



DINING ROOM, LAKEHURST VILLA.

the classic themes; but they gradually realize that the old happy holiday work is over, and lesson time and grammar has begun. But still they continue to find some pleasure in the school work which has been thrust upon them.

Then comes along the shopkeeper, who points out to the professor and his pupils that all this working for fun, as the children did at first, or working according to rules set by the professor, is really not what is required at all. It isn't practical, and it doesn't pay. No; they must work for his profit, and nothing else really matters.

And so these children, who were once happy and free, first became scholars and now have become factory hands. Through endless hours of dull labor they do again and again the same tasks.

If the methods of the old builders are here advocated, it is not because they are the old methods, but because they are the right methods; and, although the final result of their application will lead to a resemblance between the modern house built in the old way and the old house itself, that is merely because in both right principles have been followed.

This is quite a different thing from servile imitation, or the unintelligent reproduction of characteristic features of the periods which we find displayed in the showrooms of the modern cabinetmaker. The Tudor room, with all the proper appointments of the period, including a suit of armor propped up in the corner and imitation beams in the ceiling, is no proper setting for modern life, and must necessarily appear an affectation to any sensible person. Many of the simpler features of the Tudor house may, indeed, be put into the crucible of the mind and distilled into a new harmony, subject to those necessary restrictions

that the realities of modern life impose.

If the mediæval building age may be considered as the daytime of the arts, we may continue the figure and think of the breaking up of the craftsman period as a time having the ripe and mellow beauties of the sunset. In the early part of the eighteenth century the last warm afterglow had faded from the sky, and after that nothing was left but the cold greyness of the later Renaissance, eventually succeeded by the



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