his matchless way on the piano. Seeing how they moved audiences, the singers then took them up, and more and more convinced the world that among song writers Schubert was indeed king.



FELIX MENDELSSOHN-BARTHOLDY
From a portrait painted by Horace Vernet. This is considered an excellent likeness of the composer. The face reflects his sunny disposition.

It is one of the strangest facts in musical history that the great masters who came before Schubert—while some of them (Haydn, Mozart, Beethoven) wrote a considerable number of songs—reserved their best inspirations for their operas, symphonies, and sonatas. Schubert was the first who was willing to put his best into a "mere song," and that helps to explain his appeal to all music lovers.

SCHUBERT'S INSTRUMENTAL PIECES

While he put of his best into his songs, there was plenty of it left for his instrumental pieces. Rubinstein considered his short pieces for piano even more marvelous than his songs, and among his sym-

phonies there are two (the "Unfinished," in two movements, and the ninth) that are as popular with high-class audiences as the best of Beethoven's, which they even surpass in richness and novelty of orchestral coloring and in variety and novelty of modulation, while their melodic charm is as great as that of his songs.

SCHUMANN, CHIEF OF ROMANTICISTS

While Schubert belongs to the romantic school, he did not follow all of its principal methods. In so far as he wrote chiefly short pieces and allowed them to crystallize into forms of their own (the variety of form in his songs is astonishing), he is a romanticist; but in writing instrumental pieces he did not associate poetic titles or stories with them. In this respect Schumann went far beyond him in the direction of realism and program music, and for this reason he is considered the most thoroughly romantic of the German masters.

In his early period, in particular, he seldom wrote a piece without suggesting in the title a poetic basis for it. It was his custom to issue his pieces in groups, with a general title for the group, like "Papillons" (Butterflies), "Kinderscenen," "Faschingsschwank," "Kreisleriana," and a special title for each piece in the group, suggesting its message.



THE SCHUBERT MEMORIAL
VIENNA



FRANZ SCHUBERT

From portrait sketch made in 1825, by W.A. Rieder.



SCHUBERT'S BIRTHPLACE, VIENNA

The composer was born here in 1797.

To many lovers of Schumann these early pieces are still the dearest. He was more thoroughly romantic when he wrote them than he was in later years, when he came too much under the influence of Mendelssohn and the classical masters, and at the same time grew less original and spontaneous.

It is not difficult for those who have read the romantic and pathetic story of his life to connect the waning of his originality with the gradual coming on of the mental disease to which he finally succumbed. Fortunately the bulk of his works, including four admirable symphonies and some excellent chamber music,* notably the glorious quintet for piano and strings, was written before his creative power was weakened.



ROBERT SCHUMANN

It has been said that Mendelssohn would have made five pieces with the material Schumann used for one. This highly concentrated quality of his music makes it more difficult to understand, and explains why his contemporaries did not appreciate him as they did Mendelssohn. It also helps to explain the better "keeping qualities" of Schumann's music.

While Mendelssohn's songs, for instance, have, as just stated, virtually disappeared from recital programs, Schumann's are more popular than ever, and seldom today is a program printed without one or a group of them. The best, by far, of his songs are among the hundred he wrote during the year when he married Clara Wieck, after a long contest with her father for the possession of her

heart, though it had belonged to him for years. The popularity of Schumann's songs is due largely to their being the expression of this ardent love. Women have not yet written immortal songs; but they have inspired many of them.

LISZT, THE MANY-SIDED

Richard Wagner called Liszt "the greatest musician of all the ages." He certainly was the greatest pianist of them all, unequaled to this day; but he was very much more than that. In all departments of music, except the opera and chamber music, he created



THE SCHUMANN MEMORIAL, BONN

* Chamber music is the term used for pieces played by a group ("ensemble") of instrumentalists too small to be called an orchestra. Most frequently these pieces are for a few players of string instruments (quartets, quintets, etc.), with or without piano. Program music is music that seeks to depict or suggest a thunderstorm, the babbling of a brook, or any incident, scene, or poetic fancy associated with it by the composer.



LISZT PLAYING AT THE HOME OF MADAME MUNKACSY

This picture, by the artist Frederic Regamey, represents one of the brilliant assemblages in the salon of Madame Munkacsy, in Paris. In the picture are many portraits. Beside Liszt stands Madame Munkacsy, next to her Gounod, and grouped in the front are Saint-Saëns, Portales, Daudet and other notables. Munkacsy, the celebrated painter, stands at the back on the extreme left.

a new epoch or opened new and glorious vistas; and his influence on the musicians of his time and those who came after him was as great as Wagner's.

The strangest thing in Liszt's extraordinary career is that when he was at the height of his fame as a pianist, and fabulous sums were offered him for recitals, he renounced his instrument, so far as concerts were concerned. For charity he would play occasionally, and for his friends and his pupils; but not for the paying public. This happened thirty-nine years before he died.

Various motives prompted this action, one of them being that he preferred creative work. Thus it came about that the loss of his contemporaries in not hearing him play was our gain in enabling us to hear his songs, his piano pieces, his choral and orchestral compositions. Many of these are still "music of the future"; but their day is dawning.

At piano recitals, in America as in Europe, no composer's pieces are now more favored than Liszt's. Pianists usually place them at the end of the program; not only because they make a brilliant close, but because they prevent the audience from leaving before the end, as few or none want to miss these pieces.

THE DYNAMIC EFFECTS OF LISZT

The reasons why the public is so enamoured of Liszt are not far to seek. While Chopin is, as Rubinstein called him, "the soul of the piano-forte," because

he makes it speak its own language as no one had made it speak before, Liszt's piano music is no less idiomatic, and at the same time it is even richer in color and more varied in tonal power, or what musicians call "dynamic effects." Not satisfied with the piano as such, Liszt converted it into a miniature orchestra, enabling the pianist to thunder or to whisper in tones not previously heard from that instrument.

Much of Liszt's music, for both piano and orchestra, is program music: it tells its story in tones. In "St. Francis Walking on the Waves" one actually hears the waters, as in the orchestral "Mazeppa" one hears the gallop-



ROBERT AND CLARA SCHUMANN



FRANZ LISZT
From a portrait of him in his youth painted by Ary Scheffer.



LISZT AT THE PIANO

From a photograph made late in life.



LISZT'S HOME IN WEIMAR

It was in this house that he spent his latter years.

ing of the wild steed and the groans of the man tied on its back. The public likes music with such

pictorial associations; but it would never have taken to Liszt's program music as it has were it not at the same time good as music pure and simple,—interesting melodically, rhythmically, and harmonically.

Musicians, as well as the public, admire in Liszt's orchestral works the same variety of new colors that enrich his piano music. They honor him for having created new forms of music in his symphonic poems, differing from symphonies as Wagner's music-dramas differ from opera.

What the public likes best of all in Liszt's works, however, is his Hungarian rhapsodies, in which the gipsy songs of love and war and every phase of life are "pianized" with marvelous art, one of the greatest charms of which is that it is absolutely unfettered and unconventional,—a real improvisation, like the playing of gipsies themselves.

BRAHMS, THE CONSERVATIVE

Admirers of Liszt, and full-blooded Wagnerites, rarely care much for Brahms; while, conversely, the Brahmites look somewhat haughtily on those two composers, and all the other "progressives," except Schumann, who is exempted, not only because there is a certain affinity between his music and that of their idol, but because he discovered Brahms,



LISZT MONUMENT. WEIMAR

proclaiming him the "musical Messiah." Brahms himself once signed a "protest" aimed against the Wagner-Liszt school; yet his bark was worse than his bite, for his works here and there show the influence of Wagner, and he liked some of Wagner's operas.

Johannes Brahms is the god of the conservatives. He aimed, half-consciously, to carry on the traditions of Beethoven, and he had no use for modern realism and program music. His symphonies—the most delightful of which is the second—are marked simply numbers one, two, three, and four; and for his piano pieces he has no poetic titles after the manner of Schumann: they make their appeal by their own beauty, unadorned—and they have won a large audience of admirers.



JOHANNES BRAHMS

From a special photograph by Maria Fetlinger.

Some of his songs everybody likes. They are on most programs, and are often redemanded. The music goes well with the words, and they are usually written most effectively for the voice, which makes the singers favor them too. But it is in his chamber music—trios, quartets, or sextets, for strings, with or without piano—that Brahms' genius is most convincing. In this department he has composed many masterworks.

In general, it may be said that, while Brahms is melodically less spontaneous than some of the other masters, he excels most of them in the variety and originality of his rhythms.



THE BRAHMS MEMORIAL
VIENNA

SUPPLEMENTARY READING—"Chopin: The Man and His Music," James Huneker; "The Life of Chopin," Frederick Niecks; Article in Grove's Dictionary of Music and Musicians, "Mendelssohn," S. S. Stratton; "Romantic Composers," S. G. Mason; "Songs and Song Writers," H. T. Finck; "Life of Schumann Told in His Letters," May Herbert; "Franz Liszt," James Huneker; "Life of Johannes Brahms," Florence May; Articles on the Composers in Grove's Dictionary.

THE MENTOR

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Volume I

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Editorial

A favorite phrase of ours has just come home to us in an oddly altered form. Its character has been completely reversed, and yet its value remains much the same. The phrase that we used referred to one of the advantages offered by The Mentor Association. We stated that The Mentor gives the facts that people ought to know and want to know about a subject, and we pointed out that a reader of The Mentor would find himself in a position to talk intelligently about many subjects that he had not understood before. Most people like to talk about things that they have come to know. We reckoned without one thoughtful reader, however, for he has come back at us with this: "I like The Mentor and it helps me. The more I read it the more I realize the value of having knowledge ready at hand. But it does not make me feel like talking *more* on various subjects, rather like talking *less* and listening more."

★ ★ ★

And so our phrase, completely changed in color, returns to us. We are satisfied—let our reader be assured of that—for the phrase is just as valuable in the form in which it returns as in that in which we sent it out. We congratulate our reader. He is on the way to the greater benefits in the field of knowledge. He wants to know in order to *grow* rather than to *show*.

★ ★ ★

It is a great satisfaction to us to have readers bring home a phrase, especially when they amplify the idea themselves. Some time ago we called attention to the

value of the odd moment, and we cited the case of a French woman who had employed so profitably her odd moments that in the course of a few years she had read during those moments an astonishing number of standard works. This has brought to mind several other striking illustrations of industry in cultivating the odd moment. Madame de Staël was a keen minded woman, actively interested in the public affairs of her time—and withal a very cultivated woman. In the midst of troublous social and political conditions she was a vigorous, energetic figure, and during all her activities she managed to accumulate a fund of information that was a source of amazement to her friends. "How do you gather all this knowledge?" she was once asked. "What time do you find to read? You seem to us to be busily engaged through all your working hours." "You forget my sedan chair," was Madame de Staël's answer. While being carried in her chair she had as a companion a book or some bit of profitable reading, with which she mentally capitalized those brief intervals in her busy day.

★ ★ ★

We have been informed that a very eminent American preacher read no less than one hundred books in the course of three years, at his dining table. During that period of time he had always a book beside him at the table, and, whenever delays occurred, he would advance a few pages. The inference from this is that the divine was either a very fast reader, or that his table service was very slow; but in either case the results accomplished are an impressive demonstration of the value of the odd moment.

★ ★ ★

Suppose, now, that the essential information from lengthy books should be put into an article of not over 2,500 words, by a competent authority, and this material be put before you in a simple, readable manner, accompanied by illustrations. Would not that be the best possible mental fare for the odd moment? That is what The Mentor does. In the course of a year a reader of The Mentor gets the substance of the contents of many books. And it takes *only a few minutes* to read a single number of The Mentor.

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By DWIGHT L. ELMENDORF, Lecturer and Traveler

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|---|---|
| Dec. 8. THE REVOLUTION
Battle of Lexington, Bunker Hill, Washing-
ton Crossing the Delaware, John Paul Jones,
Declaration of Independence, Birth of the
Flag.
<i>By Albert Bushnell Hart, Professor of Govern-
ment, Harvard University.</i> | Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capito-
l, The Forum Toward the Capitol, The
Campagna, The Arch of Titus, The Tomb
of Hadrian.
<i>By J. Willis Botsford, Professor of Ancient
History, Columbia University.</i> |
| Dec. 15. FAMOUS ENGLISH POETS
Byron, Shelley, Keats, Wordsworth, Tenny-
son, Browning.
<i>By Hamilton W. Mabie, Author and Critic.</i> | Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss,
Humperdinck.
<i>By E. H. Krehbiel, Author of "Wagner and
His Works," "Success in Music," "Chopin,"
"Grieg and His Music," etc.</i> |
| Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rem-
brandt Peale, Gilbert Stuart, John Trum-
bull, Benjamin West.
<i>By J. T. Willing, Author.</i> | Jan. 12. VIENNA, THE QUEEN CITY
Palace from Gardens, Schönbrunn, The
Danube Canal, The Hofburg, Old Vienna.
The Grabau, Hofburg Theater. <i>By Dwight L.
Elmendorf, Lecturer and Traveler.</i> |

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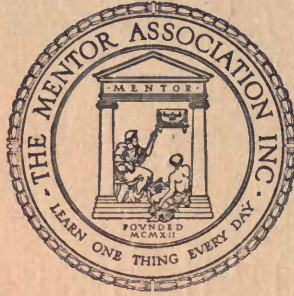
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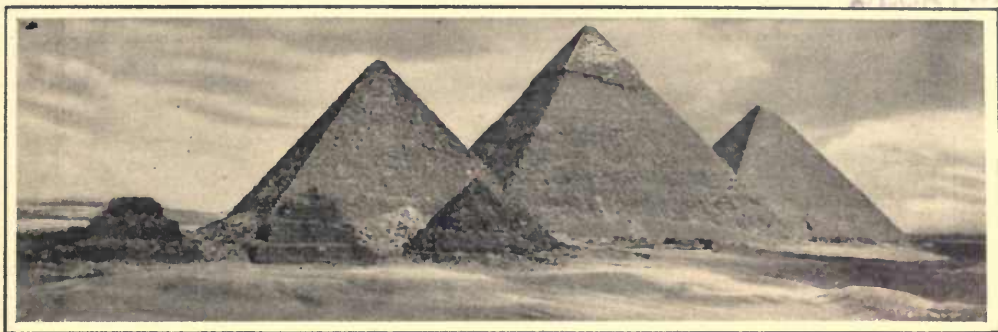
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FOURTH AVENUE AT NINETEENTH STREET
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EGYPT, THE LAND OF MYSTERY

By DWIGHT L. ELMENDORF

THE MENTOR · DECEMBER 1, 1913

DEPARTMENT OF TRAVEL



MENTOR GRAVURES

CAIRO
THE PYRAMIDS

THE SPHINX
LUXOR

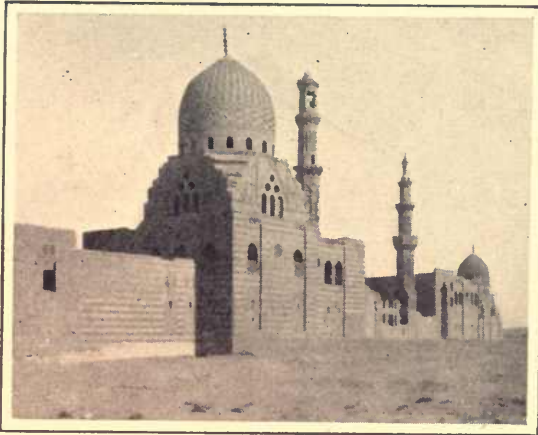
KARNAK
THE DAM AT ASSOUAN

IT is no wonder that the Egyptians through all their history have worshiped the Nile; for that marvelous river is the spine, the marrow, and the life of Egypt. Indeed, it is Egypt; for living Egypt is only a narrow strip twelve or fifteen miles wide,—simply the banks of the Nile. Herodotus called Egypt “the gift of the Nile.” The river nourishes and controls the land. All along that waterway are to be found wonders and mysteries of the past. The mind balks in contemplation of the monuments of Egypt. They whisper messages from so far distant a time that we stagger in trying to grasp their meaning.

A visit through Egypt usually begins with Cairo. And it is just as well that it is so; for in Cairo there is much that is modern and much that is familiar to the English traveler. It is, therefore, a good way for the visitor to break into ancient Egypt. In Cairo modern people mingle with the sons of ancient Egyptians. The English soldier is to be seen almost everywhere, and in front of Shepherd’s Hotel you may at times almost forget that you are in Egypt.

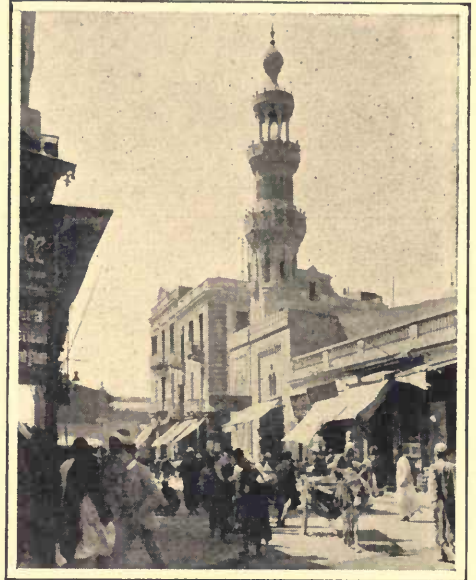
That is because you are bound down in Cairo, mingling with your own fellow visitors and too close to hotel life. Get up early in the morning, and go to the top of the hill known as the Citadel, and there you will get an impression of an Egyptian city. Look at one of the greatest

EGYPT, THE LAND OF MYSTERY



TOMBS OF MAMELUKES, CAIRO

buildings, the Mosque of Mehemet Ali. It is called the Alabaster Mosque. There is a great deal in modern Egypt that is imitation. That is the reason that this building of pure alabaster is to be valued. Its interior is rich and beautiful in design.



MUSKI CORNER AND MINARET, CAIRO

CAIRO AND ITS SURROUNDINGS

Stand on the parapet of the Citadel, and look over Cairo, and see the sun rise. Far in the distance is a sandstorm. Many people in the United States think that the weather in Egypt is as clear as crystal always. That is a great mistake. The days there are rarely as clear as American clear days. In January, February, and March you are likely to have sandstorms, or the sirocco, or wind from the desert, which almost obliterate the sun.

Down by the edge of the desert is the Dead City. The tombs there and their interiors are wonderful. The beautiful buildings have been allowed to decay. It is an oriental peculiarity not to repair anything.

On the other side of the Citadel are the tombs of the Mamelukes. I advise anyone going to Cairo to visit these tombs; for they contain very curious sarcophagi, and the tomb mosques are interesting, each of them being surmounted by a picturesque dome.

Our modern expositions and fair grounds would not be complete without "the streets of Cairo." As we know, a bit of street life is shown, more or less accurately—chiefly less. A fairly correct impression of Egyptian street life is, however, created by such artificial reproductions. One of our pictures will no doubt recall these exposition impressions. The genuine old streets of Cairo are fascinating. Some are so narrow that the traveler must go on foot, or on a donkey. The shops are almost within arm's reach on both sides, and many of them are temptingly at-

EGYPT, THE LAND OF MYSTERY

tractive. There on one side they make famous leather goods; on another they sell glassware. Be careful not to buy unless you know how to bargain.

THE STREETS OF CAIRO

You must go to these little streets to find the bazaars if you want to buy anything; for the great street of the Arab quarter, the famous Muski, is not any longer a thorough Cairo street. Big shops and department stores have crept into it.

Stand for a moment on the corner of this great street and see a little bit of the Arab life of old Cairo. It is a busy city. There goes a carryall (a camel), an entire family on its back, except the husband, who walks by the side. This man coming down with a strange sack on his back is a walking fountain. The sack is filled with something sweet and sticky which he calls "sweet water." It is not pleasant. The genuine water carrier of the old school goes to the river, fills his jar, and then goes through the streets shaking his cup in his hand with a chink. It is plain water that he peddles. I should not advise one to drink either of these beverages. Then there are the bread venders of Cairo, who walk the streets carrying bread on their heads and crying out their wares.

Cairo is full of interesting mosques. The oldest and most celebrated is the Mosque of Omri. It is one of the earliest of Mohammedan temples in Egypt. They have a service there but once a year, when the khedive himself comes. The interior seems a veritable forest of pillars. One of these is a most remarkable pillar. I



BAZAAR STREET, CAIRO

Where the most interesting shops are found.



THE CITADEL, CAIRO

Built, 1176-1207, of stones taken from the Pyramids.

EGYPT, THE LAND OF MYSTERY

will tell the story of it as my boy Mohammed Mousa told it to me: "This pillar very important one—very holy. This pillar sent by Mahomet here; for when Omri come to build this mosque Mahomet so pleased he sent pillar from Mecca. The pillar come here. He find no other pillar from Mecca here; so he get lonely and fly back. Mahomet very angry, and send pillar back. Second time he fly back. Mahomet then get very angry, draw his sword, and strike pillar, and tell Omri to put pillar in prison. So he put it in prison, and it stand there." That is the story that they all believe.



THE OLDEST PYRAMID, SAKKARA

THE PYRAMIDS

The road leading down to the old Nile gate is a very beautiful one. Crossing the bridge there, we see the picturesque Nile boats, like the lateen boats of the Mediterranean. The avenue leads out to the pyramids, and there in the far distance you can see them,—those golden cones about which is wrapped so much of Egypt's history and mystery. The first sight of the pyramids naturally means much to any intelligent traveler. It makes no difference how much you have read, how much you have heard of them, you cannot be disappointed. It is said that the pyramids will last as long as the world, and they certainly look it. They



DISTANT VIEW OF PYRAMIDS, WITH THE NILE

represent to us the life of the world stretching back into the dim past; and, in their imposing solidity, they seem to give assurance of lasting to eternity. There are four of the pyramids in this group; though the mind naturally dwells on the largest,—the Pyramid of Khufu or Cheops. And to think that these are the works of man, and that they are tombs of the kings who lived and reigned some-

where about fifty centuries ago! The Great Pyramid of Cheops is 480 feet high and covers an area of thirteen acres, each side being 755 feet. The dimensions of this astounding work are almost mathematically exact. It is built of over two million blocks of limestone, and they are fitted together with the nicety of mosaics. How could these wonderful structures have been erected?—that has been the question of modern engineers. It has been suggested that an inclined plane of earth was constructed, and that the blocks were dragged by men to the top, the inclined plane being added to and raised for each layer. Then, when the pyramid was complete, the inclined plane of earth might have been taken away. This, however, is only a theory. Nothing is known of the methods employed. Originally the sides of the pyramid were smooth, and a little of this outer facing is still in place. These prism-shaped blocks were taken away from time to time for building purposes in Cairo.



GIZEH

Great Pyramid, Sphinx, and Temple of Armachis.

People climb the pyramid, and also go inside. In the very heart of the Great Pyramid is a tomb chamber, where we see the empty coffin of Cheops or Khufu. The tomb was rifled long ago, and no one knows where the king's ashes are.

Ascent to the summit of the Great Pyramid means arduous climbing; but it is worth while simply for the view it affords of the desert. Most of us imagine the desert as a level of white sand. I thought so until I saw it from the summit of this pyramid. The desert stretches off in long waves, and does not seem like a plain, but rather like the rolling ocean.

THE SPHINX

Not far from Cheops we see above the waves of sand a rough-hewn head that stirs us mightily. No one can forget the first impression of the Sphinx. It stands for something unique in history and in knowledge. No one with a spark of reverence in his nature can stand before that great stone face without a feeling of awe. There will be little that he can say—the most reverent ones say nothing. There before you is that half-buried, crouching figure of stone about which you have read and heard so



THE SPHINX

From a drawing showing the front uncovered by sand.

much. The paws are covered by sand. It is only by industrious shoveling and digging that the desert is prevented from rising on the wings of the wind and completely burying the great figure.

The Sphinx is the symbol of inscrutable wisdom, and its lips are supposed to be closed in mysterious silence,—knowing profoundly, but telling nothing. These are, however, mere impressions. Facts are the important things. No one knows how old the Sphinx is. It is supposed to have been made during the middle empire; but later investigations seem to prove that the Sphinx existed in the time of Cheops, which would mean that it is even older than the Great Pyramid. The Sphinx was made out of living rock, and the dimensions are as follows: Body, 150 feet long; paws, 50 feet long; head, 30 feet long; face, 14 feet wide; and the distance from top of head to base, 70 feet.

It must have been an imposing monument when constructed; for then it stood in position to guard the valley of the Nile, and about it was Memphis, the great city of Egypt—Memphis now past and gone. Memphis was once the capital city of the Pharaohs, and is said to have been founded by



FALLEN STATUE OF RAMESES, MEMPHIS

EGYPT, THE LAND OF MYSTERY

Menes. In its day of glory it was a prosperous and well fortified city. About 1600 B.C. it was supplanted as capital by Thebes, and the glory of Pharaoh's court was transferred to the southern city.

THEBES

The most flourishing period in the history of Thebes was between 1600 and 1100 B.C. Thebes in turn fell into decay, and is now only a small place visited in the course of a trip to Luxor and Karnak. The situation of Thebes is interesting. It lies in the widest section of the Nile Valley, with a broad plain on the west stretching off to the Libyan Mountains. On this plain are the famous statues known



THE COLOSSI OF MEMNON

These two gigantic statues stand near the approach of the Temple of Amenophis. One of them is known as the Vocal Memnon. Inscriptions on the vocal statue record the visits of those who were with Hadrian, and of others, and relate that they heard the voice of Memnon. The Colossi are of hard gritstone, monolithic, and forty-seven feet in height, with pedestals twelve feet high. They represent Amenophis III, seated on his throne, and are sixty feet apart.



MEMPHIS

Front of the second court of the Ramesseum.

as the Colossi of Memnon. Across the Nile, on the east bank, stand the ruins of Luxor and Karnak, and beyond them to the east are the Arabian hills.

Notable monuments on the west side are the temples of Seti I, Rameses II and III, which bear the names of El Kurna, the Ramesseum, and Medinet-Abu. Lying by the side of the Ramesseum is the fallen Colossus of Rameses II, the largest statue in Egypt. It is made of pink granite, and is about sixty feet in height—or length, we should now say, since the statue is prostrate.

LUXOR

Not far from Thebes is the village of Luxor: not much in

EGYPT, THE LAND OF MYSTERY

itself, but just a place to stay while visiting the temples. It is pleasing to note that they have done a good work there in raising the embankment in the hope of keeping the Nile water out of the temples. The bank is steep; for the Nile rises high every year. In olden times these temples were evidently protected from the water by some means; but now it rises half up over them. The Temple of Luxor is one of the most beautiful and interesting in Egypt; though not so imposing as the Temples of Karnak. As you approach you can only see a part of it; for there is a

fence up there, and if you want to go through you have to show a ticket. A so-called "monument ticket" can be obtained from the government for about six dollars a year, and this will enable a visitor to see every monument in Egypt. The fund thus raised is used to save the monuments, and every penny of it goes to that work.

The beauty of the Temple of Luxor is in its splendid colonnade. It



RAMESES STATUES AT LUXOR

must have been superb when in good condition, with colors fresh and bright.

KARNAK

The Temple of Karnak, too, is a distinguished mass of columns, the most imposing structure of its kind in existence. It was erected by Seti I and his son, Rameses II. Amenophis also had a hand in the building of it. They were great builders in those days, and all their plans were conceived on a vast scale. The ruins of Karnak are magnificent. Some idea of the impressive character of their columns may be gathered from the following statement: There are 134 great columns forming the central aisle, 12 of these 62 feet high and 12 feet thick, the rest of them 42 feet high and 9 feet thick. You will notice traces of color, and can gather from that what the temple must have been in its full glory. On a recent trip I found some German artists at Karnak, and suggested that if they would get some water and throw it over the columns they would obtain the effect of the true coloring. A good color chart of these columns has now been secured, showing them as they



MOONLIGHT ON THE NILE

Reproduced from a night photograph taken near Luxor.

EGYPT, THE LAND OF MYSTERY



LUXOR, FROM OPPOSITE BANK OF THE NILE

were three thousand years ago. On its outside walls sculptures tell the history of the splendid conquests of the kings that erected the structure.

Egypt is a country of impressive temples and monuments, the interest of which has not been exhausted by a library of books on the subject. A trip through Egypt is not complete without a visit to the Ramesseum and that unique monument, the Temple of Denderah. The latter is a building set apart in architectural and in historic interest. It is not imposing; but it has an appeal that the other temples have not. It was a place of mystery. Its inner chamber, the sanctuary of Denderah, was sacred to Pharaoh himself.

THE GREAT DAM AT ASSOUAN

As one goes up the river visiting these strange monuments, he finds at the first cataract of the Nile an imposing object of modern interest.

This is the dam at Assouan, one of the greatest feats of engineering in the world. The dam, which was completed in 1902, is a mile and a quarter long. It holds back the waters of the Nile, and supplies the reservoir, from which the waters are led into irrigation canals. The benefits of this great dam are felt from its location at the first cataract all through the farms and fields that skirt the Nile clear to the delta, six hundred miles below. It has made acres fertile that had been barren. It also, of course, has relieved the burden of the poor workmen at the shadoofs who dipped water for irrigation. Moreover, the dam has improved the conditions of transportation on the Nile; for it has disposed of the first cataract, where boats formerly had to be pulled through the rapids by men. Now the



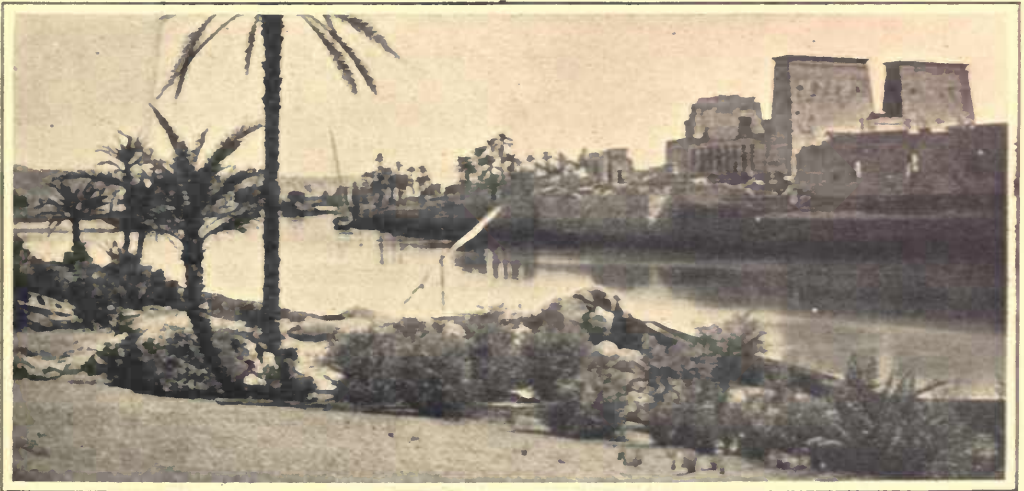
EUERGETES GATE, KARNAK
A splendid example of the Egyptian square arch form.

EGYPT, THE LAND OF MYSTERY

vessels go into a canal, and are conveniently and promptly lifted up through four locks to the level of the upper Nile.

The visitor should not leave Egypt till he has seen Philæ, with its beautiful temples, ruined walls, and colonnades. It is a sight for artists to draw and for us to dream of,—Philæ apparently afloat; for now the Nile water has penetrated the halls of its temples and surrounded its beautiful columns.

On returning from the upper Nile a visitor should go to the new National Museum at Cairo. He may have visited this interesting place before he took the Nile trip; but he will know more on his return. The valuable collection of Egyptian antiquities there in the museum will mean more to him. Months could be spent with profit in this building. It contains one of the richest and most interesting collections of historic remains in the world—the result of years of exploration, excavation, and the intelligent study of eminent scholars. There before you are the relics of ancient Egypt. There are the statues, mummies, and other antiquities that the government has collected. In them you may read the history of ancient Egypt and learn to appreciate the life, literature, and art of Pharaoh's time.



THE ISLAND OF PHILÆ

This picture shows the beauty of Philæ before the waters of the Nile rose about it. Since the building of the great dam at Assouan the temples of Philæ are half under water.

SUPPLEMENTARY READING.—“Modern Egypt and Thebes,” Sir Gardiner Wilkinson; “A Thousand Miles Up the Nile,” A. B. Edwards; “Egypt,” S. Lane-Poole; “A History of Egypt from the Earliest Times to the Persian Conquest,” J. H. Breasted; “A Short History of Ancient Egypt,” P. E. Newberry and J. Garstang; “The Empire of the Ptolemies,” J. P. Mahaffy; “Egypt in the Nineteenth Century,” D. A. Cameron; “Modern Egypt,” Lord Cromer.

THE MENTOR

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Editorial

It was no easy matter for Mr. Elmendorf to present the subject of Egypt in an article of only 2,500 words. He has confined himself in his characteristic interesting manner to the impressions of a traveler. Of the great store of archæological treasures in Egypt, the monuments, statues, tablets, tombs, inscriptions—in fact all that is comprehended under the name Egyptology—Mr. Elmendorf could say nothing. These are subjects for the historical student rather than for the traveler. And they will be taken up in turn in *The Mentor* of some later date when we will approach the subject of Egypt from the standpoint of the historical student. There is, however, one question that readers of Mr. Elmendorf's article are apt to ask—in fact ordinary curiosity would prompt the inquiry. The monuments of Egypt are covered with historic records in the form of inscriptions. These records are hieroglyphic. They are what some people call "picture writings." The natural question is "How were these hieroglyphics deciphered." The answer is interesting, and it seems to us that both question and answer belong in the number of *The Mentor* with Mr. Elmendorf's article.

★ ★ ★

The River Nile separates at its delta into two branches. The eastern stream enters the Mediterranean at Damietta. The western stream enters the great sea at Rosetta. It was near this latter town that an officer in Napoleon's army dis-

covered, in August, 1799, the key to Egyptian hieroglyphics. It is called the Rosetta Stone, and it is now in the British Museum.

★ ★ ★

For years the hieroglyphic was an unknown language, and the history of Egypt, except such as is contained in the Bible, was a blind book. The Rosetta Stone was found to contain an inscription in three different languages—the Hieroglyphic, the Demotic, which was the common language of the Egyptians, and the Greek. When these inscriptions were examined, it was discovered that they were each a translation of the other. There, then, was the clue which opened up the whole field of Egyptian history.

★ ★ ★

Dr. Young, in 1814, began the work of deciphering hieroglyphics by this clue. He worked on various inscriptions, especially the pictorial writings on the walls of Karnak. The value of this discovery may be appreciated when we consider that its discovery has enabled scholars to translate hieroglyphics almost as easily as they would any of the classic writings. The actual inscription on the Rosetta Stone is not so important in itself. It is a decree issued in honor of Ptolemy Epiphanes by the priests of Egypt assembled in a synod of Memphis on account of the remission of arrears on taxes and dues. It was put up in 195 B. C. Since the discovery of the Rosetta Stone other tablets containing more important inscriptions have been found, but the unique value of the Rosetta Stone lies in the fact that it contains a corresponding Greek inscription, thereby affording a clue to the meaning of the hieroglyphics.

★ ★ ★

The stone is black basalt, three feet seven inches in length, two feet six inches in width, and ten inches thick. After it was found by the French it was transferred to the British, and in 1802, it was brought to England, where it was mounted and placed in the British Museum.

★ ★ ★

The Rosetta Stone is a corner stone of Egyptology. And the revelations of early Egyptian history and life, brought to light by means of it, have cleared some of the mystery of Egypt and have made known much of its history.

The Mentor Week by Week

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The next number will contain six beautiful photogravures

THE REVOLUTION

Battle of Lexington, Bunker Hill, Washington Crossing the Delaware, John Paul Jones, Declaration of Independence, Birth of the Flag.

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University.

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<i>By Hamilton W. Mabie, Author and Critic.</i> | Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.
<i>By E. H. Krehbiel, Author of "Wagner and His Works," "Success in Music," "Chopin," "Grieg and His Music," etc.</i> |
| Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
<i>By J. T. Willing, Author.</i> | Jan. 12. VIENNA, THE QUEEN CITY
Palace from Gardens Schönbrunn, Votive Church, Reichsrath Gebaude, Old Vienna, The Graben, Hoch Brunnen Fountains and Prince's Palace. <i>By Dwight L. Elmendorf, Lecturer and Traveler.</i> |
| Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.
<i>By J. Willis Botsford, Professor of Ancient History, Columbia University.</i> | Jan. 19. TWO EARLY GERMAN PAINTERS
Dürer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher; Holbein: Erasmus, The Meier Madonna, Queen Jane Seymour.
<i>By F. J. Mather, Professor of Art and Archaeology, Princeton University.</i> |

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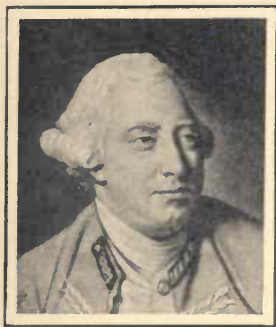
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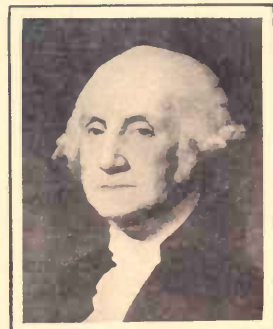
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THE MENTOR

DECEMBER 8, 1913



DEPARTMENT OF
HISTORY



GEORGE WASHINGTON

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BATTLE OF LEXINGTON • BATTLE OF BUNKER HILL • WASHINGTON CROSSING
THE DELAWARE • SIGNING OF THE DECLARATION OF INDEPENDENCE • "I
HAVE NOT YET BEGUN TO FIGHT"—JOHN PAUL JONES • THE BIRTH OF THE FLAG

WORDS wear out after using them a thousand or a million times. "Liberty," "The Constitution," "The People's Government,"—people take those terms into their minds nowadays as they take a chocolate cream, without stopping to think of its contents. So with "Revolution." When we hear the word we feel a pleased sensation of a good, great, glorious time, intended by Providence to prepare the way for our various patriotic organizations. The Revolution? Why, yes, that was when our forefathers tied the first hard knot in the British lion's tail! All the people were patriots, and all the patriots were as wise as college professors, and as brave as Albanians, and as great as a president. All the statesmen wore silk stockings and red velvet suits and powdered wigs. All the ladies were lovely, and spurned the offers of marriage made by British generals.

THE MILITARY REVOLUTION

What is a revolution but an overturning, a spinning of the wheel, left to right, and bottom come uppermost? Likewise, since the right believes itself right, and the top is sure that the world exists in order that it may be the top, most revolutions mean force, arms, big guns booming, troops marching, bullets flying, heads cut off with axes or caught in a hangman's noose; also arms and legs cut off, and the ground soaked with a crimson fluid. "You can't make an omelet without breaking some eggs,"

THE AMERICAN REVOLUTION

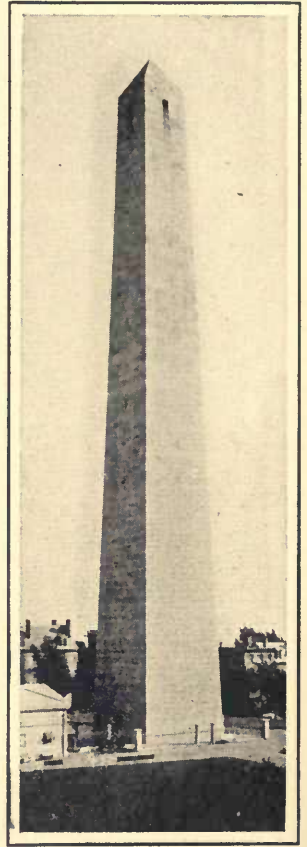
and in a revolution there is bound to be breakage of heads and hearts, and banks and constitutions.

We know that the American Revolution was a military contest, because the pictures in our first textbook of American history show General George Washington, in buff and blue, leading his Continentals up to within sixteen feet and eight inches of General Howe, in a magnificent red coat laced with gold, in vain trying to rally battalions of craven Hessians wearing highly inconvenient bearskin caps.

Commanding officers of opposing armies are not really so intimate as that; but Americans are justified in immense pride over the military success of the Revolution. The simple fact was that three million people, of whom about a fourth were negro slaves, put up a fight against a mother country having four times their population. They began without a single professional officer, except the traitor Charles Lee; and with only a thousand or two men who had not seen military service except militia training day, and desultory frontier warfare with French and Indians. They had not one ship of war, not a factory of arms. Yet they attacked the great British empire, —though it was flanked right and left by the lion and the unicorn, trained by two centuries of European wars, thousands of troops

under arms, officers successful in other fields, —and they sailed into the greatest naval power on the sea.

So far as power and prestige and experience decide wars in advance, the Revolution was due to be snuffed out at the end of 1776; Benjamin Franklin was destined to be hanged, George Washington to be immured for life in a gloomy dungeon, dressed in a ball and chain. Were not the English everywhere successful? They captured New York, they captured Newport, they captured Philadelphia, they captured Savannah; they were driven away from Charleston by the palmetto forts, but returned and captured Richmond. They beat the Americans at Long Island, at the Brandywine, at Germantown, at Camden. Their cruisers and privateers swept



THE BUNKER HILL
MONUMENT



GENERAL NATHANAEL
GREENE

His courageous work in the South greatly helped the American cause. (From painting in possession of the Historical Society of Pennsylvania.)

THE AMERICAN REVOLUTION

the seas, until Nathaniel Tracy of Newburyport lost ninety of his hundred and twenty vessels. They drove the little American navy from the seas.

Yet in the end they were beaten. It is easy now to criticize the strategy of Washington and Greene and the rest, and to show that by all the laws of war they laid themselves open to defeat. Nothing can alter the stubborn fact that the American militia at Bunker Hill for hours held off a British army and so damaged it that it never took the field again; then the Americans captured Burgoyne's army at Saratoga in 1777, a humiliation seldom known in British annals. And this victory brought the French alliance, and the aid of Von Steuben the magnificent drill master, of d'Estaing and his fleet, of Rochambeau and his army. With that aid, the Americans beat the second army at Yorktown, and that ended the war. General Cornwallis had to surrender his sword to an officer whom a few months before the British had addressed as "George Washington, Esq., etc., etc."

EXTRAORDINARY AMERICAN SUCCESS

In one way the Americans were too successful. Beginning with raw militia, ill-equipped, worse disciplined, the Americans made an army that beat the British. General Washington never ceased to implore Congress and the states to give him a better system for a real national army. Half the men and a fourth of the money expended would



SURRENDER OF BURGOYNE AT SARATOGA

This picture, from a painting by Trumbull, the famous American artist, shows the surrender of the English general John Burgoyne to the Americans at Saratoga, New York, on October 17, 1777.



SURRENDER OF CORNWALLIS

The British general, Lord Cornwallis, surrendered to Washington at Yorktown, Virginia, on October 19, 1781. The victory virtually decided the Revolution in favor of the Americans.

have done the job just as well, if the advice of Washington and other experts had been followed.

On the sea also the Americans began a great career of naval success; or, rather, they repeated the methods of earlier wars by sending out a hornets' nest of privateers, christened with such gallant and suggestive names as *The Charming Peggy*, *The Fair Lady*, *The American Revenue*, *The Black Joke*, *The Fair America*, *The Scotch Irish*, *The Skunk*, *The Nimble Shilling*, and *The King Tamer*. If they did not tame George III, they did tame the British merchant and his representatives in Parliament; for American privateers in the course of the war captured about seven hundred British merchantmen.



GENERAL LORD CORNWALLIS



**SURRENDER MONUMENT
YORKTOWN, VIRGINIA**

And then there was the American navy; or rather John Paul Jones, for in him the navy was concentrated. It was a painful surprise to the British to have the royal frigate *Serapis* taken in 1779 by the *Bonhomme* (Bo-nom) *Richard*, a condemned merchant ship hastily fitted out in France. Jones is already a sort of mythical figure, partly because of

THE AMERICAN REVOLUTION

Buell's imaginary so-called biography; but he is the naval father of Hull and Porter, and the grandfather of Farragut and another Porter, and the great-grandfather of Sampson and Dewey.

THE CIVIL REVOLUTION

A revolutionary overturning came whenever the Union Jack was hauled down and the Stars and Stripes hauled up. But the revolutionary army was not the Revolution: it was like the line in a football match, desperately holding back the other line while the backs get into play. The real Revolution was an overturning of governments, and charters, and political power. The revolving wheel whirled the old colonies out of existence, and cunningly framed and polished new state governments. The Revolution turned the British empire down, and pushed the United States of America up. The Revolution rolled to the bottom of the wheel Governor Gage of Massachusetts, and Governor Tryon of North Carolina, and Governor Dunmore of Virginia; and up to the top revolved Patrick Henry, and Benjamin Franklin, and John Adams. The Revolution was like a religious conversion: it set the American people out of their old ways, and into a new upward path.

All that seems natural to us; for we have been brought up on the tyranny of George III, and the misgovernment and plunder of the colonies by the British government. We realize the bad state of things much better than did the Americans at the beginning of the Revolution. In truth the colonies were freer from harsh and arbitrary government than England, Scotland, and Wales, to say nothing of what was then the separate kingdom of Ireland. Every colony had its local assembly: not a single English county had one. In every colony any freeman who had the necessary pluck and health could acquire land and become a voter: in England not a twentieth part of the adult men could vote. The colonists laid their



JOHN PAUL JONES

Commander of the first American navy.
From the portrait by C. W. Peale.



BIRTHPLACE OF JOHN PAUL JONES

John Paul Jones, the "founder of the American navy," was born in this cottage at Kirkbean, in Scotland, in 1747. He died in Paris in 1792.



OLD BELFRY, LEXINGTON MASSACHUSETTS

From this belfry was rung out the alarm on the morning of April 19, 1775, calling the minute men to assemble on the common.



PAUL REVERE'S HOME IN BOSTON

The tablet that may be seen between the second and third stories of the house was placed there by the Paul Revere Chapter of the Daughters of the American Revolution

own taxes and expended them for their own purposes: Englishmen paid taxes levied by a Parliament over which only a few of them had control.

Apparently the main cause of the Revolution was that the colonists could do so much for themselves that there was no reason why they should not do substantially everything for themselves. They had a

personal attachment for England, the king, and the English system of government, very like that now felt by the Canadians, and would have been quite satisfied with the degree of self government that England has since freely given to Canada. John Adams says, "That there existed a general desire of independence of the Crown in any part of America before the Revolution, is as far from the truth as the zenith is from the nadir."

Then why revolt, especially when above a third of the thinking people in America were opposed to the Revolution, and had to be driven out or silenced? To the original grievances of the Revolution was added a stupid John Bull obstinacy, concentrated in George III, but shared by a good part of the British nation. These mistakes made by England are a fine example of what comes to a country that falls into the hands of what are called the "Interests"; for Parliament was really nothing but a combine of great titled families, who took in some representatives of the cities and the merchant class. One of the best results of the Revolution was that it shook up the British aristocracy; and the best proof that the Revolution was right is the admission of Lord North, when the war was all over, that it had been a great mistake, but that the nation had made it, and not simply the prime minister.



PAUL REVERE

From the painting by the famous American artist, Gilbert Stuart.

THE AMERICAN REVOLUTION

The Revolution was worth all the blood and treasure that it cost, because it lighted a new torch of popular government. There had been plenty of government of the people in ancient and medieval times; but at the epoch of the American Revolution the formerly democratic Swiss and Dutch, and the free citizens of the German and French and Spanish cities, had lost faith in themselves. It was fashionable to revere Demosthenes and Cato and Brutus and the *Populus Romanus*; but real republican government had about ceased on the earth when the new constellation of the United States appeared on the horizon.

The colonies had very tidy little governments, schools of politics, in which the speaker of the assembly was commonly the leader of a healthy opposition to the governor; and on that foundation they built tidy little state governments, which showed the prevalent belief that governors were dangerous creatures who ought to have as little power as possible; while legislatures were a reflection of the people's will which could not err. The wheel of revolution has twirled backward in our day; for we

make governors and presidents great political leaders, and set our legislators on a one-legged race against the initiative and referendum. In the midst of the confusion of the Revolution, when town after town was picked up by the British, and nobody knew whether the Revolution would win out, it is wonderful how well the state governments worked, and how successful they were in putting on record the great principle of the two kinds of law,—fundamental or constitutional law, and statute law.



PATRICK HENRY ADDRESSING THE VIRGINIA ASSEMBLY IN 1765.

He is famous for his speech supporting the resolutions to resist the Stamp Act. At one point he exclaimed, "Cæsar had his Brutus, Charles the First his Cromwell, and George the Third—" "Treason! treason!" shouted the Speaker of the Assembly. "Treason! treason!" shouted the members—"and," Henry continued, "George the Third may profit by their example. If this be treason, make the most of it!"

The finest work of the Revolution was the making of a national government; for which the army and the navy were in part responsible, because a central national power was all that could save the army from capture and the navy from destruction. The Continental Congress became a government before it knew it, authorizing an army and navy, borrowing money, issuing many times more paper notes than it could ever redeem, appointing George Washington commander in chief of the Continental forces, sending ambassadors to foreign countries.



THE CHAIR AND TABLE USED AT THE SIGNING OF THE DECLARATION OF INDEPENDENCE

Were men greater on the average then than now? Would Speaker Clark and Senator Lodge of Massachusetts, and Senator Beveridge bulk as big as Patrick Henry and Sam Adams and John Dickinson, if revolution broke out now? "These are the times that try men's souls," said Tom Paine, and it was also a time that made men's souls! The one indispensable man in the Revolution was George Washington; for there was no other in the colonies who was so central, so immovable, a force. But the Revolution would also have failed but for Benjamin Franklin, and Thomas Jefferson, and the other civilians who built up the new government.

THE DECLARATION OF INDEPENDENCE

And they framed the Declaration of Independence! They framed it; but Thomas Jefferson wrote it. He was bent on proving that the Revolution was right. And, having taken an unpaid brief for his country, he found



BENJAMIN FRANKLIN



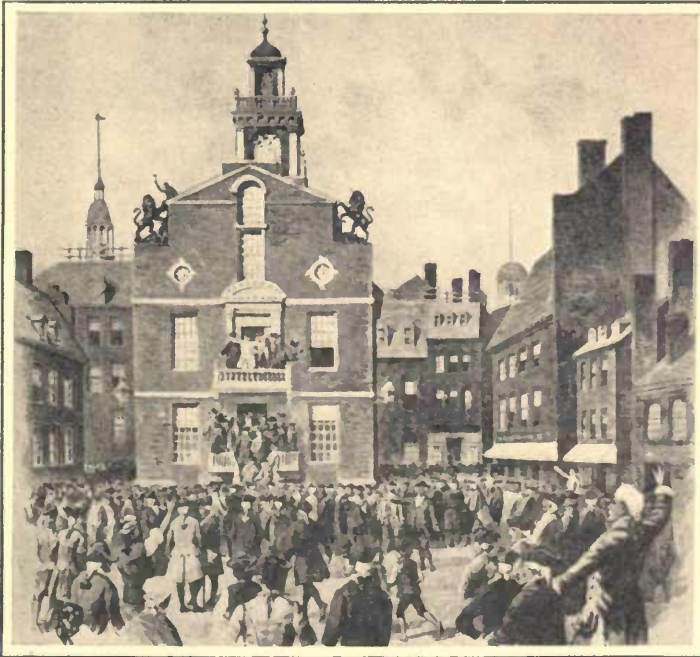
THOMAS JEFFERSON

twenty-seven good reasons for independence, even at the cost of a bloody revolution. Those reasons are not the Declaration: the real pith of that splendidly written document is the brief statement of "self evident truths"; among them "that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness, that to secure these rights, Governments are insti-

THE AMERICAN REVOLUTION



THE SIGNING OF THE DECLARATION OF INDEPENDENCE
From the painting by John Trumbull.



OLD STATE HOUSE IN BOSTON
A crowd listening to the reading of the Declaration of Independence.

tuted among Men, deriving their just powers from the consent of the governed." Some of the states made much longer and fuller statements of the same kind; but this is the bedrock of popular government in America. Time cannot tarnish, use cannot diminish, age cannot weaken, this splendid thought that God Almighty sends His children into the world with



SAMUEL ADAMS

From the painting by the early American artist, J. S. Copley.

equal political rights; that every human being has an interest in that mutual understanding with other human beings called society and government.

SOCIAL AND COMMERCIAL REVOLUTION

When Rip Van Winkle came back home he found a new set of neighbors who scoffed at good King George. The Americans lived in a changed world. In the South most of the political leaders who were not Englishmen took the patriots' side,—the Randolphs, and the Peytons, and the Carrolls, and the Rutledges, and the Pinckneys, and the Haynes,—and when the war was over the wheel had revolved under them, but left them still at the top. In the North there was a greater change,—Sam Adams, the untitled leader of the Boston town meeting, became leader of Massachusetts; John Hancock, the merchant accused of smuggling, was governor; John Adams, the struggling lawyer, was minister to England. Where were the rich and fashionable people who lived in the fine colonial mansions and drank too much Madeira? Hundreds of them gone, exiled, driven forth, farming in the eastern townships of Canada, waiting in the antechambers of the great in London.

EFFECTS OF THE WAR

That was a revolution that reached the wives and daughters, and the handsome sons who inherited their fathers' silken suits and had expected to inherit their dignities. It took the Americans thirty years to find out how great a revolution they had undergone in business; for when the war was over they had an unpatriotic hankering for the broadcloths and kerseymeres of old England. For their women folk, dealers still bought calimancos, and paduasoy, and oznabrig linens, and India muslins, through reliable English houses. Again Great Britain



PARSON CLARK'S HOUSE,
LEXINGTON

Here Samuel Adams and John Hancock were sleeping when aroused by Paul Revere on his famous ride on April 19, 1775.



JOHN HANCOCK'S HOUSE
IN BOSTON

Interesting not only in its historic associations, but as an attractive example of colonial architecture.



GEORGE ROGERS CLARK
 An American general who in 1778 captured Vincennes from the British. It was soon recaptured; but Clark took it again after a terrible march across country in midwinter. He then conquered all the country near the Wabash and Illinois rivers.

made the mistake of undervaluing the Americans; and when they became independent told them to be independent—and suffer for it. Now that the United States of America was a separate nation, let it keep its vessels out of the trade with the former sister colonies! It took long years to open up other avenues of trade.

REVOLUTION IN THE WEST

Within the military and civic Revolution arose another territorial revolution. When in 1778 George Rogers Clark with his few score frontiersmen slipped down the Ohio River and picked up the little British towns of Kaskaskia, Cahokia, and Vincennes, he was blazing the trail into the West, and opening that vast country to millions of Americans still to be born or adopted, till they would in the end rule the republic. Because of Rogers Clark, or rather of the westward vision of the great men of that time, Great Britain gave up the Northwest, and then yielded the South-

west. With all its boldness and courage, the Revolution did not make a complete nation: to become a world power, it was necessary to cross the mountains and bind the Mississippi to the sea. And the man of that time, who was at the same time eastern and western, who fought the French and took up lands and planned roads and canals beyond the mountains, was George Washington, the greatest soldier, best statesman, and most clear-sighted business man of the Revolution.



MERIWETHER LEWIS
 Companion of William Clark in his western explorations.

SUPPLEMENTARY READING.—"American Revolution," Claude H. Van Tyne; "American Revolution," John Fiske; "American Revolution" (3 vols.), George Otto Trevelyan; "Struggle for American Independence" (2 vols.), S. G. Fisher; "George Washington" (5 vols.), John Marshall; "American Statesmen" series (16 vols.); "Literary History of the American Revolution" (2 vols.), Moses Coit Tyler; "Paul Jones," Norman Hapgood; "Letters and Memoirs," Madame Rediesel; "The Spy," James Fenimore Cooper; "Hugh Wynne," S. Weir Mitchell; "The Partisan," William Gilmore Simms; "Alice of Old Vincennes," James Maurice Thompson.

THE MENTOR

ISSUED WEEKLY BY

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DECEMBER 8, 1913

Volume 1

Number 43

ANNUAL SUBSCRIPTION, FIVE DOLLARS. SINGLE COPIES FIFTEEN CENTS. FOREIGN POSTAGE \$1.50 EXTRA. CANADIAN POSTAGE \$1.00 EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

In the early part of the nineteenth century the United States Government realized the importance of having a record on canvas of the nation's great historical events, and several painters of that day produced pictures that hold places of honor in our Government buildings. John Trumbull was the foremost of these painters.

★ ★ ★

There has been a demand for several years for new historic paintings. The feeling exists that the painters of one hundred years ago could not have the perspective to portray the Revolution correctly, no more than a historian of the same period could write its history. The time has come for modern artists in American historic art. The World's Fair at Chicago gave an impetus to the work, especially in decorative form. As a result, public buildings erected within the past twenty years show many interesting and distinguished examples of historic art in mural decorations, by such artists as Blashfield, Kenyon Cox, C. Y. Turner, and others. There is a demand now from many sources—from galleries, Federal and state governments, and from schools—for historical pictures which shall be true and shall also be worthy examples of modern work.

★ ★ ★

This number of The Mentor contains four distinguished examples of modern historical art. Three of them are the work of Mr. Henry Mosler, and were painted within the past five years.

Mr. Mosler has been known as an artist of great distinction for a long time. As early as 1874 he won a medal at the Royal Academy of Munich, and he won the Thomas B. Clarke prize in the National Academy of Design, New York, in 1896. Mr. Mosler, therefore, brought the ripe powers of a master painter to the work, and he has produced four paintings of great art value and historic importance.

★ ★ ★

The first picture, which appeared four years ago, is entitled "Ring, Ring, for Liberty," and represents, with great strength and vigor, the old bell ringer in the cupola of Independence Hall, who sounded the note of liberty in July, 1776. Three years ago Mr. Mosler finished his painting of Betsy Ross and her companions making the first flag, which is reproduced in this number of The Mentor. Mr. Mosler based his work on careful sketches made in the Betsy Ross house on Arch Street, Philadelphia. Our readers will surely feel the grace and charm as well as the vital interest of this picture.

★ ★ ★

Many have said that our country needed a new painting of "Washington Crossing the Delaware." The familiar composition, by Leutze, is regarded as stiff and constrained and as lacking a sense of reality. Mr. Mosler's picture gives a true and spirited conception of the event, based on historical study and on sketches made in the winter time at the point of the Delaware where Washington crossed. The painting of Paul Jones is a vivid dramatic presentment of a historical subject that has never heretofore been pictured in an adequate manner.

★ ★ ★

Another interesting picture in this group is the "Signing of the Declaration of Independence," by Miss Sarah Ball Dodson. The actual life and spirit of the scenes in Independence Hall during July, 1776, have not been fully realized by other artists. Miss Dodson's picture is a striking presentment of the scene, distinguished not only for its art value but for its truth. Each figure is an actual portrait and takes an earnest, living part in the composition. Miss Dodson was a native of Philadelphia, and knew her subject at first hand. Her death some years ago was a distinct loss to American art.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| <p>No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
14. LONDON
15. THE STORY OF PANAMA
16. AMERICAN BIRDS OF BEAUTY
17. DUTCH MASTERPIECES
18. PARIS, THE INCOMPARABLE
19. FLOWERS OF DECORATION
20. MAKERS OF AMERICAN HUMOR
21. AMERICAN SEA PAINTERS
22. STORY OF AMERICA IN PICTURES: THE EXPLORERS</p> | <p>No. 23. SPORTING VACATIONS
24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
25. AMERICAN NOVELISTS
26. AMERICAN LANDSCAPE PAINTERS
27. VENICE, THE ISLAND CITY
28. THE WIFE IN ART
29. GREAT AMERICAN INVENTORS
30. FURNITURE AND ITS MAKERS
31. SPAIN AND GIBRALTAR
32. HISTORIC SPOTS OF AMERICA
33. BEAUTIFUL BUILDINGS OF THE WORLD
34. GAME BIRDS OF AMERICA
35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
36. FAMOUS AMERICAN SCULPTORS
37. THE CONQUEST OF THE POLES
38. NAPOLEON
39. THE MEDITERRANEAN
40. ANGELS IN ART
41. FAMOUS COMPOSERS
42. EGYPT, THE LAND OF MYSTERY</p> |
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The next number will contain six beautiful photogravures

FAMOUS ENGLISH POETS

Byron, Shelley, Keats, Wordsworth, Tennyson, Browning.

By *HAMILTON W. MABLE*

Author and Critic

NUMBERS TO FOLLOW

- | | |
|--|--|
| <p>Dec. 22. MAKERS OF AMERICAN ART
J. S. Copley, Washington Allston, Rembrandt Peale, Gilbert Stuart, John Trumbull, Benjamin West.
<i>By J. T. Willing, Author.</i></p> <p>Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.
<i>By J. Willis Botsford, Professor of Ancient History, Columbia University.</i></p> <p>Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.
<i>By H. E. Krehbiel, Author of "Wagner and His Works," "Success in Music," "Chopin," "Grieg and His Music," etc.</i></p> | <p>Jan. 12. TWO EARLY GERMAN PAINTERS
Dürer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher: Holbein: Erasmus, The Near Madonna, Queen Jane Seymour.
<i>By F. J. Mather, Professor of Art and Archaeology, Princeton University.</i></p> <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens, Schönbrunn, Votive Church, Reichrath Gebäude, Old Vienna, The Graben, Hoch Brunnen Fountains and Prince's Palace. <i>By Dwight L. Elmendorf, Lecturer and Traveler.</i></p> <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Areopagus, Thesaurion, Stadium, Theater of Dionysius.
<i>By J. Willis Botsford, Professor of Ancient History, Columbia University.</i></p> |
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The Plan

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DECEMBER 15 1913
VOLUME 1 NUMBER 44

A decorative border in a reddish-brown color frames the entire cover. It features intricate floral and scrollwork patterns, including acanthus leaves, vines, and small flowers. The border is composed of multiple layers, with a central band and outer decorative elements.

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FAMOUS ENGLISH POETS

By HAMILTON W. MABIE, *Author and Critic.*



JOHN KEATS

THE MENTOR

DECEMBER 15, 1913



DEPARTMENT OF
LITERATURE



MENTOR GRAVURES

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PERCY BYSSHE SHELLEY

MODERN English poetry is rich not only in its quality, but in its variety, both of theme and of manner. The exuberant imagination and splendid profusion of Swinburne are in striking contrast with the restraint and clearness of style of Matthew Arnold; the fluency and narrative faculty of William Morris, with the strongly etched and powerfully phrased work of Francis Thompson and Henley. The classical dignity of Landor, the humor of Hood, the seriousness of mood of Clough (kluff), the pictorial genius of Rossetti, the fresh invention of Stevenson and Kipling, suggest the range of poetic production of an age not matched in wealth of genius since the age of Shakespeare. Among the throng of poets who made lasting contributions to English literature during the nineteenth century, six may be regarded as most representative.

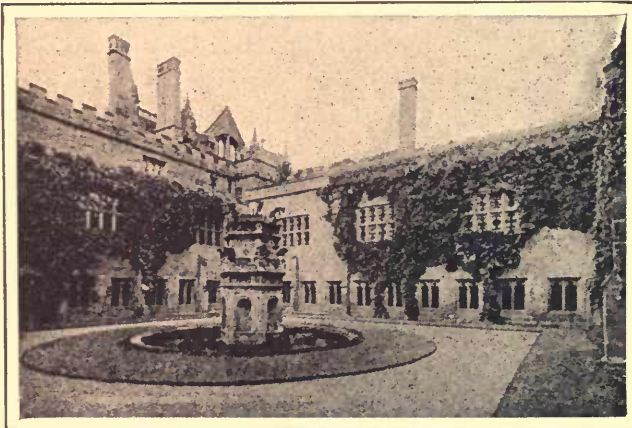
Byron died ninety-one years ago; but, although there has been a great change in the way poets look at life and in their way of writing verse, he holds his place as one of the greater poets, not only in reputation, but in popular regard; and for two reasons,—he was one of the born singers to whom men will always stop to listen, and he was also a poet of revolt. He is not read in this country as Browning and Kipling are read; nor, on the other hand, is he neglected as Milton and Landor are neglected. His stormy nature and his tempestuous career add an element of personal interest to the claims of his poetry upon the attention of reading people today, and he is one of those men of genius about whom it is difficult to be judicial: those who like his work become his partizans, those who dislike him charge him with insincerity and immorality.

It must be frankly confessed that Byron had moments of insincerity, and that he often posed; but he was largely the victim of his temperament. Mr. Symonds has said of him that he was well born and ill bred.

He had noble impulses, and he had the strong passions that give energy of feeling and vitality of imagination to many of the greatest men and women; but he had neither clearness of moral vision nor steadiness of purpose. He had great genius; but he was neither intellectually nor morally great. And yet he had such force of mind and eloquence that Goethe, (gay'-te) who was the greatest critic of his time, if not of all time, declared that the English could show no poet to be compared with him.

BYRON'S PLACE AMONG POETS

What ground was there for an estimate which gave Byron a place by himself among English poets? "English Bards and Scotch Reviewers" was a telling satire written by a confident boy of genius, effective in "hits" which



NEWSTEAD ABBEY
Byron's Home.



BYRON'S MOTHER

From the painting by Thomas Stewardson in possession of John Murray.

the time understood, but defective in critical insight; "Childe Harold," the early stanzas of which appeared after travel had inspired him, was a splendid piece of rhetoric which often attains a very noble eloquence. "The Giaour" (jow'-er), "Manfred," the "Corsair," "Lara" (lah'-rah), stirred an age which was in revolt against rigid and often artificial conventions. "Don Juan" (hoo-ahn'), like "Childe Harold," is a poetic journal

which lacks dramatic unity, but contains descriptions of compelling beauty. Some of the shorter pieces, like the "Prisoner of Chillon," "When We Two Parted," "She Walks in Beauty," have the power of deep feeling when it becomes eloquent; while such stanzas as "The Isles of Greece," scattered through "Childe Harold," make history as moving as poetry.

Byron had richness of imagination rather than wealth of thought; he had a full-throated, operatic voice rather than purity of tone; he had splendor rather than clarity of mind; he had great natural force

of genius rather than command of the resources of art. He was generous in impulse, enthusiastic in temper, and he loved liberty. It was the presence of these qualities in his nature, and his spirit of revolt, that led Mazzini (maght-see'-nee), to predict, "The day will come when Democracy will remember all that it owes to Byron."



LADY BYRON
The wife of the poet.

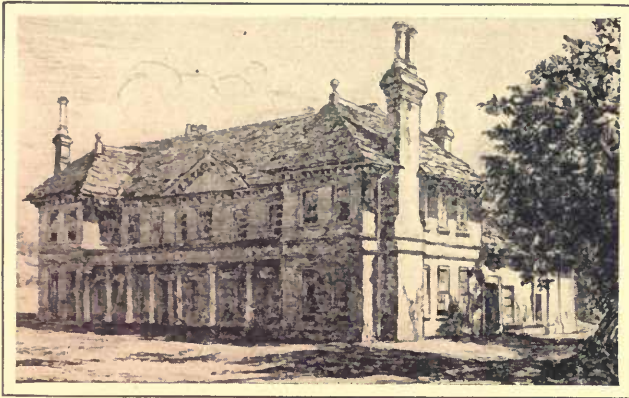


LORD BYRON
From the engraving by Lupton after the painting by Thomas Phillips.

SHELLEY

Shelley, too, was a lover of freedom; but of a freedom that was the breath of the soul rather than social or political liberty. He lacked humor, he bore no yoke in his youth, his father was a matter-of-fact and eccentric tyrant, and the boy of genius lost his way in a world which nobody helped him to understand. When one reads the story of his brief and confused career, of the shabby and immoral things he did, it must be remembered that he discovered how to fly, but nobody taught him how to walk. He was always a splendid, wayward child, to whom visions were more real than facts. He died at thirty, and his life was only a beginning.

But what a splendid prelude it was! "Alastor," the "Stanzas Written in Dejection," the "Ode to the West Wind," "The Cloud," the immortal lines "To a Skylark," are flights of poetry which reflect the splendor of the sky under which they seem to move as if impelled by wings. "Prometheus Unbound," "The Revolt of Islam," and other long poems show his hatred of tyranny, whether human or divine, his ardent passion for humanity. He was only at times a great artist: his verse often lacks substance and reality, and has the beauty and remoteness of cloud pictures. His critical faculty was obscured by the spontaneity and facility of his creative moods; but he had the power of growth. His best work was at the end of his career, and he died at the moment the signs of maturity were showing themselves. He had no creed save that of resistance to tyranny, and he defined nothing; but he had noble visions, a beautiful voice, a splendid faith. With all the faults of his youth, and



SHELLEY'S BIRTH-PLACE
Here the poet was born
August 4, 1792.



SHELLEY AS A CHILD
From a copy by Reginald Easton of
the Duc de Montpensier's miniature
of Shelley, in the Bodleian Library.



THE SHELLEY MEMORIAL
Designed by E. Onslow Ford.

they were of tragic seriousness, there was something angelic about him, and he made life richer and more splendid.

KEATS' LOVE OF BEAUTY

The poets of the first quarter of the last century died young: Byron at thirty-six, Shelley at thirty, Keats at twenty-six. What Byron's future would have been no one will venture to predict; but Shelley and Keats were rapidly gaining in power when the

end came. The first was the fiery leader of revolt, the second was the idealist, concerned, not with present oppressive traditions, but with untrammelled freedom of thought and of life.

Keats cared for none of these things: he was in love with beauty. One must go back to Spenser to find an Englishman of his sensitiveness to beauty, and he was much simpler than Spenser, whose moral idealism expressed itself in a refined symbolism. Keats was the son of a stable keeper, went to school for a few years, and was conspicuous chiefly for his pugnacious disposition. The impression that he was a weak, sentimental boy and man is without foundation. He became the victim of a heart-breaking disease; but his was essentially a brave and manly nature.

His later work is notable not only for its beauty, but for its solidity of texture. He became an apprentice to a surgeon. Through his acquaintance with a family of cultivated people he became a reader of good books, and discovered his vocation when he opened the "Faerie Queene." That poem did not make him a poet: it opened his eyes to the fact that he was



KEATS AT HOME

a poet. "Endymion," published when he was twenty-three years old, was immature in construction and diction; but it was the first bloom of a beautiful genius. "Hyperion," which came near the end, is a fragment, for he was still very young in knowledge of life and the practice of art; but it has nobility and a certain largeness of handling that predict strength as well as art. The first line of "Endymion" showed where he stood as a poet, "A thing of beauty is a joy forever," and on his deathbed he said, "I have loved the principle of beauty in



THE GRAVE OF KEATS

Keats died in Rome on February 23, 1821, and was buried in the Protestant cemetery. His last request was that on his tombstone there be carved, "Here lies one whose name was writ in water."

all things." He not only loved it, but gave it illustration in short poems of unsurpassed perfection. "The Eve of St. Agnes," the "Ode to a Nightingale," the "Ode to Autumn," the "Ode on a Grecian Urn," have a deathless loveliness and are stamped by that finality of shape which marks the best pieces of Greek sculpture. Matthew Arnold said of these shorter poems that they had "that rounded perfection and felicity of loveliness of which Shakespeare is the great master."

WILLIAM WORDSWORTH

While these poets died before maturity, Wordsworth, Tennyson, and Browning had ample time in which to harvest all the fruits of their genius. Wordsworth's life was in striking contrast to the lives of his brilliant contemporaries. Born before them, he lived twenty-seven years after the oldest of them died. Byron was an extensive traveler, Shelley lived five years in Italy, and Keats' last months were spent in



THE LIFE MASK OF KEATS

Attributed to Haydon by the artist Joseph Severn. From a cast made in New York, presumably from a cast of the original. An electrotype of the mask is in the National Portrait Gallery, London.

F A M O U S E N G L I S H P O E T S

the same country. Byron died in Greece, Shelley was drowned in the Gulf of Spezia (spet'-see-eh), and Keats came to the end of his sufferings in the little room that looks out on the Spanish steps which are gay with flowers in the Roman spring.

With the exception of a brief residence in France and Germany, Wordsworth spent eighty years on English soil, and mainly in the Lake Country. He was born in the North, went to school in a little village near Lake Windermere, and spent his life at Grasmere and at Rydal Mount only three or four miles distant. His life was free from struggles, either mental or material, and was one of meditation and quiet growth. In contrast with Byron, he was a poet of reflection; unlike Shelley, he saw Nature as

the intimate companion of the spirit; and he sought beauty in the simplicity of obscure lives and daily experience rather than in the richness of imagination

or in that fairy land of mythology which laid its spell on Keats. He was deeply religious, and saw Nature as a revelation of the divine mind; a visible and material creation, penetrated and filled by the divine spirit. His years of inspiration were few; but his conscientious industry was untiring. In his creative moods he wrote some of the noblest and most perfect poetry in English; in his moods of faithful industry he wrote much thoughtful but unpoetic verse. In the latter class fall his long poems; in the



WORDSWORTH'S BIRTHPLACE IN THE LAKE REGION



DOVE COTTAGE
At Town End, Grasmere.



GRASMERE CHURCH



WORDSWORTH'S MOTHER
By Margaret Gillies.

F A M O U S E N G L I S H P O E T S

former class fall many of his shorter pieces, in which lofty thought and deep feeling are fused in an art of exquisite simplicity and purity. "The Prelude" and "The Excursion" contain passages of great beauty; but they are valuable chiefly to students. In the ten years which followed the publication of the "Lyrical Ballads" in 1798 he wrote many poems which are for all people and for all time. Such poetry as "Lucy," "To a Highland Girl," "The Solitary Reaper," "To a Cuckoo," "I Wandered Lonely," "She Was a Phantom of Delight," "Three Years She Grew in Sun and Shade," ought to be planted in the minds of children as refuges from the commonplace, and as a protection from all that is cheap and inferior in life and art. In the "Ode to Duty," that on "Intimations of Immortality," in many stanzas from the long poems, and in a group of sonnets, Nature and Life are interpreted in an art which is both commanding and beautiful.



RYDAL MOUNT
Wordsworth's home.



ALFOXDEN HOUSE
Wordsworth's temporary home as it is now.



WILLIAM WORDSWORTH

At his best, in depth of thought, loyalty to truth, spiritual insight, purity of feeling, and that simplicity which is the last achievement of art, Wordsworth belongs among the half-dozen great poets of England.

It is too soon to assign their permanent places to Tennyson and Browning; but there is little doubt of their survival among the singers whom the world will not forget. Both were fortunately born and well educated, though in different ways; both were happily situated in life; both had ample time in which to give full and rounded expression to their genius. Fame did not come early to either; but it discovered Tennyson in middle life, and for three

F A M O U S E N G L I S H P O E T S



ALFRED, LORD TENNYSON
From the etching by Rajon.



TENNYSON'S BEAUTIFUL HOME
Aldworth, at Haslemere, Surrey, England.

or four decades it invested him with immense authority. Both were thinkers and students as well as singers, and both had ample intellectual resources. Tennyson was the finer artist; he was, indeed, one of the most perfect artists in the history of poetry. He had command of both harmony and melody; in other words, he could build a poem on strong constructive lines, and he could make it exquisitely musical. He mastered the resources of words; he knew how to use consonants and vowels so as to make his lines sing in the ear; he understood what can be done with assonance (resemblance in sound), repetition, alliteration. He



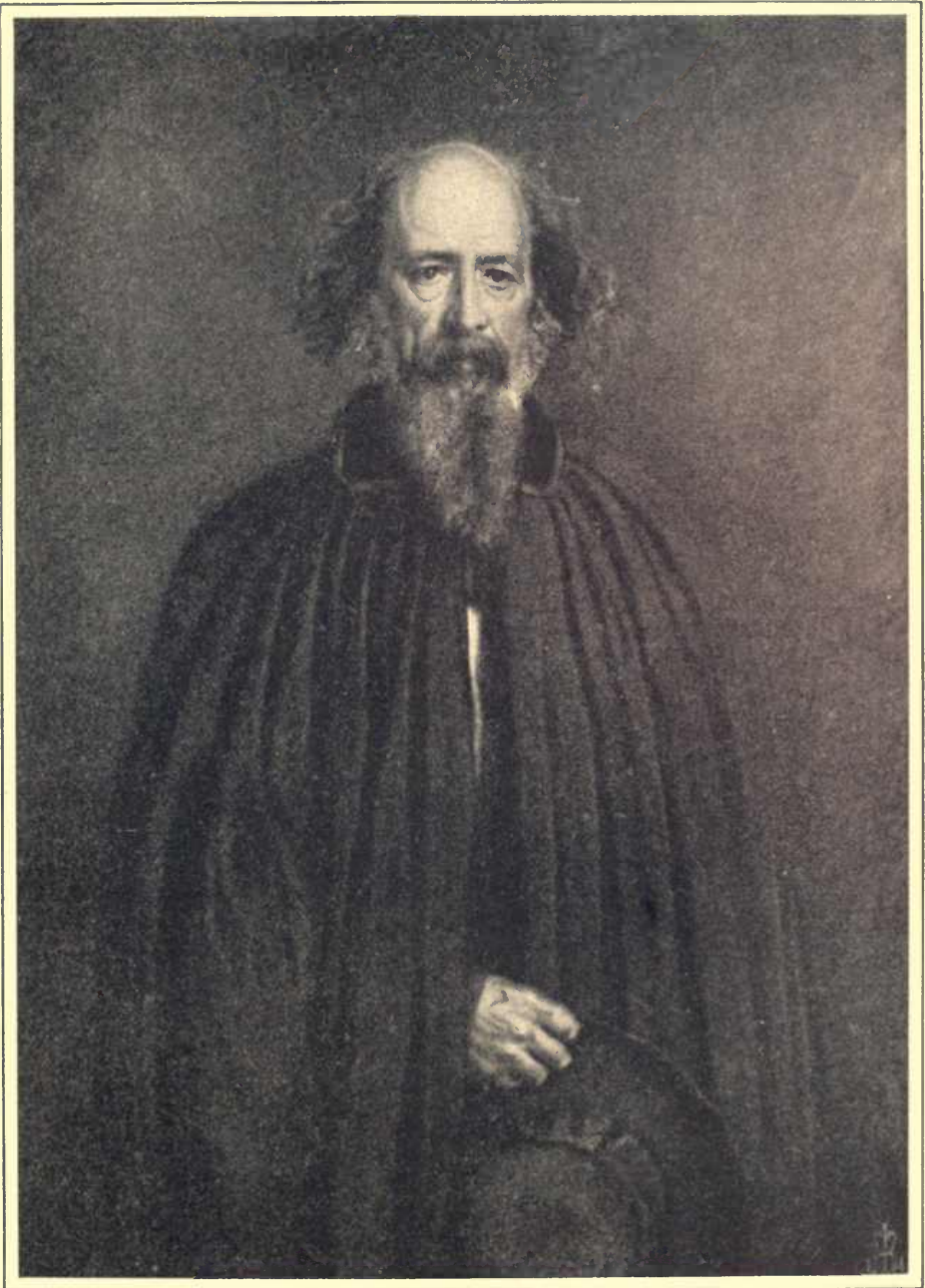
ALFRED, LORD TENNYSON
Photographed by Mrs. H. H. Cameron.



LADY TENNYSON
From painting by G. F. Watts.



HALLAM, LORD TENNYSON
The son of the poet.



ALFRED, LORD TENNYSON

From a mezzotint by T. A. Barlow, after the painting by Sir John E. Millais, made in 1881.

F A M O U S E N G L I S H P O E T S

was an expert workman; but never a mechanic alone. The stream of thought was not locked in poetic forms: it flowed freely through them. His art is so perfect that it conceals itself. He was not only a poet of exquisite skill, but he was a vigorous and independent thinker. The future historian of the intellectual and spiritual history of the nineteenth century will find "In Memoriam" what is called "an original authority" of far greater value than the formal records of the time. Some of the early short poems which captivated young readers in the '30's and '40's of the last century seem somewhat thin and artificial today; but the great mass of Tennyson's poetry has substance as well as quality, and such poems as



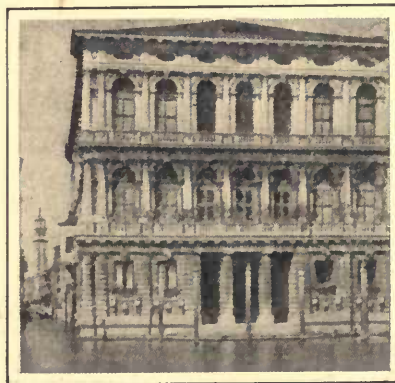
ROBERT BROWNING

From a portrait painted at Rome in 1859 by Field Talfourd.



BROWNING'S HOME,
1887-9

De Vere Gardens, Kensington, London, England.



THE PALACE IN VENICE WHERE BROWNING DIED

It was in this house, surrounded by all the beauties of Venice, that the poet breathed his last on December 12, 1889.

"Ulysses," "Sir Galahad," the "Two Voices," have a noble reach of thought as well as a compelling music; while the magic which lives in "Break, Break, Break," the songs from "The Princess," "Crossing the Bar," does not lose its spell. In power of thought, in deep religious feeling unbound by dogmatism, in faith in ordered liberty, in love of home, and in passion for beauty, Tennyson is the central figure of the Victorian Age.

Browning is not so broadly representative of the movement of the age. He gave dramatic expression to one aspect of its experience; but that aspect was of thrilling interest. Tennyson did not miss the significance of individual impulse; but he saw men in ordered ranks, in social relations. He felt and expressed the collective experience of his age. Browning felt and expressed the experience of individual souls, of "Paracelsus,"



ELIZABETH BARRETT BROWNING
From a portrait painted at Rome in
1859 by Field Talfourd.

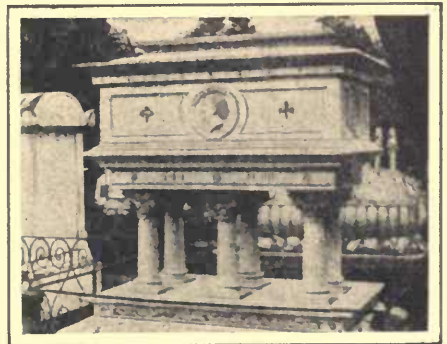
“Luria.” He is the interpreter of exceptional experiences and natures, of “Abt Vogler,” Andrea del Sarto, the Renaissance Bishop.

He knew secrets of great and mean souls, of Pompilia and the Pope, of “Half Rome” and Caponsacchi (kah''-pahn-sock'-kee), in “The Ring and the Book,” of “The Patriot,” and of the husband of “The Last Duchess.” He was a psychologist of penetrating intelligence, and his passion for analysis and dealing with problems sometimes ran away with him, to use a colloquialism; hence the perplexities which beset the student of some of his work and the organization of clubs to interpret him.

Browning was often a very effective artist; but he was often very indifferent to form, and there are long productions of his which are intensely interesting but are not in any proper sense poetry. Time will separate the experiments in psychology from the achievements in art, and there will remain a body of poetry which appeals powerfully to men and women of intellectual interests and habits; a poetry notable for its reading of the secrets of individuality, its splendid optimism based on faith in the individual soul and in the purpose and power behind the universe, in the sense of freedom to take and use life daringly, in the impulse to action and spiritual venture, for its bold imagery and strong phrasing. Such poems as “Prospice,” “Rabbi Ben Ezra,” “Childe Roland to the Dark Tower Came,” are not only impressive poetry, but have the note of the bugle in them.

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SUPPLEMENTARY READING.—“Life of Wordsworth,” Professor Knight; “Wordsworth,” F. W. H. Myers (English Men of Letters Series); “Life of Shelley,” Medwin; “Shelley,” J. Addington Symonds (English Men of Letters Series); “Life, Letters and Literary Remains of John Keats,” Richard Monckton Milnes; “The Works of Lord Byron, with His Letters and Journals and His Life,” Thomas Moore (17 volumes); “The Real Lord Byron,” J. C. Jeafferson (2 volumes); “The Life and Letters of Browning,” Mrs. Sutherland Orr; “Browning,” G. K. Chesterton (English Men of Letters Series); “Alfred, Lord Tennyson: a Memoir,” Hallam, Second Baron Tennyson; “The Life of Lord Tennyson,” G. C. Benson.



MRS. BROWNING'S TOMB
IN FLORENCE, ITALY

Elizabeth Barrett Browning was herself a poet of exceptional genius: she was born in 1806, married to Robert Browning in 1846, and died in 1861.

THE MENTOR

ISSUED WEEKLY BY

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Volume I DECEMBER 15, 1913 Number 44

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Editorial

Some of the numbers of *The Mentor* have been used as the subject matter for reading clubs. That is a use of *The Mentor* that we most heartily welcome. We have information from one reader that the number of *The Mentor* on "Spain and Gibraltar" is to be used at the next meeting of a literary club in the home of the writer. This number is to be read in conjunction with a study of Washington Irving's books on Spain—"The Alhambra" and "The Conquest of Granada." Another club has used the article on "Dutch Masterpieces" as the core of its evening's study, and we have it from a reader that he knows that number of *The Mentor* "almost by heart." No better thing could be said of *The Mentor* than that it is worth knowing by heart. It means that *The Mentor* has become to some readers at least a fund of important information—a fund that they can literally absorb and make their own.

* * *

The New York Sun called attention editorially, a short time ago, to the yearly report of Dr. Nicholas Murray Butler, president of Columbia University, in which he deploras "too much slovenly reading matter" as an obstacle to education, "the substitution of quantity for quality," and recalls the fact that the great lawyers of the Colonial period and the makers of the Constitution had few, but the fittest, books; knew well a few first rate books.

"One reason, aside from insufficient or incompetent instruction in the schools, for the so often complained of illiteracy, so to speak, of students, is probably to be found in the mass of stories which the Carnegie and other libraries feed to them, and which they skim through at the double quick, getting no permanent impression. Their great-grandfathers read over and over and assimilated a handful of books. The little dingy or tattered home collection was often their school, college and university.

* * *

"Let us read over again Nicolay and Hay's description of Abraham Lincoln's boyhood studies: 'His reading was naturally limited by his opportunities, for books were among the rarest of luxuries in that region and time. But he read everything he could lay his hands upon, and he was certainly fortunate in the few books of which he became the possessor. It would hardly be possible to select a better handful of classics for a youth in his circumstances than the few volumes he turned with a nightly and daily hand—the Bible, "Æsop's Fables," "Robinson Crusoe," "The Pilgrim's Progress," a history of the United States, and Weems' "Life of Washington." These were the best, and these he read over and over till he knew them almost by heart."

* * *

"Almost by heart!" Fortunate is he who has lived with a few books. In a world of volumes swollen to intolerable dimensions there are still but a few real books. They are those we make our own; that shape the mind, store the memory, are the foundation and discipline of our intellectual life.

* * *

The purpose of *The Mentor* is to give the gist of knowledge to be found in the world's best books, and to give that knowledge in a form that is easy to retain. A number of Mentors thoroughly absorbed—as we might say, "learned by heart"—what a mental equipment it would mean! And the practical side, too, should be considered. Most people haven't time to read even the world's best books. *The Mentor* can be read in a few minutes.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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3. WASHINGTON, THE CAPITAL
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9. THE CONQUEST OF THE PEAKS
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The next number will contain six beautiful photogravures

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J. S. Copley, Washington Allston, Charles Willson, Peale, Gilbert Stuart,
John Trumbull, Benjamin West.

By J. T. WILLING, Author

NUMBERS TO FOLLOW

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|--|---|
| <p>Dec. 29. THE RUINS OF ROME
The Colosseum, The Forum from the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.
<i>By J. Willis Bottford, Professor of Ancient History, Columbia University.</i></p> <p>Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.
<i>By H. E. Krehbiel, Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc.</i></p> | <p>Jan. 12. TWO EARLY GERMAN PAINTERS
Direr: Portrait of Himself; Portrait of a Young Woman; Hieronymus Holzschnher; Holbein: Erasmus, The Meier Madonna, Queen Jane Seymour.
<i>By F. J. Mather, Professor of Art and Archaeology, Princeton University.</i></p> <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Garden, Schatzbrunn, Votive Church, Reichrath's Gebäude, Old Vienna, The Graben, Hoch Brunnen, Fountains and Prince's Palace. <i>By Dwight L. Elmenthorf, Lecturer and Traveler.</i></p> |
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52 East Nineteenth Street, . . . NEW YORK

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VOLUME 1 NUMBER 45



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A SPANISH GIRL

By Washington Allston—1779-1843

EARLY art in America was distinctly commercial, in that it conformed to the law of demand and supply. In those prephotographic days records were desired of the appearance of people who were gradually coming into an easier mode of living than their ancestors, the hardy pioneers, had been able to acquire. The Colonial official, the landowner, the merchant, all wished to emulate in little the great folk of the Old World, and have family portraits. The craftsmen to supply the demand were few, and the quality of their art far from fine. The Colonial period was barren of good production. It is marvelous that in this pictorially uncultured time, without the stimulus of good examples to be seen and of fellow strivers to instruct, such wonderfully good workers in art should arise as Copley in Boston and West in Pennsylvania, and a little later Malbone in Newport, who in miniature work outclassed anyone then working. After study in Europe these men's work was broader and better; but yet much of their early work indicates their caliber.



MR. and MRS. IZARD (Alice DeLancey)
By Copley, in Boston Museum of Fine Arts.

EARLY AMERICAN PORTRAITS

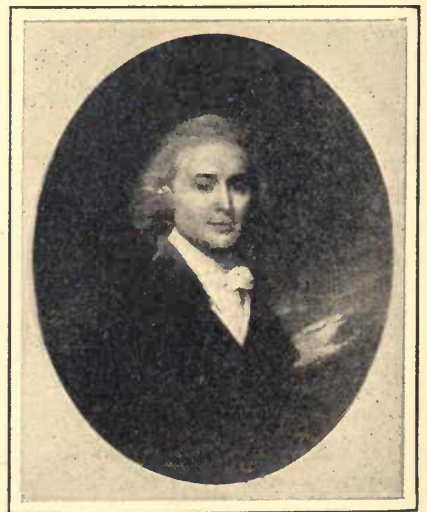
After the proclamation of peace the people were more prosperous and the portrait market was good. Not only family portraits were wanted, but portraits of political heroes. The commercial artist was there to take orders and deliver the goods. The goods he delivered were of a very high grade of workmanship. After the individual portrayal came the order for the historical picture, the celebration of

the dramatic moment and the great event. Further than these two classes of pictures the earliest art did not go. The life of the day in all its human aspects of picturesqueness was ignored. The genre picture did not come until about the middle of the nineteenth century.

In England, Benjamin West, who had gone there about his twenty-fifth year, was painting biblical and mythological subjects, inspired by his stay in Italy; for Italy was yet the field for art inspiration. He received extended patronage from King George, and succeeded Reynolds as president of the Royal Academy. "Christ Healing the Sick," in the Philadelphia Hospital, and the "Death on the Pale Horse," in the Pennsylvania Academy, are two of his best known works in America. The latter is an immense canvas, melodramatic in character, and carrying no direct message to modern observers. West seems to have wished to impress by size and industry. In regard to color he always remained a Quaker.

THE GENEROSITY OF WEST

Perhaps West's best contribution to the art development of America was the splendid generosity of his welcome to his young compatriots when they came to London to study. His was the hand that gave them greeting, his the studio and the home that were at their service, and his



JOHN QUINCY ADAMS
By Copley, in Boston Museum of Fine Arts.

the mind that directed their work. To him came Matthew Pratt of Philadelphia, though his senior, and stayed four years, returning then to his native place and carrying on his profession there. The Peales, father and son, were indebted to him for their training. Dunlap and Trumbull and Stuart all studied under his tutelage. Allston sat at his feet as a devout disciple, becoming a veritable legatee of his mode of thought and of his manner. This manner was evolved from a contemplation of grand subjects, allegorical, religious, mythical, and historical. Neither he nor West was an observer of the life of their day; though West did a radical thing, a great service to natural art, when he painted the Death of Wolfe with all the figures therein clad in the regimentals they then wore, and not in classic



MRS. DANIEL DENISON ROGERS

By Copley.



MRS. FORD

By Copley, in Hartford Athenæum.

garb, as historic happenings had hitherto been painted. His work had little beauty of color, little atmosphere, and no spontaneity. It has not held its appreciation as have other more natural paintings of that time. To Boston, in 1725, had come John Smybert, from London, a protégé of Bishop Berkeley. He there painted many portraits until his death in 1751; though his work had little merit. He was the forerunner of Copley, the first able native artist.

THE DISTINCTION OF COPLEY

In his youth Copley had the slight advantage of some instruction from his stepfather, Peter Pelham, the engraver; but early acquired a style of

MAKERS OF AMERICAN ART

his own. His technic was not very fluent; but his design was good, his drawing remarkably true, and his characterization unusual. A dignified formality pervaded his canvases, as befitted the sitters of his native Boston. It is said that a Copley portrait in a New England family is a certificate of aristocracy and social standing. He painted textures well, though somewhat laboriously. "Large ruffles, heavy silks, silver buckles,

gold-embroidered vests, and powdered wigs are blent in our imagination with the memory of patriot zeal and matronly influence," writes Tuckerman. But those adjuncts to the personality would not be so associated



THE AMERICAN ACADEMY

By Matthew Pratt, in the Metropolitan Museum, New York.



BENJAMIN WEST

By Sir Thomas Lawrence, the English portrait painter.

with the patrician Colonials had not Copley rendered them so well. None of the early painters so accurately gave the spirit of their time as he. As we can glean from Lely's portraits of the beauties of the Carolean Court the free and easy manners that were its atmosphere, so from Copley's portraits we get the moral atmosphere of that Colonial time, with the reserve and self-respect of its men and the virtue and propriety of its women. He did not go abroad until he was thirty-seven years old. In England he was well received, and had many commissions. He was made an A. R. A. in 1777, and a full academician in 1779. Shortly after this he was commissioned to paint "The Siege of Gibraltar." His son, Baron Lyndhurst, became lord chancellor, and collected many of his father's works.

THE PEALES, A FAMILY OF PAINTERS

Charles Willson Peale's fame is almost wholly derived from his portraits of Washington, of which he painted fourteen from life, extending in time from 1772 to 1795. His earliest shows Washington in the uniform of a British Colonial colonel, and is now in the possession of Washington and Lee University.

Washington is known to have sat forty-four times to various painters. Based on these comparatively few sittings have been more portrayals on canvas than have been accorded to any man in history, with the possible exception of Napoleon. A collection of engraved portraits of him has been made which included over four thousand plates. Rembrandt Peale, a son of Charles Willson Peale, contributed a cumulative fame to the name, as he also painted Washington, as well as Jefferson, Dolly Madison, and other political and social leaders. He, as well as his father and his uncle, James Peale, all worked at times in miniature. In the work of father and son there was little merit, little invention, but a creditable craftsmanship. They recorded the appearance of the people of their day with uninspired fluency.

THE ART OF TRUMBULL

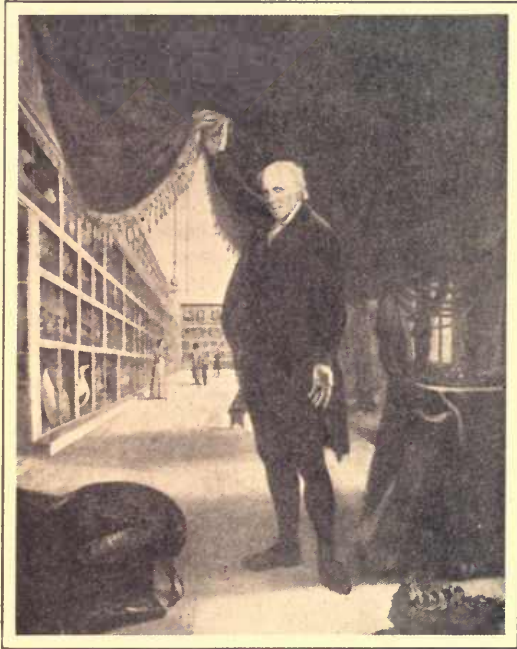
John Trumbull's standing, like Peale's, is attained largely on his renderings of Washington. He had much opportunity for observing the general, and this contributed much to the accuracy of his compositions, but little to the fineness of his art. He is fortunate in having many of his works gathered together in the Yale School of Fine Arts; for in the aggregation they are impressive, as being a dignified and graphic presentment of the important events of the Revolutionary period. These canvases are not large. Indeed, much of his work was in the nature of miniatures in oil. He made many careful studies from life of those persons he introduced into his historical compositions. His picture of the signing of the Declaration of Independence was painted in 1791, when most of



KING LEAR

By Benjamin West, in Boston Museum of Fine Arts.

the signers were yet living, and from all of these he obtained sittings. Claim has been made that he was the greatest of the early painters in America. He was, in the sense of having made the truest record. But in the sense of being the best according to our latterday conception of art, as being something other than a labored and literal rendering of a fact, he was inferior to both Copley and Stuart.



C. W. PEALE

Portrait by the painter, in the Pennsylvania Academy.

**GILBERT STUART, MASTER
IN PORTRAITURE**

In Gilbert Stuart we had the most valuable art worker. His portraits, while good records, had also beauty and charm. His color was fresh and brilliant. He gave his subjects poise and personality. His pictures were vital. He had not the faculty for design and composition to the extent of the great Englishmen, Reynolds and Gainsborough; but he had a technic that was not inferior. Fortunate has been the nation that has known its heroic founders through the medium of Stuart's picturing. Indeed, much of our modern regard for those heroes has been engendered by these dignified yet very human presentments. Of Philadelphia families he was the true historian, and of Boston society he

was the splendid chronicler that outshone its own Copley. In England, after studying with West, he ranked high for several years in that, the greatest period of English art. He returned to America in 1792, and after spending two years in New York went to Philadelphia to paint Washington.

Apart from the several celebrated pictures of the first president, his best work was done in the decade in which he resided in that city. It has been the policy of the Pennsylvania Academy of Fine Arts to acquire as many of these works as possible. More than a score are now in its possession, including portraits of Presidents Monroe and Madison, and the famous Dolly Madison canvas. Stuart painted as many as three sets of the first five presidents, one of which was destroyed by fire in Washington. One set is now privately owned in Boston. What is known as the Lansdowne portrait is in the Philadelphia gallery. In design and general impressiveness, though not in features, it is one of the most satisfactory of all the presidential picturings. The Gibbs-Channing portrait,



WASHINGTON TAKING LEAVE OF HIS GENERALS
By Trumbull, in the Yale School of Fine Arts.



JOHN TRUMBULL
Painted by himself.

now in the Metropolitan Museum, New York, is the finest in facial modeling. Stuart made many replicas of the few Washingtons he painted from life—especially was this so of the Athenæum head. Much controversy has arisen as to which of the many Washington portraits is the most accurate. The fact of the absolute dimensions of any feature is of little moment to later generations. What is of greatest moment is the poise, the nobility, the grandeur, the serenity, the faith, the wisdom, the Homeric mold, of the man, and these a grateful people has come to think were intimated more fully by Stuart than by any of the other portrayers.

STUART'S PORTRAITS OF WOMEN

Stuart is quoted as saying "Houdon's bust is the best, and after that, my portrait." We can well be content to accept these as the two ideal renderings. It has been claimed that he was not very successful in portraying female beauty. This is a contention that is hard to controvert. He did not prettify his sitters in the way Lawrence did; but he surely made them humanly lovely. Rebecca Smith, Anne Bingham, Frances

MAKERS OF AMERICAN ART



ELIZABETH BEALE BORDLEY



MRS. WM. JACKSON



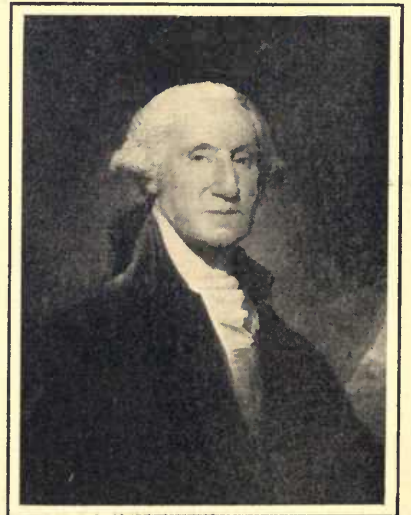
FRANCES CADWALADER

Women's portraits by Stuart.

Cadwalader, Elizabeth Bordley, and Sallie McKean, all reputedly handsome in the written testimony of that period, have certainly not suffered in that repute by Stuart's painting of them. And Betsy Patterson, she of the wilful temperament and romantic career, who married the brother of an emperor, lives for all time as a beauty because of the ability of Stuart. Of this handsome woman a contemporary writes, "Mme. Jerome Bonaparte is a model of fashion, and many of our belles strive to imitate her; but without equal éclat, as Madame has certainly the most beautiful back and shoulders that ever were seen," and again, "To her mental gifts were added the beauty of a Greek, yet glowing, type, which not even the pencil of Stuart adequately portrayed in the exquisite portrait that he wished might be buried with him: not yet on his other canvas which, with its dainty head in triple pose of loveliness, still smiles in unfading witchery." Whether or no he painted her as lovely as life, he produced a canvas that has great individuality and charm.

THE CULTURE OF ALLSTON

Washington Allston had a great reputation in his day; but his product was inconsiderable and not of a quality to justify the standing he then had. He had greater culture and a finer intellectuality than



THE GIBBS-CHANNING PORTRAIT OF WASHINGTON

By Stuart, in Metropolitan Museum, N. Y.

MAKERS OF AMERICAN ART

perhaps any other artist in the United States in its first century. His was a sensitive nature. He lived in the spirit. For the high, the lovely, the perfect, he strove all his days. Yet that high ideality and that earnest striving had little effect on the art of his time. He was honored by his literary contemporaries; but his work was not emulated to any extent by his fellow artists. His work was an intellectual expression. Its tradition was continued by Thomas Cole, who painted landscape as an allegorical message.

Allston was born near Charleston, South Carolina, spent his youth at Newport, where he became intimate with Malbone, and after graduating from Harvard went abroad to study. The Italians attracted him; but he found his way to London, where he associated with Coleridge and other literary celebrities. He was made an A. R. A.; but returned soon thereafter to Boston, working there from 1818 to his death in 1843. He laid much stress on his technical processes in painting. His pictures had none of the spontaneous quality of his sketches and studies. His was an art totally at variance with the mode of the present day. We feel in Copley's canvases a very modern quality, and in most of Stuart's, but not in Allston's.



ELIZABETH PATTERSON.
MME. JEROME BONAPARTE

By Stuart.

VANDERLYN AND SULLY

A more modern man, though not so celebrated, was John Vanderlyn, a native of Kingston, New York, who spent many years in Paris. He had aspiration after beauty for its own sake. His *Ariadne*, owned by the Pennsylvania Academy, was really the first important nude painted here. Such subjects in those days caused much protest. This artist's life was a stern struggle against adverse conditions; though he greatly deserved success. In the rotunda of the Capitol at Washington is his *Landing of Columbus*, a work that does not well represent his ability. His portrait work carried through the traditions of the Revolutionary days to that period of the early half of the nineteenth century when Thomas Sully and Henry Inman were the leaders. The latter was



WASHINGTON ALLSTON
Miniature by Malbone, Boston
Museum of Fine Arts.

born in Utica in 1801, and lived but forty-five years. His work was uneven, but at its best, as in the Henry Pratt portrait in the Pennsylvania Academy, is comparable to Raeburn. He painted Wordsworth, Macaulay, Dr. Chalmers, and other men of mark in England, on commissions from their American admirers. Though Sully was a pupil of Stuart, he entirely lacked the master's authority of manner. His was a timid technic, without freshness of color or firm characterization. His life was a long and successful one, spent chiefly in Philadelphia, and he had many celebrities as sitters,—Queen Victoria, Fanny Kemble, and General Jackson are among his best known canvases. Of the work of

Sully the Pennsylvania Academy has, besides several portraits of the artist himself, a large number of his canvases. This policy of the chief galleries of Boston, New York, and Philadelphia, of acquiring works of the several worthy artists of the older time, has become a more difficult one to follow as the years go on, and the ancestral portrait, the family heirloom, becomes precious beyond price.

THE BEGINNING OF AMERICAN MINIATURE PAINTING

Treasured with even greater reverence is the old time miniature. There was no production of this form of art in the Colonial days, but its practice developed after the Revolution, and had its chief exponent in Malbone, who, though living but from 1777 to 1807, is to this day one of the very best artists of the portrait in little. Excellent draftsmanship as well as good coloring gave his work a structural firmness unusual even in Cosway's productions. His best known picture was an imaginative composition entitled "The Hours," which is now in the Athenæum at Providence,



DEAD MAN RESTORED TO LIFE BY TOUCHING
BONES OF PROPHET ELISHA
By Allston, Pennsylvania Academy.



JOHN VANDERLYN

Painted by himself, Metropolitan Museum, N. Y.



EDWARD G. MALBONE

R. I. Through his friendship with Allston, Malbone accompanied him to Charleston in 1800, and there painted miniatures of prominent South Carolinians, including Mrs. Ralph Izard, the beautiful Alice Delancey, who had been previously pictured by both Copley and Gainsborough. Other beautiful women he painted were Rachel and Rebecca Gratz of Philadelphia, the latter being the inspiration for Rebecca in Sir Walter Scott's "Ivanhoe." Allston wrote of Malbone, "He had the happy talent of elevating the character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand." In Charleston at that time was Charles Fraser, a miniaturist of much ability, whose work is now sought by collectors. As the nineteenth century progressed the portrait gradually lost its preëminence, and the landscape, the story telling picture subject, and later the composition painted for its own sake became the chief expressions of the American artist.

SUPPLEMENTARY READING

ART IN AMERICA

By S. G. W. Benjamin.

1880—Harper & Bros., New York.

AMERICAN PAINTING

By Samuel Isham.

The Macmillan Co.—1910.

The most complete and modern work on the subject.

ARTIST LIFE

By Henry T. Tuckerman

D. Appleton & Co.—1847.

Not so much biographical as laudatory estimates.

PORTRAITS OF WASHINGTON

By Elizabeth Bryant Johnston

A most complete work of reference.

HEIRLOOMS IN MINIATURES

By Anne Hollingsworth Wharton.

J. B. Lippincott Company.—1898.

The standard work on the subject of American Miniature Art.

LIFE OF BENJAMIN WEST

By John Galt.

Published shortly after the death of the artist and long out of print.

THE DOMESTIC AND ARTISTIC LIFE OF JOHN SINGLETON COPLEY, R. A.

By M. B. Amory.

Houghton, Mifflin & Co., Boston—1882.

The standard work on Copley. Difficult to procure.

LIFE AND WORKS OF GILBERT STUART

By George C. Mason.

Charles Scribner's Sons—1879.

An elaborate work now out of print.

LIFE AND LETTERS OF WASHINGTON ALLSTON

By Jared B. Flagg.

Charles Scribner's Sons—1902.

Interesting from a literary standpoint.

LIFE PORTRAITS OF GEORGE WASHINGTON

By Charles Henry Hart.

McClure's Magazine—February, 1897.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

DECEMBER 22, 1913

Volume 1

Number 45

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Editorial

We have been asked more than once how the schedule of *The Mentor* is planned and how our subjects are selected. The question is a good one, for in the answer is to be found the basic idea on which *The Mentor* plan is established. If the schedules were prepared hastily and without due thought, and if the subjects were selected solely with consideration to the interest of the passing moment, *The Mentor* plan would have no more claim upon thoughtful and intelligent people than the most ephemeral journalistic enterprise. As a matter of fact, however, the schedule of *The Mentor* is prepared for more than a year in advance, and the plan is worked out on broad lines of general education—and not with the thought of merely reflecting the interest of the hour.

★ ★ ★

Of course in some matters we observe timeliness. Our article on Abraham Lincoln will be published during the week in which Lincoln's birthday occurs. Professor McElroy's article on George Washington will appear on February 23rd. The advantage of selecting proper dates for these articles is obvious. In general, however, we arrange the schedule so as to give a just balance of subjects, and we endeavor to follow a certain mental logic in distributing the subjects through the year.

★ ★ ★

And now we are asked how the schedule is made up. The selection of subjects begins with the editors. After considerable

study a list is made that is large enough to form the basis of more than a year's reading. This list is divided into departments, and the subjects in each department are submitted to the member of our Editorial Board who has that department in charge. In a number of cases changes are made and new subjects are suggested by the members of the Advisory Board. Not only are the subjects of the articles determined under their supervision, but the names of the writers are often suggested by them, and in many cases the illustrations are selected under their direction. The association of the members of the Advisory Board with the Editors of *The Mentor* is close and continuous. We give the readers of *The Mentor* the direct benefits of this association.

★ ★ ★

But our answer would be incomplete if it failed to include mention of a most interesting source of suggestion—the reader of *The Mentor*. It is a great pleasure to say this, for it is the best evidence in the world of the co-operative spirit that exists in *The Mentor* Association. That is the spirit we seek.

★ ★ ★

We have had some of the most valuable suggestions from *Mentor* readers. Only last week we received a letter from an interested reader who had been following the historical articles in *The Mentor*. She wanted to know what we had in store for a lover of history. She suggested that it would be interesting to take up history from several special points of view—the great historic rivers for example. The idea is good. Think of the historic value and of the human interest in the story of the Rhine; the story of the Nile; the story of the Danube; the story of the Mississippi! The great rivers of the world have borne some of the most important historic events along on their currents. We are planning a set of articles on this subject.

★ ★ ★

This is but one case in which a reader of *The Mentor* has helped us. We could cite many others. And in acknowledging them we want to express our heartfelt appreciation of the earnest interest shown by our readers in *The Mentor*. Our mail brims over with it every day.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| <p>No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
14. LONDON
15. THE STORY OF PANAMA
16. AMERICAN BIRDS OF BEAUTY
17. DUTCH MASTERPIECES
18. PARIS, THE INCOMPARABLE
19. FLOWERS OF DECORATION
20. MAKERS OF AMERICAN HUMOR
21. AMERICAN SEA PAINTERS
22. STORY OF AMERICA IN PICTURES: THE EXPLORERS</p> | <p>No. 23. SPORTING VACATIONS
24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
25. AMERICAN NOVELISTS
26. AMERICAN LANDSCAPE PAINTERS
27. VENICE, THE ISLAND CITY
28. THE WIFE IN ART
29. GREAT AMERICAN INVENTORS
30. FURNITURE AND ITS MAKERS
31. SPAIN AND GIBALTAR
32. HISTORIC SPOTS OF AMERICA
33. BEAUTIFUL BUILDINGS OF THE WORLD
34. GAME BIRDS OF AMERICA
35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
36. FAMOUS AMERICAN SCULPTORS
37. THE CONQUEST OF THE POLES
38. NAPOLEON
39. THE MEDITERRANEAN
40. ANGELS IN ART
41. FAMOUS COMPOSERS
42. EGYPT, THE LAND OF MYSTERY
43. STORY OF AMERICA IN PICTURES: THE REVOLUTION.
44. FAMOUS ENGLISH POETS</p> |
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

THE RUINS OF ROME

The Colosseum, The Forum From the Capitol, The Forum Toward the Capitol, The Campagna, The Arch of Titus, The Tomb of Hadrian.

By *J. WILLIS BOTSFORD*

Professor of Ancient History, Columbia University

NUMBERS TO FOLLOW

- | | |
|--|---|
| <p>Jan. 5. MAKERS OF MODERN OPERA
Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.
By <i>H. E. Krehbiel</i>, Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc.</p> <p>Jan. 12. TWO EARLY GERMAN PAINTERS
Dürer: Portrait of Himself; Portrait of a Young Woman. Hieronymus Holzschuher; Holbein; Erasmus. The Meier Madonna, Queen Jane Seymour.
By <i>F. J. Mather</i>, Professor of Art and Archaeology, Princeton University.</p> | <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens Schönbrunn, Votive Church, Reichsraths Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Prince's Palace. By <i>Dwight L. Elmendorf</i>, Lecturer and Traveler.</p> <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Arcopagus, Theseum, Stadium, Theater of Dionysius. By <i>J. Willis Botsford</i>, Professor of Ancient History, Columbia University.</p> |
|--|---|

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52 East Nineteenth Street, - - NEW YORK

DECEMBER 29 1913
VOLUME 1 NUMBER 46



THE
MENTOR

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OF ROME

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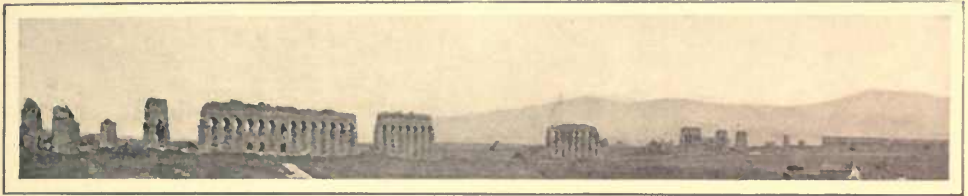
The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

AMONG THE RUINS OF ROME

By GEORGE WILLIS BOTSFORD

Professor of History, Columbia University. Author of "The Story of Rome," "A History of Rome."



ONE OF THE CAMPAGNA AQUEDUCTS

THE MENTOR

DECEMBER 29, 1913 DEPARTMENT OF TRAVEL



MENTOR GRAVURES

THE CAMPAGNA • THE FORUM TOWARD THE CAPITOL
THE FORUM FROM THE CAPITOL • THE COLOSSEUM
THE ARCH OF TITUS • THE TOMB OF HADRIAN

SHORTLY after sunset the express train, speeding north from Naples, emerges from the mountains and begins winding its way down grade. The expectant visitor to the Eternal City sees below him through the car window a broad expanse of plain, sloping imperceptibly on the left to the sea, in front to the Tiber River. It is an ocean of green, here quietly level, there billowed in ridges or headed up in round hillocks.

This is the Campagna, the broad flat belt which borders the Tiber on the left. At first sight it reveals to us its solitude. In early Roman times it had swarmed with peasants who owned the lands they tilled. As the city grew wealthy the district fell into the hands of lords, who covered it with their luxurious villas, peopled by multitudes of slaves. Still later, when Rome was declining, these villas fell to ruins, the slaves disappeared, and Malaria stalked lonely and terrible over the beautiful country she had made her own. Even now she rules it, scarcely weakened by modern progress. The dwellings of her few wretched tenants are miles apart. Herds of sheep and of fierce long-horned cattle pasture on the abundant grass, and along the well-made roads that span the plain an occasional ox-team wearily drags an awkward cart.

But the Campagna has its attractions. It fascinates imaginative tourists and draws them to its heart. Three or four together, their knapsacks filled with food and drink, often take long trips through this wild region, whose eternal quiet speaks peace to the weary mind, whose delicate, ever-changing tints of sky and field appeal to the taste for natural



EMPEROR CLAUDIUS

beauty, whose ruined villas and towns awaken historical memories of the rise of Rome from a little settlement on the Tiber to a world-wide power and a fame that cannot die.

THE APPIAN WAY

The most impressive features of the Campagna as we view it from the car window or in a stroll along either the old Appian Way or the modern Appian Way, are the ruins of aqueducts. The one here illustrated is the Claudia, named after Emperor Claudius, who completed it. Its sources were more than forty miles distant; while crossing the Campagna the water flowed in a channel supported by a series of gigantic arches. It provided Rome not only with her best water, but her most abundant

supply, amounting to more than 400,000 cubic meters daily. All the aqueducts together poured into the city each day more fresh water than the Tiber now empties into the sea.

As we view this work of great utility, we naturally wonder what sort of man was the builder. At the time of his accession he was fifty years old, and had devoted his earlier life zealously to study and writing. Grotesque in manner and eccentric in his habits, he was generally considered a learned fool; and yet he made an admirable ruler. When acting as judge he often slept during the pleas of the lawyers, waking at the close of the trial to give his decision in an equitable and humane spirit. It was unfortunate for the case, however, if he chanced to smell anything good cooking in a neighboring restaurant; for he would adjourn court to refresh himself. He was far more liberal than his predecessors in bestowing Roman citizenship on subject peoples.

To keep the city population supplied with cheap food, he subsidized and insured grain ships at the cost of the



THE TEMPLE OF CASTOR AND POLLUX
The ruins of this famous temple stand in the Forum.

AMONG THE RUINS OF ROME



HOW THE FORUM PROBABLY LOOKED

Temple of Julius Cæsar

Palace of the Cæsars

Basilica Julia

Temple of Vesta

Temple of Castor and Pollux.

government; and his activity in erecting public works is illustrated by the completion of this magnificent aqueduct. It is a fact of great importance that the early emperors, whatever their private characters, almost uniformly devoted themselves to the public good. Personal service to the empire was their chief title to office and the basis on which successive rulers built up their power.

THE FORUM

The city of Rome itself abounds in places and objects of interest more easily reached than the Campagna. It requires at least a teaspoonful of information to appreciate the features of Rome; and to those who are mentally equipped no spot furnishes keener enjoyment than the Forum. An impressive view can be had looking eastward from the Capitol, one of the "seven hills" on which the early city sat. It can be seen that the Forum lies in a valley nearly surrounded by hills. In the tenth and ninth centuries B. C. these hilltops were occupied by villages and the valleys between them were marshes. In the eighth century the villages united to form one city,—Rome,—and the marshes were gradually drained by means of sewers. The low area became at that time the Forum, "marketplace" of the new city. It is an approximate oblong, on the north side of which one of the kings marked off a space,—the comitium

A M O N G T H E R U I N S O F R O M E

(assembly-place),—in which all the citizens met to vote on questions of public importance. Adjoining the comitium was the senate-house. King (afterward two consuls), senate, and popular assembly constituted the government. The Forum was therefore the political center of Rome, and from this circumstance it derives all its interest. When one reflects that for nearly five centuries after the downfall of the kings (509-27 B. C.) Rome was a republic, that during that time she conquered and organized in her empire practically the whole Mediterranean basin, we begin



CLOACA MAXIMA

to understand that this spot must have been the scene of stupendous political conflicts, the birthplace of far-reaching legislative and administrative measures. Here worked the brain of the best organized and most enduring empire the world has known.

An essential feature of the Roman government was religion, which the senate and magistrates well knew how to operate for practical ends. It is not surprising, therefore, to find about the Forum the ruins of many temples. There

is the temple of Saturn, now only a group of columns. It rests on an unusually high foundation. Within this basement were chambers which contained the treasury of the state. It was largely by the control of the treasury that the senate long maintained its political supremacy.

A few steps from the temple is the pavement of a great oblong building, of whose superstructure there are but scant remains. This was the Basilica Julia, erected by Julius Cæsar, and rebuilt, after a destructive fire, by Augustus. A basilica was used for law courts and for business purposes. The style of building was borrowed from Greece; but the architect at Rome wrought in the spirit of her people. He left the exterior plain and unattractive, to devote his whole attention to the interior. It is essentially a vast hall, with aisles separated from nave by a row of arched piers in this case, in other basilicas by colonnades. The designer molded, as it were, the interior space, so as to express in the language of art the grandeur of the empire, and in the severe harmony of the lines the orderliness and symmetry of Roman law. No other architectural type so well embodied the imperial idea.

Of the other buildings connected with the Forum the most conspicuous is the temple of Castor and Pollux, just beyond the Basilica Julia.

A M O N G T H E R U I N S O F R O M E

The ruins consist of three slender columns, standing on a high foundation and supporting a fragment of the entablature. These remains belong to the reconstruction of the temple under Augustus. The worship of the twin gods, Castor and Pollux, patrons of cavalry, had been introduced from Greece into Rome in the early republic. The front porch of the temple often served as a platform for party leaders while addressing the crowd in the Forum. On such



TRIUMPHAL PROCESSION ON THE ARCH OF TITUS

occasions it sometimes became the center of violent political conflicts out of keeping with the beauty of the surroundings. This temple and nearly all others at Rome are of the Corinthian order of architecture, distinguished by the capital of clustered acanthus leaves surmounting the graceful fluted column. It is one of the best of its class; and the three columns with their entablature form the most beautiful architectural fragment still preserved from classical Rome.

The present level of the Forum is many feet lower than that of its immediate surroundings. During the three thousand years that separate us from the beginnings of the city the valleys have been gradually filling through the accumulation of debris of ruined buildings, the washings of earth from the surrounding hills, and various other means. Recently scholars have excavated nearly the whole Forum down to the earliest level, laying bare the lower parts of buildings, the earlier pavements, altars, a primeval cemetery, and many other objects. Nearly everything found has been identified and clothed in the historical imagination with the associations of the time when it had a purpose and a meaning. But the spot, once the abode of intense life, is now still; it seems the burial place of a dead society and government; state officials keep drowsy guard over the remains. Tourist and scholar walk undisturbed through this sepulcher of a mighty empire, their senses awakened to the ancient life only by the rush of waters through the subterranean Cloaca Maxima, and to the life



EMPEROR TITUS



THE COLOSSEUM FROM THE NORTH

of our day by the roses, geraniums, and wild Italian flowers that grow luxuriantly wherever a bit of soil is left.

THE ARCH OF TITUS

Beyond the Forum and on the summit of the ridge known as the Velia is the Arch of Titus. We can read the inscription: SENATUS POPULUSQUE ROMANUS DIVO TITO DIVI VESPASIANI F. VESPASIANO AUGUSTO (The senate and people of Rome (dedicated this arch) to

the deified Titus Vespasianus Augustus, son of the deified Vespasianus.) Consider this inscription. Both the Greeks and the Romans propitiated the spirits of the dead with sacrifice and prayer. The founder of a city or any specially great benefactor of the community they venerated after death as a hero, a being intermediate in dignity and power between man and the gods.

It was with this idea that the senate by decree deified (more strictly, heroized) a deceased emperor who seemed to that body to have been a specially worthy ruler. Thus they had deified Vespasian, and after him his son and successor Titus. This arch, therefore, was dedicated by the senate and people to the memory of Emperor Titus after his death. A monument of the kind commemorated a victory so great as to entitle the general to a triumph,—a procession of the victorious commander and his army along the Sacred Way, past the Forum, and up the Capitol to the temple of Jupiter on the summit. The spoils of war were carried in the procession, while games and other festivities rejoiced the hearts of the populace.

This arch is a memorial of the war waged by Titus against the Jews, in which he besieged and destroyed Jerusalem, their holy city. During the conflict the Jews resisted with superhuman energy; and when everything was lost they killed one another and their wives and children as the lot determined, in order not to be slaves. The fame of their heroism is as imperishable as the military renown of the conqueror. The triumphal arch, accordingly, represents the slaughter of innocent people, the crushing of national liberty, the brutal sacking of cities, the merciless sale of captives into slavery. While casting this gloomy shadow, it reflects on the sunlit side the glory of victory and the extension and solidification of Roman power.

THE COLOSSEUM

This immense amphitheater was built by Vespasian and dedicated by Titus. It is a gigantic oval four stories in height. From the north side, which is still nearly intact, the first three stories present simply a series of arcades; the fourth story is a closed wall. Four entrances lead into the arena; seventy-six others into vaulted corridors, whence the spectators passed up various stairways to their seats, which extended in tiers from near the floor to the top of the highest story. The seats have disappeared, but careful measurement places the capacity at 45,000, with standing room for perhaps 5,000 more. Hidden from view were the cages of wild beasts and the cells for gladiators, and beneath the arena were machines for elevating animals to the surface.

The dedication in 80 A. D. was accompanied with games lasting through a hundred days. A Roman "game" involved a contest; and those offered by Titus at the dedication included the baiting and slaughter of savage beasts, fights of gladiators, and a sham naval battle, the arena being flooded for the purpose. It is difficult to understand how a ruler such as Titus, who abhorred bloodshed and would condemn no man to death during his administration, provided the city populace with this bloody, brutalizing sport. But love of popularity has always been a powerful motive among men; and some emperors and patriotic citizens tried to excuse the sport on

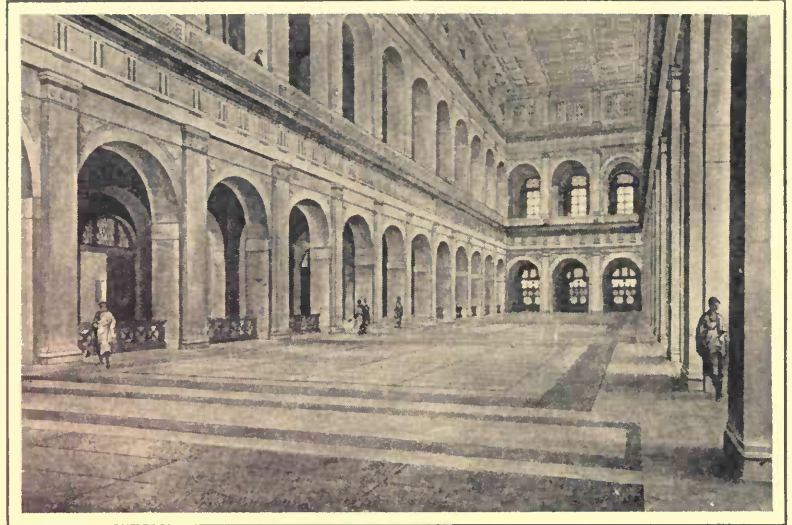


INTERIOR OF THE COLOSSEUM ON A FÊTE DAY

AMONG THE RUINS OF ROME

THE BASILICA JULIA

A drawing showing the reconstructed interior of this building, which formerly stood in the Forum.

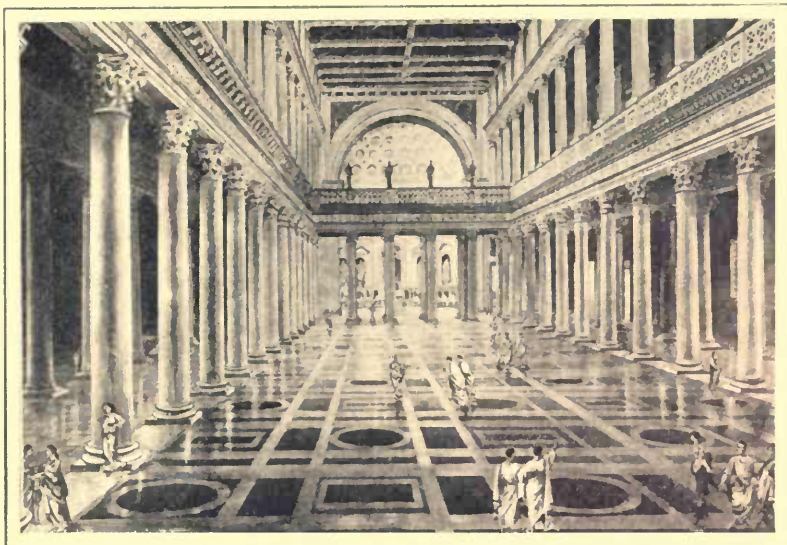


the foolish supposition that it fostered the military spirit. As a matter of fact, the populace who attended these shows grew more and more unwilling and unfit to defend their country and homes against invading barbarians.

It was not till some years after Titus that the spectators began to experience a new kind of pleasure in seeing Christians thrown living to the wild beasts of the arena. Many thus perished as witnesses of a better faith and a higher morality. When, however, Christianity triumphed and became the religion of the empire, an effort was instituted, first by Constantine, to stop the degrading shows. But the people were so frantically addicted to them that they were scarcely abated by government edicts till Emperor Honorius succeeded in abolishing gladiatorial fights in 404. Long afterward the hunting of wild beasts continued. The massive structure remained scarcely impaired by time till about the middle of the fourteenth century, when the greater part of the southern half collapsed, probably through an earthquake. The ruin piled up a "mountain of stone," which for the next five centuries served the Roman nobles as a quarry.

THE GRANDEUR OF THE COLOSSEUM

Some of the most imposing palaces which lend dignity to the modern city have been built with this material. Although fully half the stone has been thus removed, the part of the structure which still remains is the most impressive of all the ruins of the city—a monument of the grandeur and of the moral degradation of Rome. It is an especially rich experience to visit the Colosseum by moonlight, where, seated on a stone at the edge of the arena, we may in imagination, with the aid of the tranquil light,



THE BASILICA OF
TRAJAN

One of the buildings of the Forum of Trajan. The interior as it looked in the days of ancient Rome.

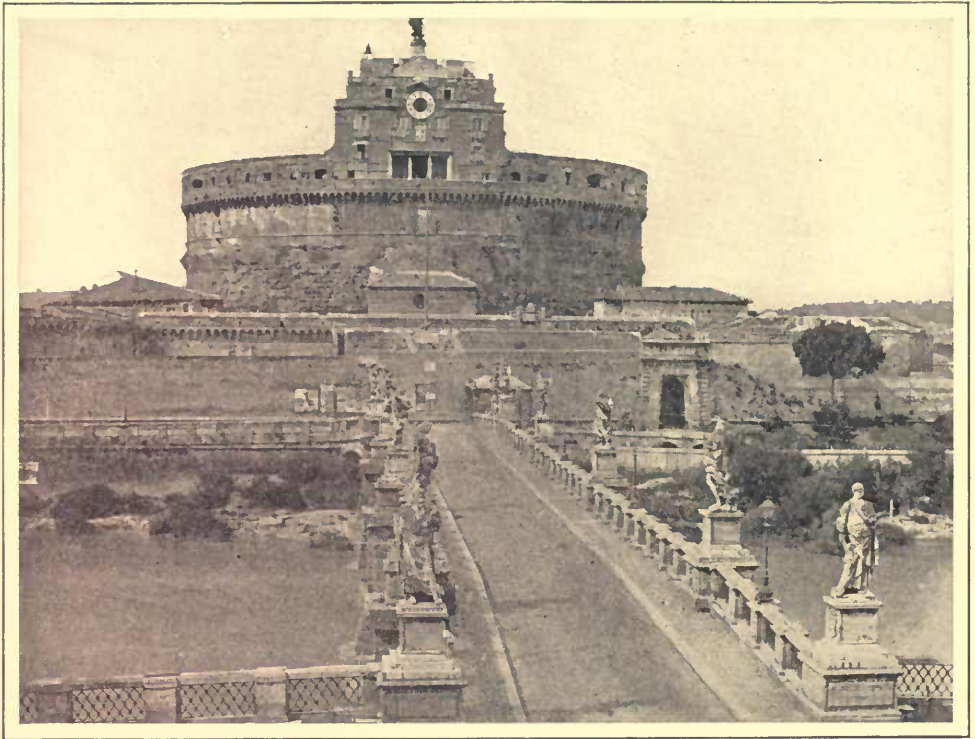
reconstruct the vast interior and repeople it with a Roman multitude breathlessly awaiting the opening of the games or exulting over the triumph of a popular favorite. On certain nights the municipal authorities illuminate the interior with colored lights, whose weird spell awakens the imagination to sights of bloody conflict amid a yelling, savage mob.

THE TOMB OF HADRIAN

The most versatile and perhaps the ablest of all the emperors—an artist, poet, philosopher, general, and statesman—was Hadrian. Two-thirds of his reign of twenty-one years (117-138 A. D.) he devoted to travel throughout his vast empire. The object of these journeys was not, like that of our presidents, to explain policies and secure votes for reelection to a second term; for the emperor's lease of power was lifelong. His purpose was rather to discover and meet the needs of his people. We find him accordingly improving the organization, equipments, and discipline of the army, fortifying exposed points of the frontier, negotiating treaties of alliance with border states, building roads, providing the cities he visited with temples, theaters, and aqueducts, carefully overseeing the complex system of administrative officers, or finding relaxation in conversation with architects, authors, and philosophers.

In the period of the decline the tomb was converted into a fortress, and this character it has retained to the present day. During the Middle Ages and early modern times, a period of fifteen hundred years, it was the center of nearly all the factional strife and of

AMONG THE RUINS OF ROME



HADRIAN'S TOMB
Now known as the Castle Sant' Angelo.

the civil and foreign wars that raged in and about the city. During this time it experienced the greatest changes in appearance by the removal of decorations and facings and the substitution of ramparts, turrets, and other elements of military defense.

Its present name, Castle of Sant' Angelo, was given it in the time of Pope Gregory the Great. The story is told that in 590, when leading a procession to Saint Peter's in an attempt to check by prayer a dreadful pestilence, "as he was crossing the bridge, even while the people were falling dead around him, he looked up at the mausoleum and saw an angel on its summit, sheathing a bloody sword, while a choir of angels around chanted with celestial voices the anthem since adopted by the Church in her vesper service."



EMPEROR HADRIAN

AMONG THE RUINS OF ROME

In commemoration of the miracle a statue of the Holy Angel Michael stands on the summit with wings outspread.

This castle unites the memories of nearly two thousand past years with the living present. Having stood as a fitting tomb of a noble emperor, and again as the storm center of divisional strife, let it bide henceforth as a durable monument of Italian unity and freedom.



THE APPIAN WAY
Showing the Ruined Roman Tombs.

SUPPLEMENTARY READING

HISTORY OF THE ANCIENT WORLD—
G. W. Botsford.

(The Macmillan Co.) It includes a brief history of Rome.

TOPOGRAPHY AND MONUMENTS OF ANCIENT ROME—*S. B. Platner.*

(Second edition, Allyn & Bacon.) The best treatment of the subject in English.

RUINS AND EXCAVATIONS OF ANCIENT ROME—*Rudolfo Lanciani*

(Houghton, Mifflin Co.) By the greatest living authority on Roman topography.

THE ROMAN FORUM—*C. Huelsen.*

(Stechert & Co.) By a great scholar.

THE ART OF THE ROMANS—*H. B. Walters.*

(The Macmillan Co.) Treatment of the elements by a well known authority.

ROME DESCRIBED BY GREAT WRITERS—
Editor, Esther Singleton.

(Dodd, Mead & Co.) Instructive and inspiring sketches by Maeterlinck, Crawford, Dickens, and other famous authors who have visited Rome.

A SOURCE BOOK OF ANCIENT HISTORY—
C. W. & L. S. Botsford.

(The Macmillan Co.) Extracts from ancient writers relating to the Romans.

THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

DECEMBER 29, 1913

Vol. 1

No. 46

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Editorial

The present number of *The Mentor* is the last of the calendar year—not that of *The Mentor* year, for that will end in February next. The turn of the calendar year, however, brings with it the inevitable moment of retrospection. This is merely a habit of the human mind, for the New Year is only a human establishment. In a sense it may be said that every day is the beginning of a new year and the ending of an old year. The real new year for a human being, it seems to us, begins with his birthday, for that is the beginning of all things for him. Our new year will begin with the number of *The Mentor* on which we print for the first time Volume II—and that will be next February. But, indulging for a moment in the mood of retrospection that the season brings, we look back to that day last February when we sent out the first number of *The Mentor* to our readers. We had readers even then, for the mere announcement of the publication brought a gratifying response. Many thousands, attracted by the plan, invited *The Mentor* to their homes before the first number had been printed.

★ ★ ★

We thank these early readers, for they showed us that there was a public ready for *The Mentor*. These first friends have stayed by us from the beginning, and we hope that during the months gone by we have gained in their esteem. Their number has been many times doubled since our first number appeared, but our hearts are warm toward them, for they took our

word for the plan before we had any publication to show. And it means a great deal to us to note that they have stayed with us through the weeks of our growth.

★ ★ ★

It means, too, a great deal in a practical way to us, for it shows that the interest in *The Mentor* plan is an enduring one. There has been so much enthusiasm over some of the beautiful gravure pictures that it was only natural to speculate at times as to the motive that impelled some to subscribe. We know now to our own great satisfaction that it is not simply a picture-loving public that takes *The Mentor*. The serious interest in the subjects that we have published, the earnest desire to know what subjects would be forthcoming, the intelligent suggestions that we receive concerning various subjects that might be included in *The Mentor* plan—all these, and then the numerous evidences in our mail that *The Mentor* is bringing something new into the home life, convince us that when we shaped our plans on the broad lines of a comprehensive, popular education we builded well.

★ ★ ★

This is the season for resolutions. We registered our resolution when we founded *The Mentor* Association. We could only re-affirm it now. So, at the turn of the year, instead of a resolution, we offer a promise. We will give during the year of 1914 a full measure of the interesting matter that has made friends for *The Mentor* in the past—and we will give more. We will add to the wealth of information that we have supplied in the fields of history, art, literature, travel, and science,—and we will broaden our scope so as to include articles that will be helpful as well as instructive.

★ ★ ★

We mean to make every number count in value and in interest. Our wish is that each member of our Association shall say, on laying down a number of *The Mentor*, that he is richer in the knowledge that cultivates or in the information that is helpful, and that he has at all times been interested and entertained.

★ ★ ★

May the year of 1914 be one of pleasure, profit and progress to the members of *The Mentor* Association!

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

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| <p>No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
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22. STORY OF AMERICA IN PICTURES: THE EXPLORERS
23. SPORTING VACATIONS</p> | <p>No. 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
25. AMERICAN NOVELISTS
26. AMERICAN LANDSCAPE PAINTERS
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29. GREAT AMERICAN INVENTORS
30. FURNITURE AND ITS MAKERS
31. SPAIN AND GIBRALTAR
32. HISTORIC SPOTS OF AMERICA
33. BEAUTIFUL BUILDINGS OF THE WORLD
34. GAME BIRDS OF AMERICA
35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
36. FAMOUS AMERICAN SCULPTORS
37. THE CONQUEST OF THE POLES
38. NAPOLEON
39. THE MEDITERRANEAN
40. ANGELS IN ART
41. FAMOUS COMPOSERS
42. EGYPT, THE LAND OF MYSTERY
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MAKERS OF MODERN OPERA

Verdi, Puccini, Gounod, Massenet, Strauss, Humperdinck.

By H. E. KREHBIEL

Author of "How to Listen to Music," "Studies in the Wagnerian Drama," etc.

NUMBERS TO FOLLOW

- | | |
|--|--|
| <p>Jan. 12. TWO EARLY GERMAN PAINTERS
Dürer: Portrait of Himself; Portrait of a Young Woman, Hieronymus Holzschuher; Holbein; Erasmus, The Meier Madonna, Queen Jane Seymour.
By F. J. Mather, Professor of Art and Archaeology, Princeton University.</p> | <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Mars' Hill or Areopagus, Theater of Dionysius, Theseum, Stadium.
By G. Willis Botsford, Professor of Ancient History, Columbia University.</p> |
| <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens Schönbrunn, Votive Church, Reichsraths Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace. By Dwight L. Elmendorf, Lecturer and Traveler.</p> | <p>Feb. 2. THE BARBIZON SCHOOL
Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.
By Arthur Hoerber, Author, Artist and Critic.</p> |

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52 East Nineteenth Street, - - NEW YORK

JANUARY 5 1914
VOLUME 1 NUMBER 47



THE
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MAKERS OF MODERN OPERA

By H. E. KREHBIEL
Author and Music Critic



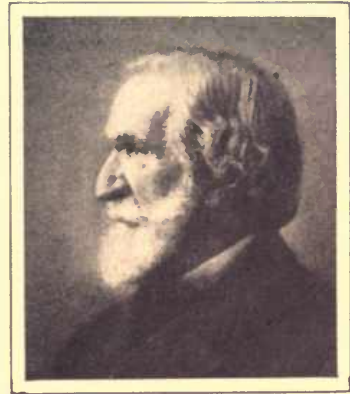
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THE MENTOR

JANUARY 5, 1914



DEPARTMENT OF
FINE ARTS



VERDI

MENTOR GRAVURES

- | | | | | |
|----------|---|---------|---|-------------|
| VERDI | : | PUCCINI | : | GOUNOD |
| MASSENET | : | STRAUSS | : | HUMPERDINCK |

THE form of entertainment called opera had its origin a little more than three centuries ago in an effort made by a company of scholars and musical amateurs in Florence to rescue music from the artificiality into which the composers, who were all churchmen, had forced it.

The Florentine group had convinced themselves by study that music had been effectively linked with poetry and action in the Greek stage-plays, and in striving to imitate these they created the art-form which in time came to be called "opera"—though at first it was known by names all more or less closely connected with the terms which the composers of today use to describe their dramatic works,—lyric dramas, musical dramas, and so forth. The new style quickly spread over Europe, and inasmuch as Italy was the home of music, it retained for a time the Italian language and the style of musical composition evolved by its creators. Soon other nations, impelled by a desire to hear the new lyric plays, began to translate the Italian books into their own languages. This brought with it a recognition of the incongruity between Italian music and the French, German, and English languages, and the dramatic poets and musicians of these countries began to seek more satisfactory idioms in which to express their ideals. Thus there came into existence the three great schools of operatic composers whose latterday representatives are here considered.

Two men mark the point of departure of the lyric drama of today from the general style which characterized opera all the world over during

MAKERS OF MODERN OPERA



GAETANO DONIZETTI



GIOACHINO ROSSINI

the first two centuries following its invention. They are Verdi (vair-dee), the Italian, and Wagner (vahg'-ner), the German; and, strangely enough, they were both born in 1813. The latter exercised an influence which was universal, and Verdi fell under it.

THE GLORY OF VERDI

But neither in precept nor in practice was the great Italian brought to disavow the native genius of his people. That is the great glory of Verdi. For decade after decade he kept pace with his German rival in the march toward truthfulness and variety of expression in the lyric drama; but never did he forget that the first, the elemental, appeal which music makes is through melody. His conception of melody changed as his artistic nature grew and ripened; but song, vocal melody, is as dominant a factor in his first successful opera, "Nabuco," performed in 1842, as it is in "Falstaff," which he gave to the world fifty-one years later. Verdi's music illustrates every step of progress which Italian opera has taken, from the time when Rossini overcame the taste formed by the last masters of the eighteenth century till the advent of the impetuous champions of realism who disputed popularity with him in the closing years of the nineteenth. His ideals when he wrote "Oberto" in 1839 were those of his immediate predecessors, Bellini (bel-lee'-nee) and Donizetti (don-nee-dzet'-tee); but his voice was ruder,—so rude, indeed, as to lead Rossini (ros-see'-nee) to describe him as a "musician with a helmet." This rudeness was the first expression of his desire for passionate and truthful expression, a desire which at the height of his spontaneous creative powers reached its finest flower in the final trio of "Il Trovatore" and final quartet of "Rigoletto," two examples of operatic writing which are as good in their way as any that French or German opera has to show.

It is no depreciation of the mature and perfect Verdi of "Otello" and "Falstaff" to say

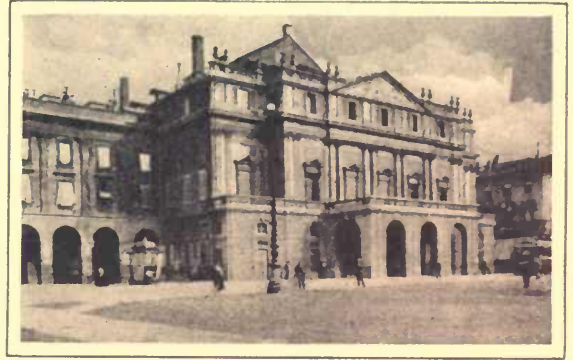


VERDI'S BIRTHPLACE AND HIS HOME

MAKERS OF MODERN OPERA



GIUSEPPI VERDI
From a painting by Millicovitz.



LA SCALA OPERA HOUSE
Where many of Verdi's works had their first performance.

priety and beauty which Verdi discloses in its melody, harmony, and instrumentation.

If his mind was more impetuous in the sixth decade of the last century than in the tenth, it was of infinitely finer fiber at the last. When his creative impulses came to wait upon reflection his music showed much nicer adjustment of the poetical and musical elements than had prevailed in his works thitherto, his harmonies became richer, the blatancy of his orchestration disappeared, and his instruments became more beautiful and truthful associates in expression with the singers of the drama than they had ever been. When he reached "Falstaff" and "Otello" the last bit of slag which had vulgarized his earlier works was cast aside, and he stepped forth as full an exemplar of national art as Wagner. In this last incarnation of the Italian spirit he was helped by his collaborator Boito (bo-ee'-to), a poet as well as a composer, and therefore a type of the true dramatic artist as he existed in ancient Greece, and as Wagner conceived

MAKERS OF MODERN OPERA



PIETRO MASCAGNI
Composer of *Cavalleria
Rusticana*.



RUGGIERO LEONCAVALLO
Composer of *Pagliacci*.

him when he projected his Artwork of the Future. It was Verdi's association with Boito which was largely responsible for the fact that he became the successor as he had been the predecessor of Mascagni (mahs-kahn'-yee).

After the death of Verdi nobody was readier to concede how much he had meant to Italian art than Mascagni, who had been the first to profit by the revolt against Verdi

which came with the advent of Wagner's art in Italy. When "Lohengrin" (lo'-en-grin) made its way into Florence and other places many pupils at the conservatories forsook Verdi and followed Wagner. The effect may have been a good one.

There can scarcely be a doubt but that it was to turn his hotheaded young countrymen back to the path which he knew to be the only correct one for them that Verdi made his supreme effort in his last two works. Under the new influence the young Italians had plunged headforemost into realism of the crassest sort, and that they might follow a vulgar bent for lurid expression they went to the Neapolitan slums for their subjects.

REALISM IN OPERA

Some of the first fruits of the tendency toward realism are plays whose plots can scarcely be narrated without moral and even physical nausea. Compared with them Mascagni's "Cavalleria Rusticana" (kah-vahl-lay-ree'-ah rus-tee-kah'-nah) and Leoncavallo's (lay-own-kah-vahl'-o) "Pagliacci" (pahl-yah'-chee) are sweet and sane. After the taste for hot blood had been measurably satiated and the failure of scores of operas in which lurid orchestration, violent shriekings, and rough harmonies had supplanted



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GIACOMO PUCCINI

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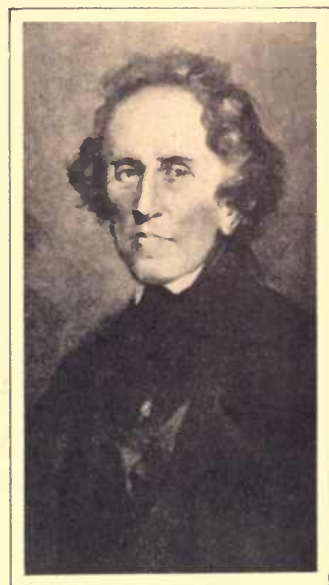
the old national ideal there came back again the reign of dramatic melody, albeit in a new form, as we have it in the works of Mascagni, Leoncavallo, and Puccini (poot-chee'-nee).

Puccini's operas are not entirely purged of artistic coarseness (as witness "Tosca" and "The Girl of the Golden West"); but he has been true to his Italian mission as a melodist, and has besides widened the Italian canvas to receive the new element of local color, which is an essential element in "Madame Butterfly," the most extraordinary feature of which is the degree in which such stubborn material as Japanese melody has been made to yield up a charm which it does not at all possess in its native state.

Fifty years ago, so far as Americans were concerned, French opera was practically summed up in "Les Huguenots" and "Faust." Meyerbeer (my'-er-bare) was not a Frenchman, but the embodiment of merely sensuous tendencies which belonged no more to one people than to another, but which found its fittest expression in the glamour of Parisian life. That Gounod (goo-no') should have prevailed against these tendencies is to the great credit of the man and the people from whose loins he was sprung.

GOUNOD'S MUSIC

Amiability was as marked a characteristic of Gounod's music as it was of his personality. He was graceful and winning, but not strong. He was an emotionalist and a mystic. When his expression of passion ran out into ecstasy he was at his best, and he could give expression to an emotional state better than he could depict its development. Essentially, therefore, he was a lyrical rather than a dramatic composer. The two most perfect products of his genius both disclose the climax of their beauty in scenes wherein ecstatic utterance asserts its right. The gems in Gounod's crown are the garden scene of "Faust" and the balcony scene of "Roméo et Juliette." Critics have placed a high estimate upon the latter opera, and the lovers of sentimental church music are fond of Gounod's religious ballads (they are nothing else), one or two of his masses, and the oratorio "The Redemption"; but to the historian and the people of the future it is not likely that he will be more than the composer of "Faust," an opera which has a history that is unique in operatic annals. It had been in the repertory of the Théâtre Lyrique ten years when it was transferred to the Académie Nationale (or Grand Opera, as it is popularly called) in 1869. When the



GIACOMO MEYERBEER
1791—1864
Composer of *Les Huguenots*.

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transfer was made it had already been performed four hundred times in Paris, and before Gounod died in 1893 it had been performed nearly seven hundred times more. No opera has had a record comparable with this, and there is yet no evidence of loss of popularity in France, England, or America.

As a musician Gounod may be described as an eclectic. Though his genius was essentially lyrical, his models were the kings of dramatic music,—Mozart, Weber (vay'-ber) and Wagner. To his love for the first of these he raised a lovely monument in a book on "Don Giovanni" (jo-vahn'-nee), which opera, he said, had influenced his whole life like a revelation, and had remained from the beginning the embodiment of dramatic perfection. He was one of the first of Wagner's disciples in France; but his lyrical trend did not permit him to follow the German poet-composer to the logical outcome of his theories. Wagner's influence upon him stopped with "Lohengrin." Thereafter, as Gounod himself expressed it, he and Wagner



CHARLES FRANCOIS GOUNOD
1818—1893.

traveled in diametrically opposite directions, he seeking to grow more simple in his manner and more desirous to achieve his ends by unafflicted means and truthfulness of feeling. At the end he was disposed to consider Wagner an aberration of genius, a visionary haunted by the colossal, unable longer to estimate aright his own intellectual powers, one who had lost the sense of proportion.

So far as American people are concerned the operatic Gounod lives only in "Faust" and "Roméo et Juliette." There have been a few fitful per-

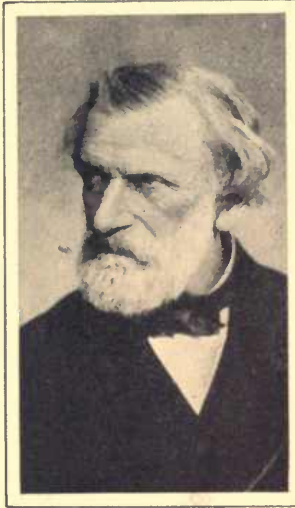


GOUNOD'S RESIDENCE IN PARIS

MAKERS OF MODERN OPERA

formances of "Mireille" (mee-ray') and "Philémon et Baucis" (Anglicized: fy-lee'mon and baw'sis); but all the other operas on his list are a blank.

Very different is the case of the most popular of his successors, Massenet (mahs-nay'); though it is more than likely that he too will become a two-opera man. Massenet is the most popular of Gounod's successors, but not the greatest. A greater musical dramatist than he was Bizet (bee-zay'); a greater musician and almost also as prolific an opera writer was, or is, Saint-Saëns (sahng-song'). These two men are represented in current opera lists by a single opera each; but of Massenet's works New Yorkers have heard no less than eleven,—"Werther" (vare-ter) and "Manon" (mah-nong'), which are likely to endure, and "Le Cid" (lay sid), "La Navarraise," "Le jongleur de Notre-Dame" (translated: The juggler of no'-tr dahm), "Thaïs" (tah-ees'), "Hérodiade," "Sapho" (sah-fo'), "Grisélidis," and "Cendrillon" (sang-dri-yong') which are not likely to endure long.



AMBROISE THOMAS
Composer of *Mignon*.



CAMILLE SAINT SAËNS
Composer of *Samson and Delilah*.



LEO DELIBES
Composer of *Lakme*.

THE QUALITY OF MASSENET

So many operas ought to speak well of Massenet's versatility, as it surely does of his productivity and industry; but the individuality of this composer, which is incontestable, is an individuality of style which leans heavily on sameness. The French wits who thought it clever to dub him "Mademoiselle Wagner" twenty years ago never got the opportunity to call him *Madame Wagner*. He never grew up to that estate. He did not grow older in thought or riper in creative ability; but only more facile in expression.

All of Massenet's operas are essentially illustrative of the sentimental spirit of French art. Whether Gounod attempts to write an oratorio on so sublime a subject as the fall and redemption

MAKERS OF MODERN OPERA

of man, or Massenet tries to picture the touching faith and piety of an honest mountebank, it is all one: the music is bound to run out into a strain of religious balladry. But French music as represented by Gounod and Massenet is ingenuous also in its persistent pursuit of beauty. The northern ideal of strength before beauty, or truth before convention, is not for the French, with their devotion to elegance of utterance, and this fact has saved their lyric stage from the deplorable tendency exhibited by the most notable, and probably greatest, German composer since Wagner, namely, Richard Strauss (strous). Oscar Wilde, though English, wrote his "Salomé" in French; but it had to wait for the coming of a German for a musical glorification of its morbid attraction



JULES MASSENET, 1842-1913

toward dead bodies. Nor is Electra's bestial ferocity, as pictured by Hoffmannsthal and Strauss, likely soon to find favor among the French. Thus

much must be said in favor of the artistic tendency of a people who are still willing to hark back to a miracle-tale like that of "Our Lady's Juggler," or to a legend like that of "The Patient Grizel," for operatic material.

Between Gounod and Massenet there stands at least one French dramatic composer who accomplished much, but promised more in respect of the development of the lyric drama. Bizet's "Carmen" has won heartier recognition in Germany than even Gounod's "Faust." Perhaps the qualities which conquered this distinction were against it when it first appeared in its native land. It may have been a feeling of its approach to an extra-national ideal which made the French people, who with all their enthusiasm for art are yet strongly predisposed in favor of their own ideals, scent an objectionable Teutonism in "Carmen" and give it only tardy recognition; perhaps also more than a touch of jealous patriotism.



MASSENET IN HIS STUDIO IN 1891

MAKERS OF MODERN OPERA



GEORGES BIZET—1838-1875
Composer of *Carmen*.

The Franco-Prussian War had a twofold effect upon music in France,—it threw the people back upon an appreciation of some of their own composers,—Berlioz (bear-lee-oze), for instance,—and also turned them against not only the German, but also all of their own composers in whom they thought they recognized German influences. The feeling was not only strong to taboo Wagner, but everybody in whose music they scented *Wagnerisme*. Their conception of the term was amusingly vague. They did not recognize it in the freedom of form manifested in “Faust”; but felt it in the truthful and forceful dramatic expression which marked “Carmen,” and especially in Bizet’s use of the typical phrase, the *Leitmotiv*. Wagnerism had to be purged

by time before Charpentier (shahr-pong-tee-ay) could triumph with “Louise,” and Debussy (day-boos-see’) with “Pelléas et Mélisande” (pale-lay-ahs’ ay may-lee-sahnd’), works in which the Wagnerian system is much more extensively and frankly used than in “Carmen.”

THE INFLUENCE OF WAGNER

French, German, Italian, Russian, and English composers have for half a century been under the domination of Wagner’s influence. In France and Italy he put a new spirit into opera; but the composers did not attempt to follow him slavishly in both practice and precept. In Germany, on the other hand, many of his disciples made the attempt and failed. Two only have created living works—Engelbert Humperdinck (hoom’-per-dink) and Richard Strauss. The more interesting phenomenon of the two is presented by Humperdinck, who has not only



GUSTAVE CHARPENTIER
Composer of *Louise*.



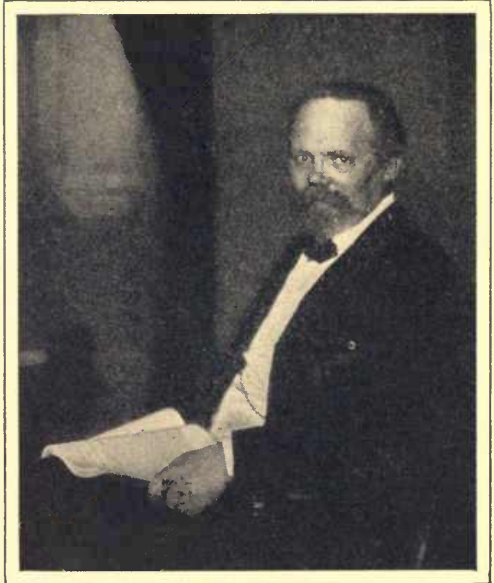
CLAUDE DEBUSSY
Composer of *Pelléas et Mélisande*.

MAKERS OF MODERN OPERA

applied Wagner's theories to the musical score of his masterpiece, "Hänsel und Gretel" (hen'-zeloont gray'-tel), but has extended their application to dramatic material.

HUMPERDINCK AND WAGNER

Wagner held myth to be the best subject for the lyric drama; Humperdinck has extended the principle to include fairy tales, which, in a sense, may be said to be decayed myths. Taking the German form of the story of the Babes in the Wood, he has turned it into an opera which illustrates the methods Wagner employed in his great mythological tragedy, "The Nibelung's Ring," and has given the methods a peculiar charm by making his musical symbols (*Leitmotiven*) out of nursery jingles and tunes like them. Notwithstanding that he was thus hewing to a line drawn by another, the opera has a melodic fluency and freshness which have scarcely a parallel in modern opera. A later work "Königskinder" (Royal Children), though full of beauty, lacks the spontaneity and charm of its predecessor largely because its book is stilted in language, its symbolism too much in evidence and not sufficiently sympathetic, and its construction faulty.



ENGELBERT HUMPERDINCK



RICHARD STRAUSS

RICHARD STRAUSS

Richard Strauss reflects the tendency of the times away from all ideal things. Physical, moral, and mental degeneracy are the subjects which he has attempted to glorify in "Salomé" and "Elektra," and shameless immorality in "Rosenkavalier" (ro'-zen-kahv-ah-leer'). To the celebration of such things and to the promotion of his material interests he is prostituting the finest musical gifts possessed by any composer known to the present day.

Not all the men who deserve to be called makers of modern opera have been mentioned

MAKERS OF MODERN OPERA

as yet. There are Frenchmen whose works have shown more vitality than those of Charpentier and Debussy, though these two, representing a more individual tendency, are generally singled out for comment when the talk is of latter-day men.

OTHER MODERN COMPOSERS

There is still a strong feeling among the lovers of French opera for Ambroise Thomas because of his "Mignon," and Delibes because of his "Lakmé" and his ballets. The dramatic, or pantomimic, dance is getting a stronger hold on the stage every day, and nothing has yet been produced in this line more graceful or in all artistic elements more elegant than "Coppélia." Saint-Saëns's "Samson et Delilah," though better fitted for the concert-room than the theater, has also won its way to recognition in America and England; while Germany, forgetting that Berlioz was pitted against Wagner by the characteristic spirit after the Franco-Prussian War, continues to pay deep respect to "Benvenuto Cellini." Wolf-Ferrari, half German, half Italian, has fought his way to the fore with two works in which his genius shows at its best ("Il Segreto di Susanna" and "Le Donne Curiose"), and lately a Russian, Mousorgsky, has come crashing through the veneer of conventional art with his "Boris Godounov" in a way which justifies the cry raised long ago by this writer in the concert-room: "Beware of the Muscovite!"



ERMANNO WOLF-FERRARI
Composer of *The Jewels of The Madonna*.

SUPPLEMENTARY READING

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Editorial

The new year is here and with it the forward look. It is the time for announcements, and the magazines of the day are filled with them. The Mentor Association does not lay down a definite and fixed program for a year ahead, week by week. It is important that our schedule should be elastic. But we want our readers to know the plans of The Mentor for 1914, and so we print herewith a list containing some of the subjects scheduled. The articles may not appear in the exact order of this list. Definite dates will be announced later. We print the list for the purpose of giving our readers an idea of the scope and variety of the year's program.

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TWO EARLY GERMAN PAINTERS, DÜRER AND HOLBEIN. Portrait of Himself, Dürer; Portrait of Young Woman, Dürer; Hieronymus Holzschuher, Dürer; Erasmus, Holbein; The Meier Madonna, Holbein; Queen Jane Seymour, Holbein. By Professor F. J. Mather, Princeton University.

VIENNA, THE QUEEN CITY. Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hoch Brunnen Fountains and Prince's Palace. By Dwight L. Elmendorf.

ANCIENT ATHENS. Parthenon, The Acropolis, Mars Hill (Areopagus), Theseum, Stadium, Theater of Dionysius. By Professor George Willis Botsford, Columbia University.

THE BARBIZON PAINTERS. Evening, by Daubigny; The Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Wild Oak, Dupré; The Gleaners, Millet. By Arthur Hoerber.

ABRAHAM LINCOLN. Lincoln, the Boy, Lincoln as a Rail Splitter or Flatboat Man, the Douglas Debates, President Lincoln, Emancipation Proclamation, Assassination. By Professor Albert Bushnell Hart, Harvard University.

MEXICO. Mexico City, The Cathedral, The Palace, Popocatepetl, Chapultepec, Scenic View. By Frederick Palmer, Author and Journalist.

GEORGE WASHINGTON. The Surveyor, Braddock's Army, Taking Command of American Army, Valley Forge, Farewell Address, Inauguration as President. By Professor Robert McNutt McElroy, Princeton University.

AMERICAN PROSE WRITERS. Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding. By Hamilton W. Mabie.

COURT PAINTERS OF FRANCE. Parnassus, Claude Lorrain; The French Comedy, Watteau; Shepherds in Arcadia, Poussin; Louis XIV, Rigaud; Marie Leczinska (wife of Louis XIV) Van Loo; Music Lesson, Lancret. By W. A. Coffin.

GLACIER NATIONAL PARK, MONTANA. Morning Eagle Falls, Shore Line of Lake St. Mary, Iceberg Lake, Two Medicine Camp on Two Medicine Lake, McDermott Falls, Gunsight Lake and Mount Jackson. By William T. Hornaday.

GRECIAN MASTERPIECES. Venus de Milo, Disk Thrower, The Three Fates, From Parthenon Pediment; Samothracian Victory, Hermes, Pericles.

EARLY ENGLISH POETS. Geoffrey Chaucer, Edmund Spenser, John Milton, John Dryden, Alexander Pope, William Cowper. By Hamilton W. Mabie.

FLEMISH MASTERS OF PAINTING. Rubens and Isabella Brandt, Rubens; The Lion Hunt, Rubens; Helene Fourment and Daughters, Rubens; Duke of Buckingham with Horse, by Van Dyck; William II of Orange and His Bride, Van Dyck; Duke of Richmond and Lenox, Van Dyck. By Professor John C. Van Dyke.

HISTORIC AMERICAN HIGHWAYS. Boone's Wilderness Road, Cumberland Road, Braddock's Road, Old Natchez Trail, Sante Fé Trail, Oregon Trail. By H. Adington Bruce.

Other subjects for the year are as follows:

BERLIN. By Dwight L. Elmendorf.

MASTERS OF THE PIANO. By Henry T. Finck.

AMERICAN POETS OF THE SOIL. By Burges Johnson.

FAMOUS AMERICAN WOMEN PAINTERS. By Arthur Hoerber.

OUR FEATHERED FRIENDS. By E. H. Forbush.

HOLLAND. By Dwight L. Elmendorf.

THE CONQUEST OF THE AIR. By Henry Woodhouse.

FATHERS OF THE CONSTITUTION. By Professor Albert Bushnell Hart.

THE CELESTIAL WORLD.

INDIA. By Dwight L. Elmendorf.

RUGS AND RUG MAKING. By J. K. Mumford.

FAMOUS EUROPEAN WOMEN PAINTERS.

MASTERS OF THE VIOLIN. By W. J. Henderson.

GREAT RIVERS. Story of the Rhine.

GREAT PULPIT ORATORS.

JAPAN. By Dwight L. Elmendorf.

WOMEN OF THE FRENCH COURT.

FOUNDERS OF ENGLISH PAINTING. By Arthur Hoerber.

AMERICAN COLONIAL FURNITURE.

HISTORIC AMERICAN HOMES.

CHINA AND CHINA COLLECTING.

★ ★ ★

These titles are not representative of all the departments in the interesting course that The Mentor is developing. Had we four times the space we could fill it with equally attractive features. What we print, however, will afford some idea of the wealth of material that has been planned for early publication.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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| <p>No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MATTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
14. LONDON
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16. AMERICAN BIRDS OF BEAUTY
17. DUTCH MASTERPIECES
18. PARIS, THE INCOMPARABLE
19. FLOWERS OF DECORATION
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21. AMERICAN SEA PAINTERS
22. STORY OF AMERICA IN PICTURES: THE EXPLORERS
23. SPORTING VACATIONS</p> | <p>No. 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
25. AMERICAN NOVELISTS
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29. GREAT AMERICAN INVENTORS
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32. HISTORIC SPOTS OF AMERICA
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34. GAME BIRDS OF AMERICA
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42. EGYPT, THE LAND OF MYSTERY
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By F. J. MATHER

Professor of Art and Archæology, Princeton University

NUMBERS TO FOLLOW

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|---|--|
| <p>Jan. 19. VIENNA, THE QUEEN CITY
Palace from Gardens, Schönbrunn, Votive Church, Reichsraths Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace. <i>By Dwight L. Emdendorf, Lecturer and Traveler.</i></p> <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Mars Hill or Areopagus, Theater of Dionysius, Theseum Stadium.
<i>By G. Willis Beardsford, Professor of Ancient History, Columbia University.</i></p> | <p>Feb. 2. THE BARBIZON PAINTERS
Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacus; The Old Oak, Dupré; The Gleaners, Millet.
<i>By Arthur Hether, Author, Artist and Critic.</i></p> <p>Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Ford's Theater at Washington, Signing the Emancipation Proclamation.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i></p> |
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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

TWO EARLY GERMAN PAINTERS DÜRER AND HOLBEIN

By FRANK JEWETT MATHER, Jr.
Marquand Professor of Art and Archeology, Princeton University



THE MENTOR

JANUARY 12, 1914



DEPARTMENT OF
FINE ARTS



MENTOR GRAVURES

PORTRAIT OF HIMSELF Dürer	ERASMUS Holbein
PORTRAIT OF YOUNG WOMAN Dürer	MEIER MADONNA Holbein
HIERONYMUS HOLZSCHUHER Dürer	QUEEN JANE SEYMOUR Holbein

ALBRECHT DÜRER

A GREAT painter gives us much more than skilfully arranged lines and colors. These are only the symbols by which we may share his vision of the world. What we must try to find in any work of art is the soul of a great man. This is particularly true of so serious an artist as Albrecht Dürer (doo'-rer) of Nuremberg, who was born in 1471, a little before the outbreak of the Protestant Reformation. In that movement he shared heartily, but without bitterness for the Catholic Church, in which he had been bred. He was a broad-minded Christian, a thoughtful and thorough craftsman. In the little drawing he did of himself at thirteen we see the serious, worried lad already a competent draftsman. We may see him again in the Madrid portrait, the confident young painter of twenty-seven; at Munich, the mature and dignified artist of thirty-six; and finally, in the haggard woodcut profile, as a man grown old with unabated ardor of spirit.

The accent of study and concentration is present at every stage. He painted so carefully that such work did not pay him. The engravings, of which he did about 100 with his own hand, brought him in a comfortable fortune. They are marvels of faithful observation and of minute execution. When old age and illness made painting and engraving difficult, he wrote books on the proportions of the human body and the art of

TWO EARLY GERMAN PAINTERS



THE KNIGHT, DEATH, AND THE DEVIL, by Dürer

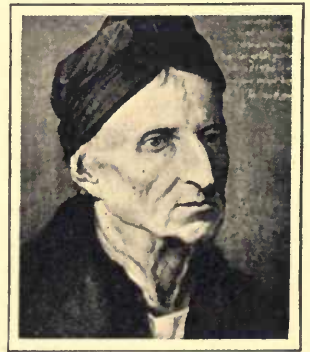
graven in the copper they were filled with ink, which under heavy pressure from a roller press was transferred to paper. The lines of Dürer were so fine and closely spaced that the whole print got a charming pearly quality which is well represented in our reproductions. Bible stories, the life of Christ and the Virgin, popular customs, portraits of his learned friends, and a strange series of plates having a moral meaning may be specially noted. In 1513 and 1514 he engraved what are called the four master plates, two of which are reproduced.

THE KNIGHT, DEATH, AND THE DEVIL. Upon a splendid steed an armored knight rides through a rocky defile, high above which is seen his goal, an imposing castle. Forms of horror beset the traveler. The horse sniffs impatiently at a skull in the road. King Death himself, mounted on a jaded nag, holds up an hourglass. The Knight's hours are measured. Behind the horse stalks a swinelike form, which may represent the lower temptations that assail a warrior of the Lord. Regardless of these

fortification. We must not expect a man of such stern and high ideals to be charming. He may, however, have many true things to tell about life and character that it behooves us to know.

THE ENGRAVINGS

At fifteen Dürer was apprenticed to the painter and woodcutter, Michael Wohlge-muth. The lad saw the advantages of the new process of woodcutting and copperplate engraving, by which a design might be multiplied. Then the good wife Agnes, whom he married by parental arrangement at twenty-three, came to be a thrifty saleswoman for the prints. The work was of the most taxing kind, being all done under a magnifying lens. When the firm lines had been



MICHAEL WOHLGEMUTH
By Dürer

TWO EARLY GERMAN PAINTERS

nightmare shapes, the Knight holds his restive horse in the road. Fortitude has overcome sin and fear of death. Such seems the large, informing idea of a picture which would be exquisite if regarded merely as minute delineations of forms of rocks and trees, and textures of hair and armor.

SAINT JEROME IN HIS STUDY. In depicting the Cardinal Saint, who in the late fourth century translated the Holy Scriptures into eloquent Latin, Dürer may well have wished to emphasize the enviable serenity of the scholar's lot in contrast with the perilous course of the Knight. Everything in this study speaks of peace and steady, satisfactory endeavor. The light shimmers upon wall, floor, and ceiling like a blessing. It seems as if no sight or sound of troublous or unworthy sort could enter this scholar's sanctuary. The skull and hourglass are no longer symbols of dread. The saint is oblivious of the passage of time, and looks forward to death as the opening of fuller knowledge. The elaborate and beautiful details of the room assure us that this is no mere dream of an idealist, but an actual place that a student of the divine mysteries might inhabit. A different kind of peacefulness pervades the small engraving of the Hermit Saint, Anthony of Egypt, behind whom rise the picturesque walls and roofs of Dürer's own Nuremberg.



SAINT JEROME IN HIS STUDY, by Dürer



THE ARTIST'S FATHER
By Dürer

THE WOODCUTS

The engravings are by Dürer's own hand; the woodcuts are copies of his designs by capable assistants. As early as 1499 he had published the impressive illustrations for the Revelation of Saint John. For terror and ferocity the print repre-

TWO EARLY GERMAN PAINTERS

senting the four riders who begin the destruction of mankind before the last day has never been equaled. For twelve years he worked at the designs for the Life of the Virgin, and a large and a small series of the Passion of Christ. One woodcut from the Little Passion, Christ in Geth-



THE AGONY IN THE GARDEN
By Dürer



THE DESCENT FROM THE CROSS
By Dürer



THE FOUR HORSEMEN OF THE APOCALYPSE
By Dürer

semene with the sleeping apostles, is reproduced. He has used the small scale of the plate to indicate a peculiar heartlessness in the disciples calmly sleeping so near their agonized Lord. The postures of vehement prayer and of complete exhaustion are affectingly truthful. The basis of such designs is the artist's own pen drawing, which is pasted or traced

TWO EARLY GERMAN PAINTERS

on a pear-wood plank. All the blank spaces are cut away with a knife, leaving the lines in relief. This wood block may be set up with type pages and printed on an ordinary press. It is thus better adapted to book illustration than engraving, which requires special printing.

About 1511 Dürer reprinted the Revelation, and published the three new books. They were justly popular, and from that time he painted only when he pleased. The woodcuts, which faithfully represent drawings made with a coarse quill pen, will look rude to eyes accustomed to the often meaningless finish of modern illustrations. It will require patience to see how direct, sincere, and vigorous is the expression. With so coarse a tool nothing can be left to chance or smoothed down. Every line must tell, and every line in the Dürer woodcut does tell its story of structure and feeling. Dürer's woodcuts are as fine in their way as his more popular engravings.

THE PAINTED PORTRAITS

From the first Dürer revealed in portraiture an inflexible curiosity as to form and insight as to character. The earlier portraits, those of his master Wohlgemuth, and of his own father, have a speaking lifelikeness. But

the very endeavor to omit nothing and say everything with resolute truthfulness makes some of the early portraits stiff and forbidding. This defect is hardly noticeable in the three admirable portraits of his maturity, which are our special theme.

They were all painted after his Venetian visit of 1506. There he saw portraiture as faithful as his own, but softer and more agreeable. Open-minded student that he always was, he readily learned the lesson. The charming head of a young woman represents the fruits of this new experience. With a comeliness that is by no means merely pretty, one gets the sense also of character and of capacity. The tightly drawn hair, the



JOHN AND PETER

By Dürer.



PAUL AND MARK

TWO EARLY GERMAN PAINTERS



DÜRER, by himself
In the Prado, Madrid.

head held alertly a little forward, tell of aggressiveness with self-control, of perfect physical and mental well-being. It was such strong mothers as this that bore the men who in finance, manufactures, commerce, and scholarship made the little city of Nuremberg famous. Initials on the bodice suggest that this may be the wife Agnes, who was an efficient business partner and a terror to certain easygoing friends. Firm yet minutely varied lines, modeling soft and lifelike but also decisive,—such are the technical merits of this masterpiece.

Among Dürer's portraits of himself, the head in which the master gave himself the aspect of a Christ is the favorite of many people. The workmanship is of extraordinary carefulness and beauty. Every detail of the fur, of the flowing hair, of the powerful, slender hand, is there; but the effect remains large. There is in the face a sense of dignity, reserve, decision, and sympathy. Other portraits are probably much more like Dürer as Nuremberg saw him. This presents his own ideal of himself as creative artist, exemplifying a spiritual beauty that he ever strove to attain. Despite an old inscription reading 1500, we must date this portrait after that Venetian visit which brought to Dürer new power and self-confidence.

Efficiency was the trait Dürer most admired. His merchant friend Hieronymus Holzschuher possessed this quality in a high degree, as his portrait shows. He still directs toward an admiring world the bluest, brightest, steadiest eyes ever painted. The silvery hair and beard glisten



EMPEROR MAXIMILIAN I
By Dürer. In the Imperial Gallery, Vienna.

TWO EARLY GERMAN PAINTERS



HOLBEIN'S WIFE AND CHILDREN
In Basel Museum.



HOLBEIN, by himself
At 25 years of age.

city. Nor is this power and rectitude without kindness. One feels the living presence of a man absolutely just, but also quick to see another man's side, and withal humorous. Of an old age not too frosty and wholly vigorous, this picture is a most remarkable embodiment. That Dürer's genius is as marked in a slight sketch as in elaborately executed works, witness the charcoal study which he did of his old mother just before her death. Have a few lines ever told more piteously of resigned decrepitude?

THE FOUR APOSTLES

In his last years Dürer painted as a legacy to his native town the stately figures of the apostles Paul, Mark, Peter, and John. Already the Protestant movement which he held so dear was breaking up into wrangling sects. Dürer wished to recall men to the founts of Christian wisdom and unity. The apostles wear their grand robes with Roman dignity. The heads are sharply distinguished by temperament. The burning determination of Saint Paul is very unlike the excitability of Saint Mark; the inward serenity of Saint John most unlike the care-worn pensiveness of Saint Peter. These are men to move a world.

T W O E A R L Y G E R M A N P A I N T E R S

On the 6th of April, 1528, he passed away, only fifty-seven years old, but exhausted by constant effort. The great bankers, merchants, scholars, and craftsmen of Nuremberg knew that a notable citizen had gone. He had known familiarly Melancthon and Luther. Raphael had been glad to exchange drawings with him. His engravings and woodcuts were admired throughout Europe. After four centuries he remains the finest exemplar in art of the peculiar steadfastness and thoroughness of the German race. Goethe, the greatest of German poets, has written the finest tribute to Germany's greatest artist:



PORTRAIT OF GEORG GYZE. By Holbein. In the Berlin Gallery.

Wholly unsoftened and unquibbled,
Naught prettified or vainly scribbled,
The very world thou shalt descry
As seen by Albrecht Dürer's eye—
Her sturdy life and manhood strong,
Her inward might enduring long.

HANS HOLBEIN

Whoever understands the art of Dürer needs little introduction to that of Holbein (hole'-bine). Hans Holbein was born in 1497, when Dürer was just beginning to be famous, at the imperial city of Augsburg, which was merely a larger Nuremberg. Holbein's father was a painter, and the lad was early perfected in the craft. By his seventeenth year he was working at Basel, where for some ten years he practised book illustration, designing for metal and glass, religious subjects, wall painting. Such versatility he renounced later for the better paying branch of portraiture. In 1526 some German merchants called him over to London. There he soon became court painter to Henry VIII, and there he remained for the most part until his death by the plague in 1543. He was one of the first of those cosmopolitan portrait painters who follow their market, a homeless man, separated from wife and children, a completely detached person. That he was fitted for the part, the sturdy, confident portrait of himself shows.



STUDIES FROM LIFE, IN THE WINDSOR COLLECTION

By Holbein.

TWO EARLY GERMAN PAINTERS



SIEUR de MORETTE, by Holbein

As a painter Holbein was Dürer's superior, though inferior to him as a man. Where Dürer set his bright colors in rather harsh combinations, Holbein worked out arrangements of mosaiclike depth and brilliance. Usually the background is pale blue, green, or other solid tone, against which the pale flesh tints, with crimson, green, or black of the rich costumes, glow like some precious enamel. He is as accurate in his drawing as Dürer, with less sense of effort.

Holbein painted the profile portrait of the scholar Erasmus about 1523. Erasmus was not merely very learned but also a wit, and Holbein has combined with the self-control and concentration of the face a sense of astuteness. The set lips would

readily break into a smile. The gentle and careful pose of the hands is noteworthy. It is as if the great stylist caressed the paper to invite a happy phrase. Very effective too is the setting of the figure in the frame. Everything forms a beautiful pattern. Cut off the margin ever so little, and the figure will seem out of balance.

Finely composed again is the famous Madonna of the Meier family. The kneeling figures make the base of a pyramid, the lines of which are carried up by the Madonna's cloak and the Christ Child's outstretched hand. Perhaps the formal arrangement and the stately niche are a little out of keeping with the evident simplicity of all the people. In fact, the greatness of the picture lies mainly in its vitality, in the sense of strength and devotion it conveys. Holbein, like Dürer, conceives the Virgin simply as a German mother, none too intelligent, and rather ungraceful, but wholly wrapped up in the Divine



DUKE OF NORFOLK, by Holbein

TWO EARLY GERMAN PAINTERS

Child, who is after all much like an ordinary German baby. The gentleness of Mary's clasped hands is one of the many beautifully studied details.

A consummate example of his work is the Jane Seymour of 1536. In the third wife of Henry VIII Holbein had only a moderately good subject. She seems a stolid person. Yet a certain shrewdness is also in the face. The setting in the frame is perfect, and the gold-embroidered robes and jewelry are done with a quiet dexterity that simply takes one's breath away. The sketch for the portrait is preserved. Holbein always made a careful crayon drawing for every portrait, introducing slight tints, or even writing down the color of hair, eyes, etc. From such a study, which was made in a few hours, the picture was painted. We have then the most lifelike portraits known to art painted with the model absent. Today artists plague themselves and the sitter to poorer purpose. By utmost concentration upon the original drawing, Holbein seems to have omitted all unimportant or merely general traits of his subject, fixing upon the few that were really characteristic. Moreover, he stood upon his first reading of the character.

At any rate, these splendid sketches are the finest flower of Holbein's genius. Scores of them are preserved at Windsor Castle. I reproduce only the rather vain and weak face of the poet, warrior, and dandy, the Earl of Surrey. I must repeat that Holbein was less of a man but in some ways more of an artist than Dürer, unqualifiedly superior as a mere painter.

Dürer was full of profound ideas about religion and life. His work is truly a criticism of the life of his age. Holbein had virtually no ideas, and genially accepted his world as very good to live and paint in. He brought not a great mind to his art, but a tolerant temper, a most discerning eye, and a magnificently sure hand.



HOLBEIN, by himself

SUPPLEMENTARY READING

LIFE OF ALBRECHT DÜRER (Translated from the German.)—By *Moritz Thausing*. The standard biography.

ALBRECHT DÜRER—"Classics of Art". Complete collection of reproductions of Dürer's works in half tone.

ALBRECHT DÜRER—By *Lina Eckstein*. (Popular Library of Art.) A concise but readable epitome of the main facts.

ALBRECHT DÜRER—By *T. Sturge Moore*. (Scribner's.) Somewhat fuller and of excellent literary quality.

ALBRECHT DÜRER—By *Frederick Nüchter*. (Macmillan.) Especially recommended as a biography and for excellent cuts of good scale at a moderate price.

HANS HOLBEIN AND HIS TIMES. (Translated from the German.)—By *A. Woltmann*. The standard biography.

HANS HOLBEIN—By *G. S. Davies*. A recent and thorough work, in folio, with many illustrations.

HANS HOLBEIN—"Classics of Art". Useful collection of half tone cuts of all his work at a moderate price.

THE MENTOR

ISSUED WEEKLY BY

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Editorial

In the letters that we have received from members of The Mentor Association we have had appreciation in full measure from readers of mature minds. The young people were yet to be heard from.

★ ★ ★

It meant a great deal to us, therefore, to receive a letter from a teacher concerning the work that she was doing with *The Mentor*. She had under her charge a class in High School, the pupils varying in age from 14 to 18 years. The teacher has been using *The Mentor* regularly. She distributes the pictures and the pupils read Monday's Daily Reading on Monday, and so following, day by day throughout the week. On Friday afternoon she gives an hour to *The Mentor*. The article in *The Mentor* is read aloud to the class and also the Saturday Daily Reading. The teacher then reviews the subject with the pupils and asks them questions. In this way, she tells us, her class thoroughly absorbs each weekly subject in turn. Since receiving this letter we have made inquiry, and we find that a number of teachers are doing the same thing. We call the attention of teachers generally to this. It is a plan worth trying.

★ ★ ★

So much for the reading matter and the profit to be obtained for children therefrom. We have said nothing about the pictures, and surely it is not necessary

to lay stress on the appeal made to children by beautiful pictures. And it is not merely a dull, crude interest that it arouses. It is in many cases an intelligent taste, that readily responds to cultivation. A writer in one of our daily papers called attention recently to an impressive scene that may be observed every Saturday morning at the Metropolitan Museum. It is a gathering of school children, who are assembled with open eyes and ears and eager and hungry minds to see and hear and know the things of beauty and of curious interest in the museum. These pupils are invited by the Metropolitan Museum itself, and under the sponsorship of The School Art League of New York.

★ ★ ★

When this was started the Museum people, it is said, doubted whether it would work. They were afraid perhaps that the school children would feel that they were being "done good to" and wouldn't come. As a matter of fact, however, those who came first told the others that the visit was simply wonderful, and more and more came, until now you may see 600 children at the Metropolitan on Saturday morning, hanging on the lips of the people who are telling them about the art of the pictures and the stories that go with them. It is a most inspiring sight for those who are interested in education.

★ ★ ★

Most children are born with a certain understanding of the beautiful and a longing for it. They "want to know," and they listen eagerly as long as anyone can tell them something that is interesting as well as informing. That is the attitude of mind that *The Mentor* addresses itself to, whether it is the mind of a child or of a grown-up. We have had plenty of assurances that *The Mentor* has interested and helped older readers. It is most gratifying to learn of the benefit that *The Mentor* is bringing to young readers—to have word from our readers that the children in the school or in the home are enjoying *The Mentor*. One reader tells us that he is taking *The Mentor* particularly for his children. "I want them to grow up with it," he says. That interests us deeply. We want *The Mentor* to be a real factor in the life of the home, and a real part of the education of the young generation.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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VIENNA, THE QUEEN CITY

Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace.

By *DWIGHT L. ELMENDORF*
Lecturer and Traveler.

NUMBERS TO FOLLOW

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|---|--|
| <p>Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Mars Hill or Areopagus, Theater of Dionysius, Theseum, Stadium.
<i>By G. Willis Botsford, Professor of Ancient History, Columbia University.</i></p> <p>Feb. 2. THE BARBIZON PAINTERS
Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.
<i>By Arthur Hoerber, Author, Artist and Critic.</i></p> | <p>Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i></p> <p>Feb. 16. MEXICO
The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View.
<i>By Frederick Palmer, Author and Journalist.</i></p> |
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The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

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VIENNA, THE QUEEN CITY

By DWIGHT L. ELMENDORF

Lecturer and Traveler



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PALACE

THE PALACE
FROM
THE GARDENS
SCHÖNBRUNN

ON the banks of the Danube lies Vienna, the fourth in size of the capitals of Europe. The river is called the "Beautiful Blue Danube" by Johann Strauss, the world-famed Viennese waltz king. The waltz is more beautiful than the Danube is blue—at least so it seems to me; for the river, whenever I have seen it, has been not blue, but a muddy brown. It is a sturdy stream, however, and it has afforded advantages to Vienna that have made it an active commercial center, where the trade and industries from the West meet and exchange with the agricultural products of the East. Vienna is the great grain and cattle market of Austria, and her Exchange is one of the most important in Europe. The city is situated on the west bank of the Danube, or at least near it; for the Danube there has several channels. A part of the river goes through the city in the form of two canals. One, called the Donau (do'-now) Kanal, which was made in the early '70's, winds through an important part of the city, and is joined by the waters of the river Wien (veen), which also runs through the city under bridges and culverts. In the later '70's the main stream of the Danube was turned into a canal eight miles long and three hundred and twelve yards broad. These changes cost great sums of money; but they were necessary as protection against floods and floating ice, for the Danube, in the spring, was often a refractory thing.

VIENNA, THE QUEEN CITY

So located, Vienna has developed in the course of years until now, with a population of over two million people, it is one of the most brilliant and beautiful cities of the world, rivaling Paris in attractiveness, and surpassing it in some of its imposing vistas and magnificent parks. It is natural to compare Vienna with Paris; for there are similarities in their histories, in their geographical situations,—the Danube being to Vienna what the Seine is to Paris,—and somewhat in their character. And yet to



THE INTERIOR OF SAINT STEPHAN'S

This wonderful interior is 355 feet long, 115 feet wide, and nave 74 feet high. Over one hundred statues adorn the eighteen massive pillars supporting the rich groined vaulting.

the observing traveler striking contrasts between these two great capitals are apparent. Both cities are full of life and activity, and of fashion, and both are famous for their beautiful women and brilliant men. The Parisian, however, shows more vivacity and more sparkle. The Viennese type is happy; but in his happiness he is more self-contained, and shows something of the easy temperament of the people of the Orient.

LIFE-LOVING VIENNA

The life of Vienna is most inviting, the spirit of the people most hospitable, their greetings most sincere. They are an art-loving, music-loving, life-loving people. Many travelers declare that the Viennese women are the most beautiful to be found in Europe. The attractiveness of the people

and of the city impresses even the most casual observer. The traveler who spends but a few days there is caught in a whirl of pleasure. It is easy to find enjoyment there too; for the city is so constructed that it offers a wealth of beautiful scenes and pleasure spots.

The buildings of Vienna are magnificent, and they are so set in parks and public squares that their effect is most imposing. The attractiveness of Vienna has been largely achieved in the last forty years. Before that there was an inner city dating far back in time; historically interesting, but claiming no splendor. Old Vienna was one of the earlier cities in Europe, and it held a position of vital political importance, opposing its

VIENNA, THE QUEEN CITY

strength as a frontier town against the encroachments of the Moslem empire. Strongly fortified, it pressed back the advance of the races of the East, and preserved the religious and political integrity of Europe. Vienna began with a little Roman town called Vindobona, distinguished chiefly by the fact that Emperor Marcus Aurelius died there in the year 180.

In the years of its growth a population developed there that blended varied national characteristics and brought forth what we know today as the Viennese,—courageous, happy-hearted, hospitable, loyal in friendship, and enterprising in business. The great majority of the inhabitants of Vienna today are German, and that is the language spoken. There is, however, a considerable representation of Hungarians, Slavs, and other nationalities.

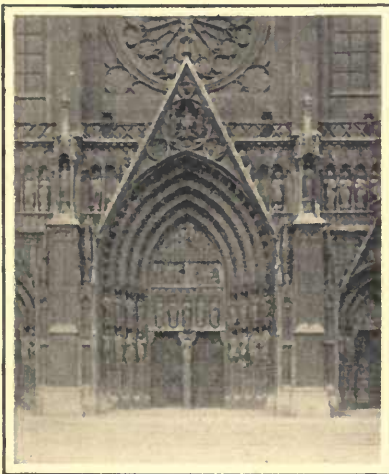


KARL'S CHURCH

This edifice was begun in 1715, after the cessation of the plague, and was consecrated in 1737.

THE RINGSTRASSE

The way to see Vienna is to traverse the length of the Ringstrasse. This, in some ways, is the most remarkable street in the world. It fills a space formerly occupied by the fortifications surrounding the old city. It begins at the Maria Theresa Bridge that crosses the canal at the north of the city, and it encircles old Vienna like a belt, joining the Donau Canal again at the Aspern Bridge. The old wall that ran there was leveled to make way for this magnificent boulevard. Together with the Donau Canal it completed a circle of protected area, and for many years it afforded a sufficient bulwark against the assaults of hostile forces. About sixty years ago, however, a new civic spirit became apparent in Vienna, a broader and more far-reaching spirit. And with it came a desire for expansion, for progress, and for modern improvements. There was an insurrection in 1848, which was firmly repressed by Emperor Francis Joseph, and thereafter Vienna, having ob-



THE DOOR OF THE VOTIVE CHURCH

VIENNA, THE QUEEN CITY

tained the right of self-government by elective representatives, took on a new life and inaugurated an era of finer things.

The removal of the old Vienna Wall in 1857 led to active, energetic building enterprises which were still further stimulated by the exhibition of 1873. The buildings, parks, and boulevards constructed in the last forty years of Vienna's history are examples of a civic enterprise that cannot be surpassed in Europe, and find a parallel only in the Napoleonic periods of activity in Paris.



THE VOLKSGARTEN

This beautiful park is much frequented in summer by the Viennese.

There are now two Viennas, the inner city and the outer city; the former holding the venerable structures associated with the city's earlier years, the outer city, constructed of magnificent buildings, surrounded by beautiful parks and public squares, identified with the various departments of the modern city and state governments. And between this outer city and inner city runs that unique and impressive thoroughfare, the Ringstrasse. The best way to begin a visit to Vienna is to follow one's way leisurely from the north end of the Ringstrasse at the point where it leaves the Donau Canal all around the old city until the street joins the canal again. In this way you will have the old city on one side, and on the other an array of magnificent modern public buildings. And at every

VIENNA, THE QUEEN CITY



THE GARDENS OF SCHÖNBRUNN

In the middle foreground is the Neptune Fountain. The Gloriette (gl'wahr-et'), built in 1775, may be seen in the upper background.

point through this interesting trip the art of the landscape gardener is shown in the lovely public parks.

The Ringstrasse is three miles long, and, in the course of encircling the city it takes a number of turns. From Maria Theresa Bridge to the Maximilian Platz it is known as the Schottenring; but from there it turns and passes the Rathaus Park under the name of the Franzensring. Another turn to the left and it is called the Burgring; then the Opernring.

Following on, it is known as the Kärntnering until it turns sharply again to the left and makes its way back to the Donau Canal under the names, successively, of the Kolowratring, the Parkring, and the Stubenring. In this way and under these varied names the Ringstrasse completes its course. As a visitor makes his way along the Schottenring, his attention is arrested at the Stiftungshaus. A story will be told him there. This benevolent institution has an expiatory chapel, which was built by Francis Joseph, on the spot where the ill-fated Ring Theater was destroyed by fire in 1881. It was the night of December 8, and the occasion was the first performance of Offenbach's last opera, "The Tales of Hoffmann." The opera had made a signal success in Paris, and it opened in Vienna to a crowded house. Scarcely



THE SCHÖNER BRUNNEN FOUNTAIN

VIENNA, THE QUEEN CITY

had the music begun when there was an alarm of fire, and in the panic that followed five hundred and eighty people were killed. But Offenbach knew nothing of this. He had died a year before. He had never heard his last opera, which he regarded as his masterpiece, and he was spared the shock of knowing the tragic circumstances that



THE COURTHOUSE

attended its first performance in Vienna. The incident cast a cloud over the fortunes of the opera, and it was only after a quarter of a century that the "Tales of Hoffmann" found general representation and popularity.

To the west of this spot and across the Maximilian Platz is to be seen the Votive Church, the first important modern church in Vienna. This building is constructed in the Gothic style, from designs by the architect Ferstel, and commemorates the escape of the emperor from an assassin in 1853.

THE VOTIVE CHURCH

The Votive Church was in the course of building for twenty-three years, and it is distinguished for its dignity and its architectural beauty. The towers are finely designed, and are three hundred and fifteen feet in height, embellished with many statues.

Nearby is a great square building in the Italian mid-Renaissance style.



STATUE OF PRINCE EUGENE

Prince Eugène, who died in 1736, was commander of the imperial armies against the French and the Turks. In the background is the new wing of the Hofburg.

This is the University of Vienna, and it contains a library of 783,000 volumes and the collections acquired in the course of the city's history. The university was founded as early as 1365; so that it is the oldest German university next to that of Prague. It was reorganized in 1752 by Maria Theresa, and it occupied another building up until 1857, when the present structure was completed. There are over 450 professors and lecturers, and nearly 7,000 students. The building is at one end of the Rathaus Park. At the other is the impressive Reichsrats-Gebäude,

VIENNA, THE QUEEN CITY



THE RATHAUS

This imposing building was built in 1872-82. It covers an area of 25,000 square yards. Its tower is 328 feet high, and is crowned with a banner-bearer in copper.

It is the building of the state government. Across the park to the north-west is the building in which the city government is administered. It is called the Rathaus, which means City Hall, and is one of the most impressive buildings in Vienna. This, like the Votive Church, is Gothic in style.

VIENNA'S VARIED ARCHITECTURE

The visitor has progressed far enough now to be in the midst of modern Vienna. As he turns from the Rathaus he can see across the park the beautiful Hofburg Theater—richly and ornamentally built in the late Renaissance style. This was completed in 1886, and is an object of great admiration. At this point one is surrounded by varied examples of architecture. Two of the structures are Gothic, one is Italian, another classic; while the Burg—or Royal—Theater is Renaissance.



THE HOFBURG THEATER

Built in 1880-86 in the late Renaissance style.

which is the Parliament building, and was built in the years between 1874 and 1883. The architect has followed the Greek style, and has made an effect which is magnificent, both in size and in style. Enter the portico and pass into the peristyle. You will find yourself in the midst of twenty-four huge marble columns. There on one side is the Chamber of Deputies, and on the other the Chamber of Nobles.

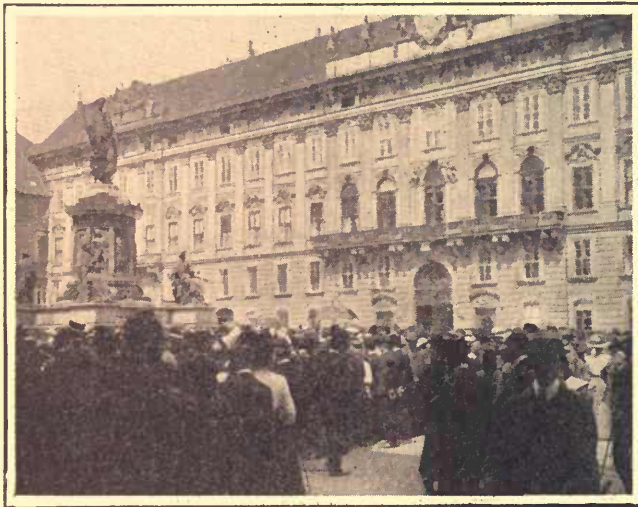
And there to the right, in the center of the Volksgarten, is the beautiful little Temple of Theseus, as pure an example of Greek architecture as can be found. This charming building is the shrine in which is inclosed the celebrated statue of Theseus, sculptured by Canova.

At the turn of the Ringstrasse, where it becomes known as the Burgring, another set of fine buildings greets the eye. There is the Natural History Museum and the

VIENNA, THE QUEEN CITY

Museum of Fine Arts, with a fine, large square between them, in the center of which rises the beautiful Maria Theresa monument. This is a most elaborate and enthusiastic art expression of the affection of the Viennese for their beloved empress. It is virtually the story of her brilliant reign told in marble and bronze.

Across the way is another fine square, back of which is the Hofburg, or the Imperial Palace, a group of most impressive and interesting buildings. In a few minutes we find that we are on the Opernring, and we see the reason for that name in the Royal Opera House, which fills a small block by itself. From that point on the Ringstrasse is skirted chiefly by fine mansions.



THE IMPERIAL HOFBURG

This building, founded by Duke Leopold VI, in place of the old castle Am Hof, has been the residence of the Hapsburg sovereigns since 1278.

VIENNA HOMES

As the visitor looks at them he is apt to wonder how the Viennese live. These large mansions are finely equipped apartment houses, not imposing in exterior appearance, many of them quite plain. But within their walls are to

be found all the comforts and luxury in home living that wealth can command. Following along we turn back again to where the Ringstrasse rejoins the Donau Canal. There, too, we find a vista of great interest and attractiveness, the streets spanning the stream with bridges and the banks lined with substantial buildings. The visitor who pursues this course has now encircled the city. Let him go at once, then, to the center of Old Vienna. He will find much to attract him there.

Go down to the Graben. It is one of Vienna's most important business streets. It was once part of the moat outside the fortifications, and down to the thirteenth century it formed the southwest boundary of the city. Many of its buildings stand on the site of the old city battlements.

In the center of the Graben rises the Trinity Column. This monument was designed by Burnacini (bur-náh-cheé-nee), and was erected in 1693 to commemorate the end of the plague. It is adorned by many works of sculpture, and is very ugly. Clouds, men, angels, animals, and devils are mingled in confused array. One traveler remarked about it, "At the first

VIENNA, THE QUEEN CITY

glance it seemed to me the petrified result of an explosion of dynamite beneath the monkey cage of a menagerie. One almost regrets that the architect did not succumb to the epidemic."

On the corner of Kärtnerstrasse and the Graben is the famous "Stock im Eisen." This is the stump of an old tree, securely fastened to the wall by an iron band. The iron band bears the date 1575 and the monogram "H. B." The "Stock im Eisen," or "Iron Stick," is so called because it is completely covered with nails.

These were driven into it in accord with some old custom. This tree was held sacred, and is said to have marked the end of the great Vienna Forest.

A little to the north of the Graben is the Church of Saint Peter, the second oldest church in Vienna. It was founded by Bishop Arno of Salzburg (750-821), and reërected by Fischer von Erlach in 1702-13.

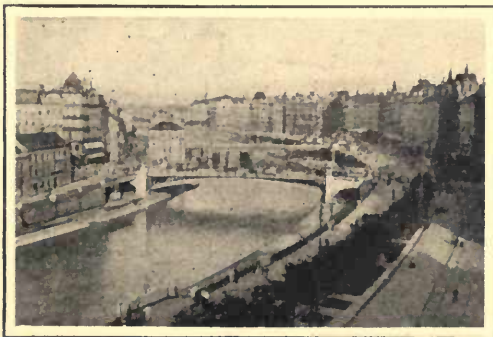
SAINT STEPHAN'S CATHEDRAL

Also near the Graben is Saint Stephan's Cathedral. This is the very heart of Vienna. It is the finest Gothic edifice in Austria, and occupies so central a position in Vienna that the streets are numbered from it in all directions. Its spire is 450 feet high, and leans to the north, three feet from the perpendicular. In a sense St. Stephan's has been for years the heart and soul of Vienna.

When the inner city has been seen, and the great buildings of the outer city visited, the visitor will spend many easy, agreeable hours in the parks. These are too numerous to mention in detail, and all of them are attrac-



THE GRABEN
The business center of Vienna.



THE DONAU CANAL

The Danube Canal flows through a part of Vienna, where it receives the waters of the Wien.



KARL'S PLATZ

Showing a station on the underground railway, an attractive example of commercial architecture.

VIENNA, THE QUEEN CITY



THE ART HISTORY MUSEUM

This is one of the greatest art galleries in the world. It houses many valuable works of art.

tive. The greatest of all the parks is the Prater, which lies across the Donau Canal to the northeast of the city. It is a wonderful pleasure ground covering 4,000 acres, and is more than three miles in extent. There is much there to invite the leisurely visitor.

SCHÖNBRUNN PALACE

No one will leave Vienna until he has visited the Palace of Schönbrunn. This is the summer residence of the imperial family of Austria, and is situated not far from the city, a distance of only about two miles. Go there as you would go to Versailles when visiting Paris. And be sure that you pick out a pleasant day; for that will add tenfold to your pleasure. The Park of Schönbrunn is exquisite. The grass, foliage, and flowers are not surpassed anywhere in the royal estates of Europe. You will not only find there, too, the enjoyment of outdoor nature and the interest attaching to an imperial residence, but also you will learn of many things that had to do with the destinies of Europe in the last hundred years. It was here that Napoleon established himself after the brilliant Austrian



STATUE OF MOZART

Erected in 1896 in memory of the famous composer.

VIENNA, THE QUEEN CITY

campaign of 1809, which culminated in his decisive victory at Wagram. He had his quarters at Schönbrunn while he arranged the terms of his treaty with Austria. He came near being assassinated at that time. It was at Schönbrunn that the pathetic little son of Napoleon and Marie Louise, who was called both the "King of Rome" and the "Duke of Reichstadt," lived like a royal prisoner, and died at the age of twenty-one. There is plenty to entertain and hold you at Schönbrunn. The very walls whisper of the past. It has been the scene of numerous historic and romantic events. It was the home of the ill-fated Maximilian, brother of the emperor, whose brief, tragic career as ruler of Mexico forms one of the saddest stories in history. Maria Theresa often lived there, and many of the attractive features of the palace and its surroundings were planned by her.



MONUMENT TO EMPRESS ELIZABETH
This statue was erected in the Volksgarten in 1907 in memory of Empress Elizabeth, who died in 1898.

Schönbrunn delights you with its many varied beauties, and especially with its quiet charm.

If you would have an ideal day at Vienna, spend seven hours in the sunlight, dreaming, at Schönbrunn; and then return to the gaiety, the life, the bright lights, and the laughter of the Ringstrasse; listen to a concert by the Strauss Orchestra in one of the parks, and enjoy the delightful association with hospitable Viennese friends. It is an experience that you may repeat until the days grow into weeks and until your heart grows so warm to this beautiful, gay, pleasure-loving city, that you cherish it as you do your home.

SUPPLEMENTARY READING

THE HOLY ROMAN EMPIRE

By James Bryce.

The Macmillan Co. The authoritative general history.

AUSTRIA (Story of the Nations Series)

By Sidney Whitman.

G. W. Putnam's Sons. A book written in an interesting popular style for the general reader.

THE REALM OF THE HAPSBURGS

By Sidney Whitman.

Eighth edition, London, 1893. The story of Austria.

AUSTRO-HUNGARIAN LIFE IN TOWN AND COUNTRY

By F. E. H. Palmer.

London, 1903. Impressions of Austrian life told in an attractive style.

THE WHIRLPOOL OF EUROPE

By Archibald R. and Ethel Colquhoun.

An interesting book by a famous journalist.

THE DANUBE WITH PEN AND PENCIL—

By Captain B. Granville Baker.

London, 1911. Impressions and sketches done in an attractive manner.

THE MENTOR

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JANUARY 19, 1914

Volume I

Number 49

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Editorial

The phonograph has been called "miniature music." Experience convinces us that the truth of that depends on what needle is used, but that point aside, it is true that the phonograph is a miniature presentment of music. It reduces great musical compositions to a scale suitable for the home. The remark, therefore, of one of our readers that The Mentor did for the world of knowledge what the phonograph does for the world of music, is not far amiss. It seems to us, however, that he did not carry the thought far enough. Our reader had in mind merely the fact that The Mentor gives information in miniature. An equally important point is that The Mentor also furnishes an enduring record. You can make The Mentor give you its information without delay, and as often as you want.

★ ★ ★

There are some people who are thoughtful and studious enough to keep index books, so that they can go without difficulty to the very page in the book in their library that contains the information they want, at a particular time. But such people are few in number. Most of us read and remember part of what we read. When we want the rest we don't know where to go back and get it. There are very few that know how to get quickly at the riches of a library. And the inconvenience of getting all there is to be had from a library on any given subject dis-

courages the ordinary individual. Unless he happens to have a book devoted particularly to the subject that he is interested in, he will have to go through dozens of books and put together the facts to be found in each of them. The Mentor does this work for its readers.

★ ★ ★

We know how The Mentor does its work, for we have been told so by many. Last week a reader found himself in a house that a friend had just finished refitting. The walls of the hall were covered with fine carbon photographs of famous art subjects. He said that while the subjects had been familiar to him for several years, he examined them on this occasion with a very particular interest because he had read about them in The Mentor. At length, in one portion of the hall, a photograph of an equestrian statue faced him. "Tell me what that is," his host asked. His memory slipped and all he could answer was: "Art critics pronounce that to be the finest equestrian statue in the world. It was designed by two persons—one of them Verocchio, who was a teacher of Leonardo da Vinci; I forget the name of the other. And, for the life of me, I cannot remember the name of the man on the horse or where that statue is located." On his return home he went immediately to the number of The Mentor, "Statues with a Story," and refreshed his memory with the fact that the equestrian figure is that of Bartolommeo Colleoni and that the statue is in Venice.

★ ★ ★

This simple incident illustrates not only the ease and convenience with which facts can be found in The Mentor, but also how it stimulates an interest in art. A natural question arises here: "What about the future years, when there will be a great many numbers of The Mentor to be consulted?" The one satisfactory answer to this is an index, and we are going to make one at the end of the year. We mean by this the end of The Mentor year, which will be the middle of February. It is our purpose to prepare a full index, containing subjects, titles, and cross references, so that by its use the wealth of information in The Mentor may be drawn upon readily.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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ANCIENT ATHENS

The Parthenon, The Acropolis, Mars Hill or Areopagus, Theatre of Dionysius, Theseum, Stadium

By *G. WILLIS BOTSFORD*

Professor of History, Columbia University

NUMBERS TO FOLLOW

- | | |
|---|--|
| <p>Feb. 2. THE BARBIZON PAINTERS
Evening, Daubigny; Holy Family, Diaz;
Meadow Bordered by Trees, Rousseau;
Landscape with Sheep, Jacque; The Old
Oak, Dupré; The Gleaners, Millet.
<i>By Arthur Hooper, Author, Artist and Critic.</i></p> <p>Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace,
Memorial to Lincoln, Lincoln the Lawyer,
Head of Lincoln by Borglum, Signing the
Emancipation Proclamation.
<i>By Albert Bushnell Hart, Professor of Gov-
ernment, Harvard University.</i></p> | <p>Feb. 16. MEXICO
The Cathedral, The Palace, Popocatepetl,
Mexico City, Chapultepec, Scenic View.
<i>By Frederick Palmer, Author and Journalist.</i></p> <p>Feb. 23. GEORGE WASHINGTON
Washington the Surveyor, Braddock's
Army, Commander In Chief of the Amer-
ican Army, Washington at Valley Forge,
Farewell Address, Inauguration as Presi-
dent.
<i>By Robert McNutt McElroy, Head of the De-
partment of History and Politics, Princeton
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ANCIENT ATHENS

By GEORGE WILLIS BOTSFORD

Professor of History, Columbia University



THE MENTOR · DEPARTMENT OF TRAVEL
JANUARY 26, 1914



"THE FATES"—East pediment of the Parthenon

MENTOR GRAVURES

AREOPAGUS · ACROPOLIS · PARTHENON · THESEUM
THEATER OF DIONYSUS · STADIUM

AS the Letimbro plows her way round the southernmost cape of Greece in her voyage toward Athens the sun sets in a splendor of gold that shades into a pageant of purple, orange, white, blue, and unnamed colors endlessly various and ever changing. It is thus that for the first time we enter the portals of Greece, in a glory that no poet could describe or painter set on canvas.

In the morning, after sailing past many a spot alive with historic interest, we steam into the harbor of Piræus (py-ree'-us), and the hotel row-boats are swarming about us like hungry birds, while the din of Greek voices seems to our ears a concert of buzzsaws. The porters scale the ladder and seize their victims, bag and baggage. The Grand Hotel takes us as its share of the prey. Fees, fees, and hurrying through the streets of Piræus to catch the next train to Athens, four and a half miles distant; a semisubterranean ride to the city, more fees, and a carriage to the Grand Hotel,—what a drop from the clouds!

Thus was accomplished the last stage in our journey of thousands of miles from New York to radiant Athens. To appreciate what this city stands for in civilization, we must pass backward nearly twenty-five hundred years to the Age of Pericles (per'-i-kleez). The change is made, and we are walking the narrow, crooked, unpaved lanes that serve as streets. To our right and left are rows of small huts of sun-dried brick, mostly low and flat, the best but two stories high. In such homes reside not only the

plain citizens, but even the wealthy and the great. "In private life they practised such moderation that if any of you knew which was the house of Aristides (ar-is-ty'-deez) or Miltiades (mil-ty'-a-deez) or any of the famous men of old, you would find it no more pretentious than any of its neighbors." This quotation from Demosthenes (de-mos'-the-neeze) epitomizes the character of the men of that earlier generation, who merged their personality in the state, and strove only to make their city great and beautiful.

THE AREOPAGUS

In our random walk we approach the Areopagus (a-ree-op'-a-gus), a hill best described as a low, irregular mass of rock. The word seems to mean "Hill of the Curses" (*Aræ*) or Furies, whose shrine was a cave in the northeast declivity, though a popular etymology has connected it with Ares, God of War; hence the name has been mistranslated Mars Hill. On its summit, above the rock-cut stairs shown in the picture, sat the Council of the Areopagus as a court for the trial of murder in the first degree. Its members were servants of the Furies who guarded the hill, and demanded blood for blood and death for death. The proceedings were solemn, and so well guarded and fair, and so filled with religious awe, as to make this council the most august criminal court known to the ancient world. This stronghold of tradition, and of paganism, looms conspicuous in the history of early Christianity. Five centuries after Pericles, Saint Paul, coming to Athens as a missionary of a new gospel, stood in the midst of the Areopagus and said, "Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, TO THE UNKNOWN GOD. Whom therefore ye ignorantly worship, him declare I unto you. God that made the world and all things therein, seeing that he is Lord of heaven and earth, dwelleth not in temples made with hands."

The council has been dissolved, the temples are in ruins; but the religion of the man whom the Epicureans and Stoics of Athens termed a babbler still lives.

THE MARKET PLACE

Turning to the north, let us descend, in our dream walk, to the market place, an irregular area nearly surrounded by porticos and public offices. Whereas in the southern half of this space centers the political life of the State, the northern part is devoted to trade. Dealers in bread, cheese, garlic, fish, wine, and other food-stuffs, in pots and pitchers, in oils, perfumes, and books, have their several wicker booths closely crowded here; and the noises of hawkers and customers, as they barter and jangle, resemble the uproar of pandemonium.



PERICLES



THE ACROPOLIS

THE "TEMPLE OF THESEUS"

Emerging from the Babel by a westerly pathway, we see, on a slight elevation before us, a beautiful little temple, miscalled by the moderns Theseum (the-see'-um), shrine of Theseus (thee-'seos or thee'-se-us). It is indeed a curious fact that the best-preserved of all Greek temples has forgotten its own name. Provisionally we may agree with many recent scholars that it was the home of Athena (a-thee'-nah) and Hephæstus (he-fes'-tus), the artisan god, whose shrine certainly stood in the vicinity, looking down upon the metal market. It is built of marble from Mount Pentelicus (pen-tel'-i-kus), in the Doric style, the more severe and chaste form of Greek architecture. Traces of color still extant suggest the general scheme of ancient architectural painting. In the great spaces, as the columns and the architrave, the marble was allowed to retain its natural color, while the detailed work was painted, chiefly red and blue. The great importance of this building, however, lies in the fact that on account of its excellent preservation it shows us better than any other how a Greek temple actually looked.



EXTERIOR OF THE PARTHENON (Restored)

THE ACROPOLIS

In our ramble through the city our attention is gradually directed to its center, the Acropolis (a-krop'-o-lis). Ancient Athens was a rough wheel, with the wall of defense serving as a rim and the Acropolis as the hub. From the beginning this height was the stronghold of the city. For a long time, too, the king had his palace there; and after the monarchy passed away it remained the dwelling place of Athena, the great protecting deity of Athens. Her temple, along with the entire city, was laid in ruins by the invading Persians.

When the Greeks had repelled this enemy, Cimon (sy'-mon) began to prepare the summit of the Acropolis for a larger and more beautiful temple than the goddess had ever possessed before. With the proceeds from the spoils of his naval victories he built the great wall along the southern rim, which gives the Acropolis its present steep appearance on that side. The space within the walls was then filled with the ruins of earlier buildings and sculptures. His chief object was to widen the summit, so as to form a large level area for the temple. Before he could carry out his plan, however, he lost his place as the leading statesman of Athens; and it was left to Pericles to continue his building policy.

LABOR AND TRADE IN ANCIENT ATHENS

Before examining the Parthenon (pahr'-the-non), the new temple to Athena erected under the supervision of Pericles, it may be well for us to make the acquaintance of the men whose hands performed the actual work on it. With this object in view we enter the yard of a stone mason. There are

no large shops or factories in the Athens of Pericles. Business is on a diminutive scale, conducted by individuals of small means, and the yard of our mason is perhaps merely a space behind his dwelling. Here the proprietor works with his own hands, initiating his sons into the mysteries of his trade, and with the expansion of his business he hires or buys a few slaves as further aids.

A marked feature of the shop in Periclean Athens is the spirit of equality between employer and employed, between freemen and slaves. This happy atmosphere is a condition essential to the production of work of high merit. The skilled laborer is proud of his profession. Whether slave or free, he works not for mere subsistence or gain, but in a true artistic spirit for the creation of the beautiful; in other words, the Greek mechanic is an artist. Hence it is that the products of his craft, from tombstones to pots and pitchers, are all works of genuine art. A thing inseparable from true art is individuality; and in our modern age of mechanical production it is difficult for us to appreciate the fact that the

Greek apprentice aimed not at a servile imitation of the master, but at the creation of something new, something with a character and a beauty of its own.

The Greek love of individual liberty prevented the formation of industrial companies. Hence, when the State projected a great public work like the Parthenon, its committee of supervisors, elected in a general assembly of the citizens, had to divide the entire labor into a multitude of diminutive parts, and let out the several parts by contract to the masters of the shops here described. The contractor agreed in writing to bring with him a specified number



INTERIOR OF THE PARTHENON (Restored)

of laborers, to do work of a quality satisfactory to the committee, and to be responsible for damages to the material. In the grant of the same daily wage to slave and citizen, to underling and contractor, may be found further evidence of the lack of distinction between artist and artisan, and a further expression of the democratic spirit.

THE PARTHENON

In 447 B. C. the Athenian citizens in general assembly resolved upon building the Parthenon, and elected a committee of supervisors to engage the artists and laborers and to oversee the work. Pericles was chairman of the committee. His chief adviser for the decoration was Phidias (fid'-i-as), the most famous sculptor of all time. In nine years the building—in Doric style and of Pentelic (pen-tel'-ic) marble—was substantially completed; though the decorative work continued half a dozen years longer.

The temple extends east and west, and is divided into two rooms. The smaller, on the west, is a store chamber, and the larger, on the east, is the dwelling place of the goddess. From each room a door opens upon a porch supported by a row of six columns, and an outer colonnade extends round the entire temple. These columns, which contribute to the building its chief element of beauty, are a perfect blend of strength and grace.

SCULPTURED DECORATIONS OF THE PARTHENON

The decorative sculptures of the temple are all connected with the goddess, and represent chapters, so to speak, in the history of her relations



ATHENIAN KNIGHTS—PARTHENON FRIEZE

with the city. The metopes (met'-o-pee-z) show us athletic forms in intense action, conflicts between men and monsters or gods and giants; in general, the powers of order battling with chaos. It is the first chapter in the religious history of Athens, the period anterior to Athena's present orderly rule.

The second chapter is filled with the birth of Athena from the head of her father Zeus (zeoos). An event of primary importance in the religious history of Athens, it occupies the most conspicuous place,—the east pediment (gable) above the door of Athena's chamber and facing the rising sun. The goddess stands full grown and armed by the throne of her father amid a group of deities. In the third chapter, presented by the west pediment, Athena strives with the sea-god Poseidon (po-sy'-don) for supremacy over Athens. He strikes the earth with his trident, causing a spring to bubble forth. Athena, however, by creating the olive tree, wins the victory in the presence of a throng of gods who fill the pediment. She becomes accordingly queen of the city and first-born of the citizens. The fourth and final chapter is filled by the frieze, a continuous band of low reliefs extending entirely round the temple walls within the colonnade. The subject is the Panathenaic (pan-ath-e-nay'-ik) festival held in July in honor of the goddess, and symbolizes the prosperity and happiness of her peaceful sway. In various preparations for the procession to the temple we see, for example, magistrates and priests in their official attire, men leading animals for the sacrifice, youths bringing jars of water, girls carrying baskets, knights with their spirited horses, and groups of deities seated, inspecting the changing scene. Within the temple stands the colossal statue of the goddess in ivory and gold, made by Phidias. Such is the building as Pericles completed it.



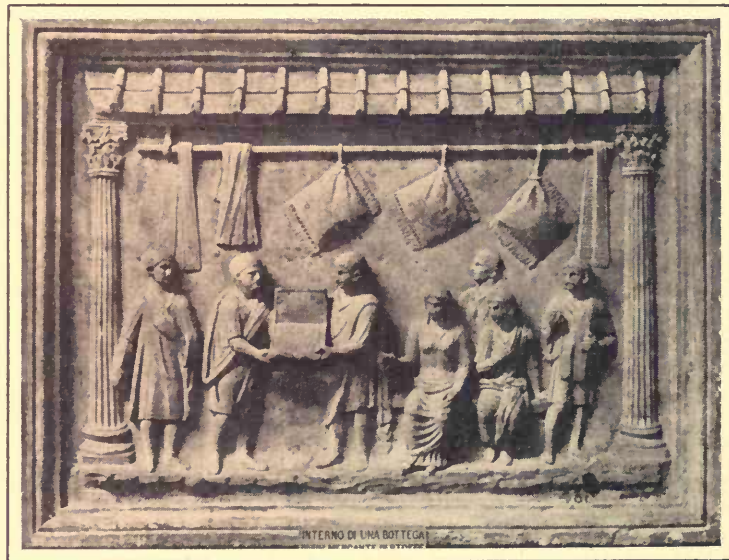
LAPITH AND CENTAUR
Parthenon Metope.

ATHENIAN ART AND EDUCATION

The sculptors who wrought these decorations, who in more quiet times worked in the humble shops formerly described, did not aim to produce, in any popular sense, the utmost grace or physical loveliness: in these qualities they were surpassed by later artists. Their object was a beauty that would appeal to the highest intellectual perception of the age, which would make the spectators think of pure and noble things. Prime requisites were dignity, sobriety, and self-restraint,—the qualities of the

men of that age, who brought their city to the forefront of the world's civilization, whose Parthenon stands for all time as the embodiment of architectural perfection.

Far from being a bookish people, the Athenians got most of their education in actual business and in public life,—on the farm, in the shop, in the popular assembly and the offices of administration. But practical education, in itself narrow and sordid, ought to be broadened and elevated by ideals. The Athenians needed the teachings and inspiration of their great poets; and such instruction they received in the theater. This building lies in the southern declivity of the Acropolis, near its eastern end. It is entirely open to the sky, and the plays were always presented in



AN ANCIENT MARKET SCENE

the daytime. It was not till a hundred years after Pericles that the theater was provided with stone seats, as shown in the picture. The building was dedicated to Dionysus (dy-o-ny'-sus), primarily god of life. The dramatic festivals were in his honor, and were therefore a religious service. Sitting on these benches, the Athenians heard the plays of Sophocles (sof'-o-kleez) and of

their other great poets, whose task was to inspire the audience with grand intellectual and moral ideals. It would be presumptuous on our part to say that we moderns can find in their dramas no lesson for ourselves in human duty, patriotism, reverence, and righteousness.

THE ERECHTHEUM

About twenty years after the death of Pericles the Athenians finished another temple on the Acropolis inferior only to the Parthenon in beauty. This was the Erechtheum (e-rech-the'-um), named after Erechtheus (e-rech'-theus), a mythical king of the city. The western half of the new shrine was devoted to him as a dwelling, in which he received the worship of the citizens. In the eastern half abode the Athena who, represented by an ancient log rudely carved in human form, was the especial



NORTH PORCH OF THE ERECHTHEUM

guardian of the city, and was therefore more highly venerated than were any of the beautiful statues of more recent times. While lacking the simplicity, the regularity, and the artistic proportions of the Parthenon, this temple is superior in the delicacy of the ornamental sculptures. The carved decorations of the base and the capital of the Ionic columns, of cornice and door frame, have never been equaled in the history of art. Attractive, too, is the Porch of the Maidens. Though bearing heavy weights on their heads, the maidens stand at perfect ease. In dignified grace of posture and drapery they are little inferior to the sculptures of the Periclean age. Whereas the Parthenon is the best example of the Doric order of architecture, the Erechtheum, as an expression of the Ionic style, is equally above competition. It is a remarkable fact that within a period of fifty years Athens produced her most splendid models of architecture, sculpture, history, comedy, and tragedy—in a word a great part of her contributions to literature and art.

A SOUND MIND AND BODY—THE GREEK IDEAL

The Greek states were exceedingly small, comparable not with our own, but rather with our townships and counties. This very smallness,



A GREEK ATHLETE

however, proved a most potent stimulus to the development of mind and body, because the state required for her protection intelligence combined with the utmost physical strength and agility. Hence arose the great interest in athletics. Every city had gymnasias and a stadium, and nearly every festival included athletic competitions. The promising winners in these local contests were sent to the great national games, the most famous of which were the Olympic; and the simple olive wreath that rewarded the victor brought glory to his family and state. Long after Greece had become part of the Roman empire a wealthy Athenian built for his city a magnificent marble stadium. It fell to ruins, as did Athens and the

A N C I E N T A T H E N S

empire; and the Turk, who held Greece in desolating bondage for four hundred years, used the Parthenon sculptures as pistol targets.

Early in the nineteenth century the Greeks shook off the yoke of slavery and became a free people. Recently they revived the Olympic games, for which they rebuilt the splendid stadium, whose marble seats accommodate fifty thousand spectators. It was a good omen, too, for the reborn country, that the first Marathonian winner was a Greek. Still more recently the nation has passed through a terrible war, guided by a statesman like those of old, and fought to victory on bloody fields by men of as enduring frame and valiant heart as those who defied Persia at Marathon. While regretting the horrible cruelties and sufferings of the war, we may trust that its outcome means for the rejuvenated nation an awakening to a future worthy of her glorious past.



THE WEST PEDIMENT OF THE PARTHENON

Drawn by Carey.

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The Macmillan Co.

A brief study of Greek history and civilization.

THE GREEK COMMONWEALTH
Oxford—University Press. *By A. E. Zimmern*

An inspiring study of Greek public life and economy; of great value, though not in every respect authoritative.

LIFE IN ANCIENT ATHENS *By T. G. Tucker.*
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Private, social, and public life; interesting and accurate.

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ISSUED WEEKLY BY

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Volume 1 JANUARY 26, 1914 Number 50

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Editorial

When anyone sets out to give information, he ought not to assume that his hearers have any more than an ordinary amount of knowledge. Many articles written for magazines and newspapers in a spirit of instruction fail in their purpose because the writers are too familiar with their subjects. They use special and technical words without definitions, and make statements without explanations. They cannot believe that some of the things that seem so simple to them are not within the knowledge of those whom they are addressing. The special writers for newspapers frequently make this mistake. A man was overheard saying, some time ago: "I wish that somebody would sit down and tell me in simple language all about the 'Referendum.' I have been meeting that word daily in the newspapers, and in every case the newspaper assumes that I know all about it. As a matter of fact, I have a very imperfect notion of what the 'Referendum' implies, and I find so many people using the word that I am almost ashamed to ask for information."

* * *

That, we believe, is the attitude of thousands of people. They want somebody or some publication to tell them in simple language what they would like to know and ought to know, and what in many cases they feel a bit ashamed to ask about. It is for these people that The Mentor Association was founded. And the wide and interested recognition that it has had from the public shows that the basis on which it was built is sound.

An interesting feature of our work is the response that we get from cultivated people. We address The Mentor to the reader of average intelligence, without assuming any unusual knowledge on his part, and in return we get a generous recognition from people who are highly educated. We have occasionally been asked whether the simplicity of utterance in The Mentor, the indication of pronunciations, and the other features of an elementary character, do not arouse a certain amiable resentment on the part of cultivated folks. That question has been answered again and again since we have been publishing The Mentor.

* * *

Our correspondence shows that educated people find the information in The Mentor to be a very valuable reminder of the things they knew, and many of them take a keen delight in The Mentor plan and in the manner in which we are working it out. One of the most appreciative letters that we have had came from the head of a celebrated educational institution in New England. He sent in a subscription with the statement that The Mentor was a refreshing thing, and that it made him *feel young* to read it.

* * *

We are going to carry some of the features of The Mentor still further, for by so doing we can be more helpful. We are going to indicate pronunciations in every case where there is a variation in the pronunciation in different localities, or, for any other reason, an uncertainty about it. We have added to the supplementary reading list in a way that will increase its value. Under each book title we insert a line describing or characterizing the book, so that a reader may select books with intelligent discrimination. Whenever we print a reproduction of a painting or other art subject, we are going to give the name of the gallery, palace, or place where the original is to be found. It is apparent that our readers want to know where the great works of art are located, and hereafter we mean to give them this information, in all cases where possible. That leads on to the thought that it would be interesting, some time later, to take up some of the great galleries of the world and to present the important works of art to be found there. We are considering that in our schedule for the future.

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.

By *ARTHUR HOEBER, Author, Artist and Critic*

NUMBERS TO FOLLOW

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| <p>Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.
<i>By Albert Bushnell Hart, Professor of Government, Harvard University.</i></p> <p>Feb. 16. AMERICAN PIONEER PROSE WRITERS
Benjamin Franklin, Jo nathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding.
<i>By Hamilton W. Mabie, Author and Critic.</i></p> | <p>Feb. 23. GEORGE WASHINGTON
Washington the Surveyor, Braddock's Army, Commander in Chief of the American Army, Washington at Valley Forge, Farewell Address, Inauguration.
<i>By Robert McNutt McElroy, Head of the Department of History and Politics, Princeton University.</i></p> <p>Mar. 2. MEXICO
The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View.
<i>By Frederick Palmer, Author and Journalist.</i></p> |
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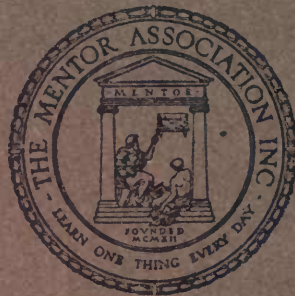
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THE BARBIZON PAINTERS

By ARTHUR HOEBER
Author, Artist, and Critic



T H E M E N T O R

FEBRUARY 2, 1914 • DEPARTMENT OF FINE ARTS

MENTOR
GRAVURES

THE GLEANERS
By J. F. Millet, 1814-'75

MEADOW BORDERED
BY TREES
By P. E. T. Rousseau, 1812-'67



J. FRANÇOIS MILLET, by himself

THE HOLY FAMILY
By N. DIAZ, 1809-'60

EVENING
By C. F. Daubigny, 1817-'78

LANDSCAPE AND SHEEP
By C. E. Jacque, 1813-'90

THE OLD OAK
By Jules Dupré, 1811-'89

THERE lies alongside the Forest of Fontainebleau (fong-tane-blo'), in France, a straggling little village which consists of a single long street, a few peasants' houses, and a modest *auberge*, or inn. There are no industries in the place, nothing ever happens, and, save for the occasional visit of someone bent on an art pilgrimage, few strangers ever reach the town. It is called Barbizon (bahr-bi-zong'); but its fame is worldwide, its name being associated with a group of distinguished French painters of the figure, the animal, and the landscape, men whose names stand out brilliantly in the annals of art, whose work today is sought by the collector, and whose canvases are included in most of the galleries of Europe and America.

The history of these men is full of interest and pathos; for they had more than their share of vicissitudes, struggles, and early neglect. Yet they vanquished all obstacles, finally emerging triumphant, and forcing the world to acknowledge their talent, even if they did not reap the rewards that were their due; for since their deaths their pictures, for which they asked absurdly modest sums, have sold for great fortunes, single canvases in frequent cases bringing amounts that would have kept anyone of the painters in the greatest luxury all his life.

We speak of this group of Barbizon men as "The Men of Thirty"; for it was about 1830 that the town began to be the working place of a

coterie of artists. Six years before that two French painters from Paris had gone down to Fontainebleau to visit a friend who was director of the porcelain factory there, and, wandering about sketching, they lost their way in the forest. A cowherd they met directed them to the little village of Barbizon, where they passed the night in a cowshed. When daylight broke they were charmed to discover a primitive country, quite unspoiled by city folk, and, enthusiastic, they took back to their brother painters glowing accounts of their find. Thither flocked a crowd of artists, at various times,—Jean François Millet (zhong frong-swah' mee-lay'), Théodore Rousseau (roo-so'), Narcisse Diaz (nahr-sis dee-ahth'), Charles François Daubigny (do-been-yih'), Jules Dupré (doo-pray'), and Charles Jacque (zhahk), with Corot (ko-ro') occasionally, and many more men since distinguished.



JEAN FRANÇOIS MILLET

THE FONTAINEBLEAU SCHOOL

The gorgeous trees, glades, and deep recesses of the adjoining forest of Fontainebleau (these men founded what is also known as "the Fontainebleau school") offered them the most engaging themes for pictures; life was primitive and inexpensive, and far from the haunts of men, they worked out their problems, painted their canvases, and lived close to nature.



SHEPHERDESS KNITTING

By J. François Millet, Metropolitan Museum, N. Y.

The place is particularly identified with the names of Millet and Rousseau; although it was not until 1849 that Millet found his way to the small village. Along with his friend Charles Jacque, the sheep painter, both of them with their families, they went by diligence from Paris, and on to Fontainebleau. From there these two congenial souls explored the splendid woods, walking through the

THE BARBIZON PAINTERS

glades until they found Barbizon, to which they came through a cow gate that is now famous; for here, fastened on a great rock, is a double medallion portrait in bronze of Millet and Rousseau, executed by one of the great French sculptors to commemorate the association of these painters with this place.

It is Millet who first comes to mind when Barbizon painters are thought of in any way. When Millet arrived



THE ANGELUS, by J. François Millet
Museum of the Louvre.



THE SOWER
By J. François Millet, Metropolitan
Museum, New York.



THE MAN WITH THE HOE, by J. François Millet
Van den Eynde Collection, Brussels.

with his family he went afoot, holding his two little girls on his broad shoulders; while his wife trudged behind with their infant, a few months old, in her arms, and a sturdy Normandy servant followed with a basket of provisions. A peasant who saw them took them for strolling actors. Though Millet went to Barbizon expecting to stay but a few brief months, he remained until his death, twenty-seven years later. Here he lived in a modest little house, where a large north window made a possible room for the painter to work in, and here he produced those masterpieces that were to bring him immortal fame.

THE BARBIZON PAINTERS

Never a man of great cheerfulness, by the severe work, the struggle against poverty, against lack of recognition, and against a physical weakness that manifested itself in continual headaches, Millet's entire nature was saddened, and he labored under the greatest difficulties, his pictures reflecting the depressed mood that almost continuously remained with him. Yet he never faltered, and even in the darkest periods he kept at his easel, producing splendid canvases.

MILLET'S CAREER

The son of a Normandy peasant farmer, Millet was born at Gruchy, a little hamlet along the shores of the English Channel, in October, 1814. For one so lowly born he received a reasonably good education, being familiar with Latin at thirteen. Virgil remained one of his favorite authors through the rest of his life. As a lad he was always sketching, and, though he was obliged to assist at the farmwork, he found time to make many drawings. Finally these so impressed themselves on the notice of his father that, poor as he was, he felt impelled to make some effort to have the lad take up the profession of painting, and to that end he made every sacrifice, took him to Cherbourg (share-boor'), where he entered him in

the studio of one Bon Demoucel. Here he remained for only two months,—for his father died and he came back—but now his grandmother intervened, and again he was sent to Cherbourg to study with



THE CLOSE OF DAY, by Théodore Rousseau

Langlois (long-glwah'). This teacher was so impressed with his talent that he interested the mayor and members of the common council, who voted Millet an annuity of eighty dollars to send him to Paris for study.

The awkward country lad in Paris, big of



THÉODORE ROUSSEAU



IN THE FOREST OF FONTAINEBLEAU, by Théodore Rousseau, now in the Louvre

frame, with his great shock of hair, shy manner, and sensitive nature, put off for a long while entering any studio, contenting himself with wandering about the public galleries, where he studied mainly the old masters. When he did finally enroll himself under Paul Delaroche (de-lah-rosh'), the fellow students dubbed him "the man of wood." For the academic system of drawing Millet had no possible use; yet even his first attempts were taken seriously by his comrades, who quickly discovered that he was a genius in the rough. But he soon left Delaroche as he had quitted other masters, and thereafter blazed a way for himself, living in a little attic with a comrade, and occasionally attending a night school where he drew from models. Neither then nor at any subsequent time did he lose confidence in his ability; for he always took himself and his talent with great seriousness. During this period he married twice. The first wife lived but two and a half years. The second remained with him to the end, was a helpmate in every sense of the word, sharing his troubles and his short triumph, and she bore him several children.

When one recalls that his famous pictures of recent years have brought sums all the way from ten thousand to two hundred and fifty

thousand dollars, it is almost unbelievable that Millet sold work in the early part of his career for just enough to keep the family from starvation.

MILLET'S POVERTY

Indeed, in 1848, acknowledging the receipt of one hundred francs (twenty dollars), he wrote, "They came in season. We have not eaten for two days." About this time he painted signs, and it is recorded that he gave six beautiful drawings for a pair of shoes. His first farm scene, a theme that was to make him eventually famous, was painted in 1848, and was of a man winning corn. He sold it for one hundred dollars. Shortly before Millet finished his now famous picture of "The Angelus" he wrote to his friend Sensier, "We

have wood enough for only two or three days more. I am suffering." The American painter, William M. Hunt, who knew him at Barbizon, went to see him, and tells how "he was desperately poor, but was doing tremendous things." This picture of "The Angelus" Millet had difficulty in selling for twenty-five hundred francs (\$500). In 1889, at the famous Sécrotan (sek-ray-tahng') sale, it brought five hundred and fifty-three thousand francs, and the next year was sold again for no less than eight hundred thousand francs.

Millet painted picture after picture, generally tillers of the soil, themes of farm life, shepherd girls, workmen about the farm, with occasionally a nude, and these last he did no less well. In each composition there was a rugged simplicity, a directness, and a force never for a moment to be misunderstood, invariably ringing true. There was no suspicion of a model posed, never pre-conception; but always the picture seemed a leaf out of the day or night work of the farm, of



LANDSCAPE, by Charles François Daubigny
Metropolitan Museum, N. Y.



CHAS. FRANÇOIS DAUBIGNY



STUDY OF TREES, by Narcisse Diaz
Metropolitan Museum, N. Y.

give the great French landscape painter his full baptismal name, was one of the greatest painters of nature the world has ever seen, a man who was not only a master in pigment, but one who knew the anatomy of the earth in a truly scientific way. He had made the most profound studies out of doors: there was not a tree he did not know by heart, not a growth unfamiliar to him. The only child of a prosperous merchant tailor, he was born in Paris. There was never any doubt as to his future career, and at the age of twelve his father sent him to study with Remond, a fairly well known painter. At nineteen Rousseau had a picture in the exhibition of the Royal Salon in the Louvre, and when he arrived at man's estate a picture of his so attracted the critics in the exhibition that he was pronounced one of the coming men. Then he became more or less revolutionary, changed his style of painting, and was in great disfavor with the classicists. As they had refused his Salon picture of 1836, he quit Paris for Fontainebleau,

the fields, the dignity of labor, or motherhood. When his brother artist Rousseau came into his good fortune and began to sell his work for large prices he bought paintings by Millet secretly, giving it out that a rich American had become the owner, so his friend might be encouraged. Happily, a modest success came to Millet before his death in January, 1875: he sold his work at prices that enabled him to be quite free from financial care. Like the genuine artist he was, conscious he was nearing the end, he exclaimed a month before he passed away, "I die too soon. I disappear at the moment when I begin to see clear in nature and art."

ROUSSEAU, PAINTER AND NATURALIST

Pierre Étienne Théodore Rousseau (pyare ay-tyen'), to



NARCISSE DIAZ

whither he went and came into the Barbizon group. But he suffered none of the disappointments of the rest of his friends there; for after a few years not only did he sell his work, but honors piled up on him thick and fast. In the year of his death, 1867, at the Universal Exposition, he was awarded a medal of honor.

There was no department of landscape painting that Rousseau did not know thoroughly. Nothing he ever did was the result of happy accident; for, even while men sometimes do stumble on certain results, as a distinguished American painter once said, "no work of art ever really happened."

ROUSSEAU'S METHOD OF PAINTING

One of his friends, Alfred Sensier, wrote of a visit to his home when Rousseau was engaged on one of his masterpieces, "The Charcoal Burner's Hut." Rousseau had laid it in with the right general effect, at the first painting on a canvas prepared in gray tints, and, having placed his masses of trees and the lines of his landscape, he was taking up with the delicacy of a miniaturist the sky and the trunks of the trees, scraping with a palette knife to half the depth of the painting, and retouching the masses with imperceptible subtlety of touch. It was a patient labor, which finished by being disturbing, it was so imperceptible.

"It seems to you that I am only caressing my picture, does it not," the painter asked, "that I am putting on nothing but magnetic flourishes?"



LANDSCAPE—SUMMER, by Jules Dupré, Metropolitan Museum, N. Y.

I am trying to proceed like the work of nature itself, by additions which, brought together, or united, become forces, transparent atmospheric effects, into which I put afterward definite accents as upon a woof of neutral value. These accents

are to painting what melody is to harmonic bass, and they determine everything, either victory or defeat. When I have exhausted the resources of the colors I use a scraper, my thumbs, a piece of cuttlebone, and even my brush handles. They are hard trials, these last moments of the day's work, and I often come out of them worn, but never discouraged."



SHEEPFOLD, by Charles Jacque, Metropolitan Museum, N. Y.

Daubigny was the lyric poet of the little group, a painter of delightful, peaceful scenes, who glorified everything he touched with his graceful charm of manner, his tender sentiment, and his cheerful optimism. He came of a family thoroughly imbued with artistic notions; for his father was a painter and a teacher of drawing in Paris. At the age of twenty-one he made his first appearance at the Salon in Paris, with an effort at classic work; for France at that time was given over to classicism. He broke away from these traditions, however, shortly afterward, and thenceforward gave himself over to nature and his own personal manner of interpretation, quickly gaining favor of both the critics and the public. Although grouped with the Barbizon men, he is not known to have passed much if any of his time at that village, being rather associated with them in spirit and the manner of work; for he was of their school and in close sympathy with their ideals. He had a home at Auvers (o-vares'), on the Oise (wahz), and to facilitate his sketching on the wet banks of the river he devised a houseboat in which he moved from place to place, painting as his fancy moved him, along the Oise, the Seine (sane), the Marne (mahn), and many tributary streams.

DIAZ, THE BOHEMIAN

The real Bohemian of the Barbizon men was the Spanish-born Frenchman Diaz, the most joyous, devil-may-care of the crowd, artist by the grace of God to his very fingertips, whose life was like some romance. Deserted by his father, his mother made her way to Paris by teaching and undertaking all sorts of work, settling in Sèvres (saver), where young Diaz grew up in the midst of dreams and art work—handicapped by a



STUDY OF A WHITE COW

By Constant Troyon, Metropolitan Museum, N. Y.

which his studio was subsequently crowded. He painted scenery too, and life went merrily with him; for he was carefree and delighted in his painting.

Somewhere about 1836 he drifted down to Barbizon, where he met Rousseau, who had a serious effect upon him, and, from doing trifling sketches, he gave himself to a more profound study of the landscape. Yet he could not long remain serious. Application was irksome to him, and he went his way unrestrained, passionate, versatile, unequal, but rarely, if ever, uninteresting. With his many failings, he rose at times to great heights, his color instincts being more or less inspired.

He had his weaknesses; but, as a writer has said of him, in art as in music, literature, and even in humanity itself, there are enduring qualities that are above and beyond laws. As there are melodies that defy the rules of harmony and stir us to the very depths, so there are simple bits of poetry that go straight to the heart, where classic finish leaves us cold. And there are contradictory natures, passionate, illogical, selfish at times, yet which wind themselves about our affections in some strange manner. So with Diaz and his work. We are aware of his shortcomings, and yet the inborn genius, rising higher than training, than accepted rules and authorities, fascinates us by the bewitching personality with which his canvases glow, the brilliance of color, the charm, grace, and lovely harmonies of his inspired work.

The German art historian Muther (moo'-ter), calls Dupré peculiarly the tone poet of the group, who sounds the most resonant notes in the romantic concert, a man who revels in contrasts, who delights in rain, night, and storm, who painted the sea in its rage, muttering like some hoarse old monster, who celebrated the commotion of the sky, nature in her angry majesty, and the most brilliant phenomena of atmospheric life. He was a melancholy spirit, and he passed a lonely existence, absorbed in his work. Born in 1812, after he quitted the Sèvres

THE BARBIZON PAINTERS

porcelain works he went to England, where he met Constable, who had a strong influence on him. He sent his first picture to the Salon of 1835, and it was not long before he joined the Barbizon group, where he worked for many years.

Intimate of Millet, closer than any of his friends, Charles Jacque makes the sixth of this Barbizon group, and was the painter of sheep, as Constant Troyon (trawh-yong') was the authority on cattle. He first attracted attention with his etchings, having started his career as a wood engraver, working for some years in England. But he too drifted to Barbizon, where he remained until his death. He painted poultry and sheep, his landscapes as backgrounds for the latter being unusually fine.

Constant Troyon was another of the group who began his art career in a porcelain factory in his native town of Sèvres. He may be said to have had no art biography; since he was without masters, making his way self-taught, although he is, by general consent, considered the greatest of the modern animal painters. He is said to have been a most unaffected, simple soul, entirely occupied with his art, an enormous worker, and had a splendid success, artistic and financial, during his life. Cattle, sheep and horses, as well as goats, he painted with the greatest authority, always against admirable landscape settings. Since his death his pictures have increased enormously in value and are sold at immense sums, being eagerly sought after by the collectors.



BRONZE TABLET AT BARBIZON
To the memory of Rousseau and Millet.

SUPPLEMENTARY READING

A HISTORY OF FRENCH PAINTING

C. H. Stranahan.

(New York, Charles Scribner's Sons.) Complete biographical account of the artists.

MODERN FRENCH MASTERS

Written by American Artists.

Edited by Prof. John C. Van Dyke.

(New York, The Century Company.) Estimates of the artists, with anecdotes and biographical data sympathetically set forth.

ART IN FRANCE

Louis Hourtiq.

(New York, Charles Scribner's Sons.) "Ars Una; Species Mille," series: general history of art, copiously illustrated and most comprehensive.

THE PAINTERS OF BARBIZON, Millet, Diaz, Rousseau.

John W. Mollet.

(London: Sampson, Low & Co.) Biographies of Great Artists series.

BARBIZON DAYS *Charles Sprague Smith.*

(New York, A. Wessels Company.) Artist's account of a summer passed in Barbizon, with anecdotes of the Barbizon painters.

ART LIFE OF WILLIAM MORRIS HUNT

Helen M. Knowlton.

(Boston, Little, Brown & Co.) Hunt was a personal friend of the Barbizon men, and painted in that village some time.

THE MENTOR

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Editorial

This is a composite answer to a dozen or more letters that have recently come in from Mentor readers. They all relate to the number of The Mentor on "Angels in Art," and the gist of them all is as follows: "Where did the pictures that illustrate that number come from? Most of them are not complete paintings, but details. We would like to know where the original paintings are."

★ ★ ★

When a number of readers have been interested enough to write in for this information, it is clear that all the readers should have the benefit of it. The pictures for this number were carefully selected by Professor Van Dyke, and the original paintings from which they were taken are all of them important and interesting works of art. We give below a list of the titles of the pictures and the galleries from which they were taken.

★ ★ ★

The two relief plaques on the first page of the number on "Angels in Art" were designed by the sculptor, Mr. Daniel Chester French. The present owner is unknown to us.

The Baptism of Christ, by Perugino, is in the Pinacoteca Collection, Perugia, Italy. The head at the bottom of the second page is a detail of the same picture.

The Madonna of the Rosary is in the Gallery of Bologna, Italy.

The Madonna Enthroned, by Fra Bartolommeo, is in the collection of the Louvre, Paris.

Saint Michael and the Demon, by Guido

Reni, is to be found in the Church of the Capuchins, Rome.

The Archangel Raphael, by Verocchio, and the Baptism, by the same painter, also the Saint Michael by Perugino—which is reproduced in gravure—are in the Academy at Florence.

The Veronese Annunciation is in the Academy at Venice. And there also is to be seen the original of the gravure picture Angel with Lute, by Carpaccio.

The Botticelli Madonna and Child and Angels may be seen in the Kaiser Friedrich Museum at Berlin.

The Botticini Madonna and Child is in the Pitti Gallery, Florence.

The Fra Angelico Trumpet Blowing Angel, and the Coronation, are in the Uffizi Gallery at Florence.

The Madonna and Saint Bernard, by Filippino Lippi, is in the Badia Gallery, Florence.

The Riccardi Palace at Florence holds that exquisite gravure picture of the Angel Choir, by Benozzo Gozzoli.

The Madonna and Child with Angels, by Bellini, is in the Church of the Frari, Venice.

The Angel with Violin, by Melozzo da Forlì, is in the Sacristy of St. Peter's, Rome.

Finally, the Angel of Annunciation, by Burne-Jones, which is reproduced in part in gravure and complete in the pages of The Mentor, is in England, in the private collection of the Earl of Carlisle.

★ ★ ★

In printing this list we want to assure a number of readers who have expressed a desire for such information as this that we shall hereafter give full information in reference to the origin of the pictorial material in The Mentor whenever it is possible to do so. "Why may it not be given in every case"—that is the question asked by one of our readers. Gently! The limits of our information will be only those of possibility. In some cases we cannot locate the original picture—no information having been transmitted with the reproductions of it. In a majority of cases, however, we shall be able to give this information to our readers, and we will endeavor to make it, in every case, as full as possible. So much for the future numbers. At present it is a satisfaction to give our readers the information they have asked for in reference to the "Angels in Art."

The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

NUMBERS ALREADY ISSUED

- | | |
|--|--|
| <p>No. 1. BEAUTIFUL CHILDREN IN ART
 2. MAKERS OF AMERICAN POETRY
 3. WASHINGTON, THE CAPITAL
 4. BEAUTIFUL WOMEN IN ART
 5. ROMANTIC IRELAND
 6. MASTERS OF MUSIC
 7. NATURAL WONDERS OF AMERICA
 8. PICTURES WE LOVE TO LIVE WITH
 9. THE CONQUEST OF THE PEAKS
 10. SCOTLAND, THE LAND OF SONG AND SCENERY
 11. CHERUBS IN ART
 12. STATUES WITH A STORY
 13. STORY OF AMERICA IN PICTURES: THE DISCOVERERS
 14. LONDON
 15. THE STORY OF PANAMA
 16. AMERICAN BIRDS OF BEAUTY
 17. DUTCH MASTERPIECES
 18. PARIS, THE INCOMPARABLE
 19. FLOWERS OF DECORATION
 20. MAKERS OF AMERICAN HUMOR
 21. AMERICAN SEA PAINTERS
 22. STORY OF AMERICA IN PICTURES: THE EXPLORERS
 23. SPORTING VACATIONS
 24. SWITZERLAND: THE LAND OF SCENIC SPLENDORS
 25. AMERICAN NOVELISTS</p> | <p>No. 26. AMERICAN LANDSCAPE PAINTERS
 27. VENICE, THE ISLAND CITY
 28. THE WIFE IN ART
 29. GREAT AMERICAN INVENTORS
 30. FURNITURE AND ITS MAKERS
 31. SPAIN AND GIBRALTAR
 32. HISTORIC SPOTS OF AMERICA
 33. BEAUTIFUL BUILDINGS OF THE WORLD
 34. GAME BIRDS OF AMERICA
 35. STORY OF AMERICA IN PICTURES: THE CONTEST FOR NORTH AMERICA
 36. FAMOUS AMERICAN SCULPTORS
 37. THE CONQUEST OF THE POLES
 38. NAPOLEON
 39. THE MEDITERRANEAN
 40. ANGELS IN ART
 41. FAMOUS COMPOSERS
 42. EGYPT, THE LAND OF MYSTERY
 43. STORY OF AMERICA IN PICTURES: THE REVOLUTION
 44. FAMOUS ENGLISH POETS
 45. MAKERS OF AMERICAN ART
 46. THE RUINS OF ROME
 47. MAKERS OF MODERN OPERA
 48. DÜRER AND HOLBEIN
 49. VIENNA, THE QUEEN CITY
 50. ANCIENT ATHENS</p> |
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

ABRAHAM LINCOLN

President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.

By *ALBERT BUSHNELL HART*

Professor of Government, Harvard University

NUMBERS TO FOLLOW

- | | |
|---|---|
| <p>Feb. 16. AMERICAN PIONEER PROSE WRITERS
 Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding.
 <i>By Hamilton W. Mabie, Author and Critic.</i></p> | <p>Mar. 2. MEXICO
 The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View.
 <i>By Frederick Palmer, Author and Journalist.</i></p> |
| <p>Feb. 23. GEORGE WASHINGTON
 Washington the Surveyor, Braddock's Army, Commander in Chief of the American Army, Washington at Valley Forge, Farewell Address, Inauguration.
 <i>By Robert McNutt McElroy, Head of the Department of History and Politics, Princeton University.</i></p> | <p>Mar. 9. COURT PAINTERS OF FRANCE
 Parnassus, Claude Lorraine; The French Comedy, Antoine Watteau; The Shepherds of Arcadia, Nicolas Poussin; Portraits of Louis XIV, Rigaud; Portrait of Marie Leczinska, Carlo Van Loo; The Music Lesson, Nicolas Lancret.
 <i>By W. A. Coffin.</i></p> |

The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

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