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THE CULT OF THE RUSTIC IN NINETEENTH-CENTURY AMERICA

BY

Robert McCracken Peck

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture.

June, 1976
THE CULT OF THE RUSTIC IN NINETEENTH-CENTURY AMERICA

BY

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To John Burroughs and Ernest Thompson Seton, whose differences were honest and whose goals were pure, this thesis is humbly dedicated.
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## CONTENTS

<table>
<thead>
<tr>
<th>Chapter Title</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEDICATION</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>CONTENTS</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>vi</td>
</tr>
<tr>
<td>CHAPTER I</td>
<td>1</td>
</tr>
<tr>
<td>Rustic Origins - The Primitive Becomes High Style</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER II</td>
<td>6</td>
</tr>
<tr>
<td>Visual Appeal - Rustic and the Picturesque</td>
<td>6</td>
</tr>
<tr>
<td>CHAPTER III</td>
<td>13</td>
</tr>
<tr>
<td>Intellectual Associations - Primitivism and America's &quot;Return to Nature&quot;</td>
<td>13</td>
</tr>
<tr>
<td>CHAPTER IV</td>
<td>19</td>
</tr>
<tr>
<td>Moral Implications - The Means and the End Itself</td>
<td>19</td>
</tr>
<tr>
<td>CHAPTER V</td>
<td>23</td>
</tr>
<tr>
<td>Physical Advantages - Rusticity and Health</td>
<td>23</td>
</tr>
<tr>
<td>CHAPTER VI</td>
<td>28</td>
</tr>
<tr>
<td>Social Implications - The Varied Class Appeals</td>
<td>28</td>
</tr>
<tr>
<td>CHAPTER VII</td>
<td>32</td>
</tr>
<tr>
<td>Twentieth-Century Rustic - The Continuation of A Style</td>
<td>32</td>
</tr>
<tr>
<td>FOOTNOTES</td>
<td>35</td>
</tr>
<tr>
<td>A SELECTED BIBLIOGRAPHY</td>
<td>42</td>
</tr>
<tr>
<td>FIGURES</td>
<td>48</td>
</tr>
</tbody>
</table>
ILLUSTRATIONS

| Figure 1 | The personification of Architecture and the primitive hut. From Marc-Antoine Laugier, *Essai sur l'Architecture*, Paris, 1753. |
| Figure 2 | A Garden Chair. From Edwards and Darly's *A New Book of Chinese Designs*, London, 1754. |
| Figure 3 | Illustration of the Picturesque showing a small rustic pavilion. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America*, New York, 1859. |
| Figure 4 | A rustic chair in the Gothic style. From A. J. Downing, *The Horticulturist*, New York, August, 1858. |
| Figure 5 | The living room of "ANO-A-TOK," Kensico Lake, New York, with white birch gallery, rustic furniture, and Java mat "Indian rugs." From Henry H. Saylor, ed., *Distinctive Homes of Moderate Cost*, New York, 1910. |
| Figure 6 | The "Indian Room," "Granot Loma," Marquette, Michigan. |
| Figure 7 | A bedroom, "Granot Loma," Marquette, Michigan. |
| Figure 8 | Photograph of John Burroughs at his study table, by Clifton Johnson. From *The Writings of John Burroughs*, Vol. VIII, New York, 1889. |
| Figure 9 | "Before and After Going into the Adirondacks." Cartoon spoofing Murray's claims concerning the healthfulness of wilderness life. From *Harper's New Monthly Magazine*, New York, August, 1870. |
| Figure 10 | Large Spring House, Alleghany Springs, Shawsville, Virginia. Photograph courtesy of Virginia Historic Landmarks Commission. |
| Figure 11 | Small Spring House, Alleghany Springs, Shawsville, Virginia. Photograph courtesy of Virginia Historic Landmarks Commission. |
Figure 12 Wooden Cigar Jar (H. 7 1/2", D. 7 1/2") and Ashtray (D. 4") from Schroon Lake, New York. Private Collection.

Figure 13 Designs for rustic seats, Central Park, New York. From Calvert Vaux, Villas and Cottages, New York, 1864.

Figure 14 An "ivy-covered rural seat." From A. J. Downing, The Horticulturist, New York, 1855.

Figure 15 Rustic rocker and side table in the Art Nouveau style, produced circa 1910 by a firm near Bedford, Pennsylvania. Private Collection.
Chapter I

RUSTIC ORIGINS - THE PRIMITIVE
BECOMES HIGH STYLE

The use of natural materials, unbarked twigs and branches, in the construction of shelter and furniture forms is undoubtedly a practice as old as man himself. The ready accessibility and convenience of such materials well suit them to the needs of nomadic or unpretentious life styles. Despite its continued popularity in more primitive societies, however, the use of unaltered natural materials by the craftsmen of Western civilization has been rare. Consciously maintaining the integrity of building materials in architecture or decorative arts has been a relatively recent development in Western thought. Artifacts and written history reveal a tradition of denying the nature of construction materials with skillful design and craftsmanship. Classical and Renaissance theoreticians claimed "nature" as a source of inspiration, but their art and literature confirm that its major importance was in its capacity for manipulation by man. Art and architecture were seen as the skills with which man could alter nature's resources to his own advantage and delight.

At certain times during the history of Western civilization, however, artists have sought to reestablish contact with the natural sources of inspiration or with the primitive foundations of their art.
In the door carvings at Ulm Cathedral in Germany (which may have been intended to suggest an association with paradise) or the loggia columns at the Basilica of San Ambrogio, Milan, by sixteenth-century architect Donato Bramante, we see two early examples of high-style acknowledgments of concurrent low-style construction methods. Although the subjects depicted may be considered rude or crude, the renderings themselves are neither.

Such self-conscious revivals of primitive design and intentional crudeness in construction, though gaining some popularity in Italian Baroque garden conceits, did not receive widespread intellectual interest until the eighteenth century. In his *Essai sur l'Architecture*, published in 1753, Marc-Antoine Laugier, an ex-Jesuit man of letters, argued that all classical architecture had its origins in the primitive hut:

> The little hut which I have just described is the type on which all the magnificences of architecture are elaborated. It is by approximating to its simplicity of execution, that fundamental defects are avoided and true perfection attained. The upright pieces of wood suggest the idea of columns, the horizontal pieces resting on them, entablatures. Finally, the inclined members which constitute the roof, provide the idea of a pediment. Never has there been a principle more fruitful in its consequences (Figure 1).²

While Laugier, William Chambers, and other historians were pointing to the primitive as a source of architectural influence, Jean Jacques Rousseau (1712-1778), William Shenstone (1714-1763), and a group of contemporary philosophers were turning to the primitive as a
source of moral and spiritual inspiration. Though the reasoning, avenues of investigation, and final conclusions of the two groups were quite different, their intellectual impact, intentional or otherwise, was much the same. Their opinions, voiced concurrently with the full flowering of the major exotic styles of the English rococo - Chinese, Gothic, and modern French - helped to revive and establish the rustic aesthetic as an influential force in architecture and decorative arts design.

It is significant that the first recorded designs for rustic furniture intended for modern usage link the style not only with primitivism, but with the exotic East as well, for this helps to establish the influence of the Romantic movement in the popularizing of the style. Romanticism as an intellectual and artistic movement is too complex to permit succinct definition, but most historians agree that its roots lay in a longing for a better society, remote from the present in time or space. Rustic hermitages and furniture designs whose sources were thought to possess both qualities, therefore, were ideally suited to fill the Romantic ideals.

Edwards and Darly's A New Book of Chinese Designs (1754) was one of the earliest books to include designs for rustic furniture, and clearly establishes the link between primitive rusticity and the East. It is doubtful that the fabulous furniture designs of twisted, gnarled roots and twigs illustrated in four of the book's plates were based on extant oriental prototypes, or were ever constructable as shown (Figure 2).
What is significant is their association with the Orient, and that their appearance in a design book of this early date establishes rustic furniture as an acceptable - if sensational - high-style form.

While Edwards and Darly's book and another, even earlier publication, *A New Book of Ornaments* (Matthias Lock and H. Copland Publishers, 1752), suggest the use of rustic work for interior decoration and furniture, the majority of mid-century publications encourage the use of the style in garden furniture and the construction of outdoor pavilions. Here, too, the early emphasis is on Chinese taste. Charles Over's *Ornamental Architecture in the Gothic, Chinese, and Modern Taste* (1758) illustrates five rustic buildings whose styles seem to combine the three styles advertised in his title. Paul Decker, author of *Chinese Architecture* (London 1759), published in the same year *Gothic Architecture Decorated* in which a variety of hermitages with a decidedly oriental flavor are offered for the interest of the reader.

By the last third of the century, however, the oriental origin of the rustic style was down-played or forgotten entirely. William Wright, in his *Grotesque Architecture or Rural Amusement* (1767), designers were less specific in their sources of inspiration. With its Chinese roots removed, the rustic style acquired a greater flexibility, for its associations could now run the gamut of late-eighteenth-century styles and tastes.
Examples of the rustic style on the properties of the landed gentry spread rapidly from England to Europe, undoubtedly aided by the new popularity of the English garden styles of Lancelot "Capability" Brown (1715-1783) and Humphry Repton (1752-1818). From the great private estates in Great Britain, to Marie-Antoinette's English garden at the Petit Trianon, the rustic taste was, ironically, the private domain of the wealthy aristocracy. Its intellectual implications, expensive, time-consuming construction, and requirement for large, open spaces, were things beyond the reach (or interest) of the middle class, still striving to achieve more traditional symbols of wealth and breeding.

With such aristocratic associations, it seems surprising that the rustic style would find an enthusiastic reception in a land proud of its democratic heritage and life style; yet, by the middle of the nineteenth century, rustic furniture designs were being widely publicized and frequently adopted for use in American homes and gardens. The many reasons for the popularity of the rustic style, its associative evolution, and its use through the rest of the nineteenth century are the subjects with which this paper will attempt to grapple. It is hoped that in their discussion, something of America's own values may be learned as well.
Chapter II

VISUAL APPEAL - RUSTIC AND THE PICTURESQUE

In his important study of nineteenth-century taste, Mechanization Takes Command, Siegfried Giedion (1893-1968) discusses the devaluation of symbols and the democratization of material culture. The shifting role of rustic work, from the decoration of large private estates in eighteenth-century England and France to the embellishment of middle-class American homes and public parks by 1850, is in large measure due to the phenomenon which Giedion describes. The so-called "English" or "natural" taste in garden design begun by William Kent and promoted among the English nobility by Lancelot Brown and Humphry Repton had an impact on landscape architecture far greater than that envisioned by its first proponents. The original designs for such naturalistic gardens had been worked out on an individual basis between the landowners and their architects. Although Brown and Repton had published their ideas and some of their designs, the clientele had always been limited by economic and social class. Such exclusivity was soon to change, however.

With the success of the industrial revolution came a new middle class in need of advice on etiquette and taste. In the areas of architecture and landscape design, English theoretician John Claudius Loudon...
(1783-1843) and his American counterpart Andrew Jackson Downing (1815-1852) were the most influential of the thousands of authors who met the demand. In their publications, these men successfully promoted the English garden and a wide variety of architectural styles as those best suited for the average middle-class man. One hundred years after Brown had developed the natural garden for wealthy English clients, naive American homeowners were being told that "around cottages and villa residences, nothing is so appropriate as the natural style of gardening and no ornament so proper as rustic work." Although many of the ideas expressed in the writings of Loudon and Downing were similar to those of their eighteenth-century predecessors, one significant difference lay in their promotion of an aesthetic principal developed at the end of the eighteenth century and unknown to Brown.

Edmund Burke's influential treatise, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1756) had divided the visual world into two categories. Beautiful objects, according to Burke, were comparatively small, smooth, regular, delicate, and associated with feelings of pleasure. The sublime, by contrast, was characterized by huge scale, rugged outline, and dark or gloomy coloration. Emotionally, the sublime was linked with tension, fear, and pain. Burke's landmark treatise, widely read and extremely influential, was also criticized for one serious flaw. Although he acknowledged that "the qualities of the sublime and beautiful are sometimes found united," Burke failed to deal adequately with that middle ground. The recognition of Burke's failure by numerous theoreticians
led to the formation of a third category - the picturesque. Sir Uvedale Price's Essay on the Picturesque (1794) argued for an intermediate category characterized by roughness, irregularity, and sudden variation. "The Picturesque," he claimed, had "a character not less separate and distinct than either the sublime or the beautiful." Price's argument was persuasive and, with the support of other theoreticians, the picturesque became established as the third major category in aesthetic thought.

In the 1849 edition of his treatise on The Theory and Practice of Landscape Gardening Adopted to North America, Andrew Jackson Downing observed that, as a building and landscape style, "within the last five years, we think the Picturesque is beginning to be preferred" above all others (Figure 3). The rapid growth in popularity of the picturesque has been the subject of much study, and the reasons behind its success are far too numerous to adequately discuss in this paper. It suffices to say that the style seemed well suited to America and after its introduction was quickly adopted. Downing explained its popularity in spiritual and practical terms:

This we conceive, is owing partly to the imperfection of our natures by which most of us sympathize more with that in which the struggle between spirit and matter is most apparent, than that in which the union is harmonious and complete ... The raw materials of wood, water, and surface, by the margin of many of our rivers and brooks, are at once appropriated with so much effect, and so little art, in the picturesque mode; the annual tax on the purse too is so comparatively little, and the charm so great.
Whatever the reason for its popularity, the picturesque brought with it a fascination for things rustic. If a picturesque landscape had "rough and irregular stems and trunks, rocks half covered with mosses and flowering plants," what could be better for it than summer houses and garden furniture with many of the same qualities? In promoting the picturesque style, however, Downing, if only to ensure the public need for his own advice, was careful to point out the necessity of man's own intervention on behalf of art:

...professors have erred, who suppose that the object of this art is merely to produce a facsimile of nature, that could not be distinguished from a wild scene ... the picturesque cottage being as well a work of art as the classic villa, its baskets, and seats of rustic work indicating the hand of man as well as the marbel vase and balustrade.

The principle of "Bella Natura" - man's improvement of nature - invoked in the picturesque movement generally and in rustic work specifically, was an idea that had its roots in the Renaissance, but its dictums were found particularly appropriate to nineteenth-century aesthetics. "He who imitates nature, rigorously and faithfully, just as she is," wrote Francesco Milizia in 1823, "is no more than her historian, but he who composes her, exaggerates her, alters, and beautifies her, is her poet." With this principle in mind, and with the advice of innumerable periodicals and household manuals, ambitious home craftsmen collected branches to compose, exaggerate, alter, and beautify. The results were as varied as their sources and the abilities of the craftsmen. "An endless variety of forms will occur to
an ingenious artist in rustic work,"\textsuperscript{12} Downing assured his readers. For those seeking more direction, specific designs were reproduced in great abundance. Although seldom described as anything but "rustic," the rural seats, benches, tables, stools, fences, and bridges recommended as "very suitable for the decoration of the grounds and flower gardens of cottages or picturesque villas"\textsuperscript{13} were frequently given attributes of other nineteenth-century styles ranging from Gothic Revival to Chinoiserie (Figure 4). The complete range of styles constructed, and the abundance of such pieces in American gardens at mid-century, can only be suggested by the proliferation of design sources and contemporary descriptions of country estates, for few pieces survive.

The fragile and temporary nature of rustic work was an unfortunate but unavoidable defect. J. C. Loudon, in recommending its use, admitted that: "rustic work is, at best, ... frail and temporary."\textsuperscript{14} A. J. Downing agreed that it was "liable to early destruction from the influences of air and moisture."\textsuperscript{15} The fragility of the style was considered unimportant, however, at least in theory. "I do not object much to its frailness," wrote Loudon, "because as it costs little, the renewal is a cheap source of amusement, and a fresh exercise of the invention."\textsuperscript{16}

The woods most frequently recommended for rustic construction were: oak, larch, hazel, cedar, grape, apple, pear, plum, kalmia, ash, and willow, but other locally available materials were occasionally used as well.\textsuperscript{17} In construction, the branches could be "barked or
unbarked according to taste, but should never be painted. Some eighteenth-century design books indicate that construction was achieved by tying the assembled parts with string. This method, though decorative, seems impractical. No examples survive. The more difficult and time-consuming use of mortise and tenon joints was recommended in Cassell's Household Guide (New York 187...) and elsewhere. Judging from extant examples, contemporary descriptions, and photographs, however, the most common method of construction lay somewhere in between. Mortise and tenon, string, glue, nails, or anything else effective in holding together the oddly shaped and textured materials were acceptable if "tastefully" done. Ingenuity was encouraged.

Since the picturesque mode was thought of in visual (or occasionally emotional) terms, it is not surprising that the comfort of rustic furniture is so rarely discussed in the contemporary literature. "In summer bowers, piazzas, and near or in garden walks, it is pleasant to see, if not rest on, such objects," wrote Downing in 1858. Home economist Susan Brown was more pointed in her criticism:

As a general thing the furniture of our outdoor parlors does not receive sufficient consideration; it is either not picturesque or it is uncomfortable. A rustic chair, un-cushioned, is ... picturesque on a piazza, but it is not comfortable; while a bamboo settee is neither one nor the other.

Although home decorators are given exhaustive instructions on the fabrication of "suitable" rustic seats, only rarely are they given more practical advice. William Wick's discussion of the problem of
comfort is unusual. Even in it, however, the author stresses appearance:

These seats, to be comfortable, will need to have cushions made of some stout material, such as heavy canvas, and stuffed with twigs of evergreen, white birch bark or shavings. Of course, the appearance may be greatly improved by covering with bear, deer or other kinds of skins.21

The great advantage of the rustic pavilion and its "rude" furniture - comfortable or not - was its suitability to the out-of-doors. As the author of one household manual observed, "Nothing adds more to the attractiveness of the out-door scenery than a cosey rustic retreat."22

As time consuming and difficult as its construction may have been, rustic furniture was considered, in spirit, the "handiwork of nature,"23 and, therefore, better suited to outdoor display than its manufactured counterparts. In Our Homes and Their Adornments, Almon C. Varney explained:

A great variety of rustic seats can be made to place around under trees in shady woods, that will harmonize with the works of nature much better than anything made from manufactured material.24

Though its visual effect was not the only consideration, it was clearly an important argument in favor of adopting the rustic mode.
Chapter III
INTELLECTUAL ASSOCIATIONS - PRIMITIVISM AND AMERICA'S "RETURN TO NATURE"

From the middle of the eighteenth century, with Laugier's investigation into the origins of architecture, rustic work was considered pure in its primitiveness. In an era preoccupied with historical revivals, the rustic had a remarkable advantage. Not only was it the oldest revivable style, but it had the unique freedom of total design flexibility. Lacking physical and diagramatic prototypes, the rustic revival gave theoreticians and designers the freedom to "adapt designs from nature" at will. No one could argue the "authenticity" of a style based on theory, and the use of natural "found" materials gave any rustic design the authority of age.

From the beginning, a careful distinction was made in the literature between theory and practice. Rousseau and Shenstone praised the primitive existence of the noble savage for its moral virtue, not for its primitiveness per se. By the same token, rustic garden seats and decorative objects were intended to suggest the simplicity of earlier ages, while at the same time allowing owners to enjoy the comforts of modern life. Art, declared Francesco Milizia in his nineteenth-century Burkean treatise on beauty, takes those objects which, though more vivid in their natural state, evoke more pleasures

13
when imitated. "Imitation," he explained, "puts the right distance between them and us so that we experience the emotion without being disturbed by it."25

This distance, particularly important to the sensibilities of the mid-nineteenth century, became less so as the century progressed. By the 1880s, the nation had begun a "return to nature" and the simpler life it represented. This movement, which attracted wide popular support at the turn of the century, has been described as part therapy and part nostalgia.26 Whatever its roots - and these will be discussed in subsequent chapters - America's fascination with primitivism went beyond artifacts and, at least on certain levels, affected life styles as well. Educator G. Stanley Hall (1846-1924) considered activities undertaken in the wilderness "the ancestral experiences and occupations of the race" and essential to the proper development of human character.27 Many psychologists shared Hall's opinion, and, evidently, so did the population as a whole. Summer camps for boys sprang up across the nation, and some children were enrolled in schools that offered the primitive life year round. One educator offered an "Outdoor School for Boys" in which his students studied in the Blue Ridge Mountains in the fall and spring and wintered on an island near Fort Myers, Florida. They spent "mornings at lessons and afternoons hunting deer and partridge, trout fishing, mountain climbing or ocean sailing."28

Among influential writers of the day who urged a "return to nature's way," Ernest T. Seton (1860-1946) and Daniel Beard (1850-1941)
were the most active in encouraging the revival of woodcraft. Seton's "Woodcraft Indians" and Beard's "Sons of Daniel Boone," both forerunners of a number of "Backwoods Brotherhods" (and eventually the Boy Scouts of America), were dedicated, in Seton's words, to the "revival of woodcraft as a school for manhood." 29

The reference to Indians and Daniel Boone in these early organizations is significant, for it reflects the very special associations with which the American public viewed the primitive at the end of the century. In earlier years, Americans, like Europeans, had associated primitive life with that described by Rousseau. 30 This was a more pleasant association than the trials of frontier life still fresh in many minds. With the closing of the Western frontier, however, Americans became especially conscious of their own pioneering heritage and that of the Indians. Both aspects of early American life were idealized in art and literature. In the summer retreats of the wealthy, both were consciously included as touchstones to the past. In the 1880s, city dwellers and suburbanites who could afford such luxuries began to build and furnish "rugged pioneer homes" or "camps" 31 in the Smokies, Poconos, Catskills, Adirondacks, Maine, the Lake Country of Wisconsin and Minnesota, in Canada, or in any accessible forest area that had retained some flavor of "wilderness." These were given such Indian names as "Uncas," "Sagamore," "The Wigwam," "Winabiju," "Anoatok," and "Ogontz Lodge." Although the houses were more often patterned after elaborate German and Swiss hunting lodges than American pioneer cabins or Indian huts, 32 they were given as many native
American references as space and budget would allow. Rustic furniture was an understood necessity. That Indian artifacts frequently used to embellish the houses were produced in the American Southwest by a culture totally unacquainted with log construction or the life style of the Northern Woods, was apparently not considered an incongruous juxtaposition; nor was the common use of trophies from animals not indigenous to the area. Both forms of decoration served as recognizable - if inaccurate - symbols of primitive life and all of the positive qualities that it represented.

Financier and railroad magnate Jay Cooke described his summer retreat in northern Pennsylvania, Ogontz Lodge, as "this rustic place," and his "beautiful home in the Wilderness." His description of recent additions to the interior is typical of many such retreats:

Besides the new pine paneling,... Lewis and my son Jay have presented the Lodge with one moose head, one caribou head and two deer heads, all nicely mounted and now placed on the walls of the sitting room. These with new racks for fishing rods and three Black Bear skins upon the floor make our snug quarters appear more Rocky Mountainish than ever. Besides the big wood fire in this room, the floor has on its nearly entire surface a fine Oriental Rug and the Lounge has over it one of the two Navajo Blankets presented by Mr. John Wanamaker. The other one is in the dining room gracing a lounge there.33

For those who did not have access to authentic Navajo rugs, (or friends like John Wanamaker), homemade ones sometimes sufficed. One homeowner reported success with stenciling Indian designs on "common Java mats, obtainable from almost any of the large coffee

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roasting houses for about fifteen cents apiece (Figure 5). One especially elaborate camp on Lake Superior, "Granot Loma," sported in addition to its rustic furniture an "Indian Room" with a castiron teepee fireplace, and a bedroom with teepee ceiling and handmade decorations acquired directly from Blackfoot and Sioux craftsmen (Figures 6 and 7). To provide a suitably massive scale, the giant logs used in the construction of "Granot Loma" had been brought from Oregon. For similar reasons, J. P. Morgan and Cornelius Vanderbilt ordered logs from the Pacific North-West for use in construction of their Adirondack camps. In these cases, money was no object in creating a proper effect.

By vacationers unable to afford such rustic palaces, or more intent upon the primitive life style, an elaborate camp like Morgan's was debunked as:

> a wilderness clubhouse, built on a game preserve, looked after by a caretaker [in Morgan's case several] and supplied during the season with servants.

Whether a summer spent in "a rustic cottage furnished with tables and chairs and beds brought from town, with rugs on the floor and pictures on the walls, with a stove in the kitchen and crockery in the pantry, an icehouse hard by, and daily delivery of groceries, farm products and mails" was actually a return to the primitive life is immaterial. What is important is that such summer activities reflect a theoretical return to rusticity. Although some of the implementations of the theory had changed by the end of the nineteenth century — when America
reached its greatest period of rustic production - at the root of this revival lay many of the same intellectual associations that had been made by the first proponents of the rustic mode a century and a half before. 39
Chapter IV

MORAL IMPLICATIONS -
THE MEANS AND THE END ITSELF

As we have seen, rustic furniture first gained popularity in
the eighteenth century among the wealthy landowners of Great Britain
and Europe. By 1890, it was a favorite of the American leisure class.
In between these two points in the style's evolution, however, it was
considered suitable only for "simple gardens of cottages and small
villas" and for "those who can afford nothing more expensive." Since
its use had been relegated to the middle class by the taste-setting
writers of mid-century, the inexpensive nature of homemade rustic work
was given much emphasis during most of this intermediate period. To
avoid the unpleasant implications of cheapness, however, rustic crafts-
men were given the more positive attributes of frugality and hard work.
In his recommendation of homemade rustic objects, Downing assured each
reader that:

with the decoration and improvement of his
cottage and garden, self respect and comfort
in his home will grow, increased by this
occupation of his time, and his house will
become what it ought to be, attractive to
himself and family.  

To Mrs. Julia Wright (1840-1903), author of a popular domestic
encyclopedia for ladies, the presence of rustic ornament "and useful
things made by your own hands," indicated "that the dwelling has an animating and interested soul." Moral virtue, writers implied, could be determined in direct proportion to the time and effort expended on a homemade object. Rustic work was ideally suited to such virtuous display.

Catherine Beecher (1800-1878), in her *Housekeepers Manual* of 1873, praised rustic picture frames as "at once cheaper and a means of educating the ingenuity and the taste." She goes on to stress the educational value of homemade rustic ornament by suggesting that:

> It may be the proper thing to direct the ingenuity and activity of children into the making of hanging baskets and vases of rustic work."\[^{43}\]

It was much the same argument Ernest Thompson Seton would forward at the close of the century. By then, however, the fabrication of such items was no longer considered a female distraction or mere "child's play."\[^{44}\] The fabrication of rustic work had been dubbed "woodcraft" and was as strongly associated with masculine virility by the 1890s as it had been with feminine virtue a few years before.

That this change of outlook parallels the rise of the Arts and Crafts movement in America is not coincidental. The wonders of technology that had fascinated and thrilled America through the third quarter of the nineteenth century had been questioned by English theoretician William Morris (1834-1896) and others whose distrust of industrialism had roots in the earlier writings of Thomas Carlyle (1795-1881) and John Ruskin (1819-1900). With the new interest in
handcrafted goods and the moral implications expounded by the American
leaders of the Arts and Crafts, it became acceptable for men to return
to the home construction in which their wives and children had been
encouraged to engage through much of the century.45

With such stress given to the benefits and positive implications
of home construction, it is ironic that throughout much of its period
of popularity, rustic furniture was being commercially produced.
Apparently, the impression of frugality and industriousness was
available to anyone in whom both qualities were lacking. As early as
1858, rustic furniture was being produced for sale in Baltimore:

    an extensive manufactory has been established
    by an individual who began in a very small
    way but now supplies a large region of the
    country.46

Such commercial manufacture became even more widespread at the
end of the century when the demand for quarters increased and a more
affluent class of consumers once again took up an interest in the
rustic mode.

Aside from the moral values placed on the construction of rus-
tic pieces, there may well have been an intrinsic moral quality
associated with the objects themselves. An interesting travel account
from 1832 describes a religious "camp meeting" in America where "rustic
temples" with pews and pulpits "made of the rude timber just felled for
the occasion."47 While wild nature and religion have been associated
throughout human history, such associations seemed particularly well
suited to America. That transcendentalist Ralph Waldo Emerson is known to have constructed (with the help of Henry David Thoreau) a rustic study in Concord is significant, if only because it, like the temples of the camp meeting, reveals a tacit link between religious thought and rustic construction.

In the religious writings of the nineteenth and early-twentieth century the products of nature are frequently cited as evidences of Divine munificence. The forest, said Thorton Burgess, is "the great cathedral that God has built for Himself." Amos Brooks, instructor in Field Laboratory Sciences at Boston University's School of Religious Education, considered "long walks in the open woods and leisurly rambles through the fields" as "so wholesome," that such activities "ought to be required ... in every church program." John Burroughs (1837-1921) (Figure 8), one of the most influential writers of the late-nineteenth century and, like John Muir, an apostle of nature as religion, went even further. In "The Gospel of Nature," he explained that for him "every walk in the woods is a religious rite." "The wilderness," concurred Albert Bigelow Paine, "is a place to find one's Soul."

With such widespread convictions on nature's religious qualities, there can be little doubt that rustic work, the acknowledged "handiwork of nature," had moral and spiritual associations beyond those derived from its fabrication.
Chapter V

PHYSICAL ADVANTAGES -
RUSTICITY AND HEALTH

If some nineteenth-century writers found spiritual benefits in nature's wilderness, still others found physical ones there. William H. H. Murray (1840-1904), a Boston clergyman sometimes credited with starting the "back to nature" movement or at least publicizing the advantages of wilderness camping, cited the restoration of physical health as one of the greatest attributes of such activities. "Let the old, old nurse, nature ... take you into her bosom again," he urged, "and you will return to the city happier and healthier for the embrace (Figure 9)." In his best selling book, Adventures in the Wilderness; or, Camp Life in the Adirondacks (1869), Murray recounts the story of a young man on death's door whose recovery had been deemed impossible by the best New York physicians. The youth wishes to go into the wilderness of the Adirondacks, however, and is granted this last request by his grief-stricken parents. The unexpected result of the trip, according to Murray, was "extreme," but quite typical of "many other cases:"

He "went in" the first of June, carried in the arms of his guide. The second week of November he "came out" bronzed as an Indian, and as hearty. In five months he had gained sixty-five pounds of flesh, and flesh, too, "well packed on" as they say in the woods....The wilderness received him

23
almost a corpse. It returned him to his home and the world as happy and healthy a man as ever bivouacked under its pines.  

Much of the health of mountain living was attributed to fragrance of balsam and pine. In an address before the American Climatological Association in 1886, which was reprinted in the New York Medical Journal of the same year, Edward T. Bruen, M. D. stated:

Common experience has long since determined that the pine woods are a most suitable place of residence for pulmonary invalids. The turpentine exhaled from these pine forests possesses, to a greater degree than all other bodies, the property of converting the oxygen of the air into ozone, and, as this latter destroys organic matter, the air must be very pure, and consequently conducive to respiration.  

John Burroughs, in praising the benefits of nature, made more figurative references to the vegetation of the wild. In his Writings of 1869, he described a trip to the Catskills as a rejuvenating experience, "for the birches had infused into us some of their own suppleness and strength."  

Thornton Burgis is even more mystical in recommending a wilderness trip:

You will return stronger physically and mentally for having come in closer contact with the elemental forces which we term nature.  

Although few authors explicitly state that the construction and use of rustic furniture comprises such healing contact, the idea is implicit in much of their writing.
The use of rustic furniture in many of the nineteenth-century health spas is in itself revealing. "Mohonk," a New York summer retreat which advertised its freedom from "the common nuisances of liquor, dancing, card playing, and Sabbath breaking," pointed with equal pride to "the rustic seats with shaw-thatched roofs, peculiar to Mohonk" from which visitors were encouraged to view "the beauty and romance of the mountains." The physical health of guests, the establishment's literature implied, was improved as much by these rustic retreats as by freedom from "the despotic sway of the bar, of noisy dancing, and of bad music."

One southern retreat, in Shawsville, Virginia, provides an even closer link between the quest for health and the suitability of rustic design. Alleghany Springs, a large and popular resort in Virginia, was the source for a celebrated dyspepsia water. Travelers flocked to the site from all parts of the country and found "first class accommodations" at the luxury hotel whose proprietor felt it necessary to mention only the water and the hotel's furnishings in advertising his establishment:

The place is furnished in Walnut, Ash [rustic], and Cherry, with the best hair mattresses and spring beds.

Where the rustic associations became even more explicit is at the heart of the spa: the spring itself. The intricate rustic structure that covers the main spring (Figure 10), and another covering a second, smaller spring (Figure 11) less than one hundred yards away,
provided for the nineteenth-century visitor the final assurance of healthfulness. To the thousands of invalids seeking relief from "Dyspepsia, Chronic Diarrhoea, Scrofula, Chronic Diseases of the Liver and Kidneys, Cachetic conditions arising from Malarial Poison, Neuralgia, Hemorrhoids, Sick Headache &c," the rustic springhouses became visual symbols of the cure that emerged from the earth itself.

Although few such dramatic examples survive, almost every American health spa or public resort at the close of the century boasted at least some rustic motif. For those fortunate enough to own their own summerhouses, rustic architecture or decorative details further heightened the experience of each escape from the city. To urban dwellers unable to afford such luxury, symbolic references to the wild in the form of rustic souvenirs may have provided reassuring consolation. Two such knick-knacks brought to Philadelphia from a nineteenth-century Adirondack resort, though ironic in their association with smoking, are typical. An eight-inch cigar jar made from a hollowed log and an ash tray formed from a cross-section of a matching branch still bear the location and date of their acquisition (Figure 12). Balsam sachets - still popular today - were particularly suitable souvenirs, for their woodsly scent was believed to provide physical as well as sentimental benefits to the city dweller. More personal associations with nature were created and recorded on film by the use of rustic props which professional photographers frequently kept on hand in their studios for those so inclined.
In addition, "fresh air charity" programs and new urban parks, with their "green pastures and still waters," provided a "restful and life-giving glance of nature"62 to those otherwise deprived. In many of the latter, rustic seats of the sort designed by Calvert Vaux for Central Park were important features (Figure 13). To a newly rising urban population, rusticity provided a tangible - if nostalgic - link with a happy, healthy rural life otherwise beyond its grasp.
Chapter VI
SOCIAL IMPLICATIONS -
THE VARIED CLASS APPEALS

In the history of decorative arts design, the rustic is one of the few styles to have such a wide variety of appeals and to achieve popularity in virtually every social class. The cult of the rustic began with the wealthy classes in the eighteenth century, became important in middle- and lower-middle-class homes in the middle of the nineteenth century, and regained its social prestige by the century's close. While the adoption of a high style by an inferior social class is not uncommon, such adoption in reverse is rare. Why, then, did rustic furniture achieve such significant social prominence in the last two decades of the nineteenth century?

In examining the social implications of its use, it is important to distinguish between the various categories of acceptability of rustic designs. It should be remembered, for example, that during the first period of its popularity, rustic work was considered suitable for outdoor use in the form of rural seats, hermitages, and summerhouses. As late as 1853, A. J. Downing was warning against its use elsewhere:

The veranda is no place for rustic seats -- the seats there should be in keeping with the style of the house; yet we have seen some of these seats even admitted to the hall.63

28
Within a few short years, however, his opinion had changed. In 1855 Downing himself was committing the "violation of good taste" he had decried two years before. The ivy-covered rural seat he illustrated in the *Horticulturist* (Figure 14) of that year was used both inside and out:

> We have brought this plant for one or two winters into the hall, where it forms a beautiful growing evergreen ornament for the eye, no less than for an "expression of purpose".

Within a few years its acceptability for indoor use by America's middle class was fully established, as contemporary household manuals reveal.

Although rustic designs were used indoors by the wealthy taste-makers at the end of the century as well, there was one important difference. The houses for which the style was considered suitable to upper-class consumers were summerhouses - intentionally rough and crude - not permanent residences. With their more sophisticated and expensive tastes already expressed in town houses, the wealthy could afford to "rough it" for a few months each summer. As middle-class taste moved more and more toward gaudy ostentatiousness, the upper class moved consciously in the opposite direction. "The last refinement of sophistication," said T. K. Whipple, "is the taste for simplicity."

"If there's a spot on the face of the earth where millionaires go to play at housekeeping in log cabins as they do here," exclaimed
Mr. Smith, a proprietor of one Adirondack club in 1890, "I have yet to hear about it." Had Mr. Smith's own experience not been so limited by the very isolation of the club he helped to manage, he certainly would have heard of others - and ones remarkably similar to his own.

So frequent were "in camp" house parties among eastern socialites of the early-twentieth century that Emily Post felt it necessary to provide a chapter on the subject in her widely read book on etiquette. In it she assures inexperienced readers that:

"Roughing it" in the fashionable world -- on the Atlantic coast -- is rather suggestive of the darymaid playing of Marie Antoinette; the "rough" part being mostly "picturesque effect" with little taste of actual discomfort ... It is true that the buildings are of the most primitive, and the furnishings too ... but there is no discomfort.  

Jay Cooke's journal from Ogontz Lodge reveals the luxury typical of such rustic retreats. Although the servants in his camp lacked the "liveries ... of grey flannel trousers, green flannel blazers, very light grey shirts, black ties and moccasins," described by Emily Post, his menu was equal to any enjoyed in Philadelphia or New York. Over a two-week period in 1893, Mr. Cooke and his party enjoyed: roasted oysters, quail, pheasant, trout, salmon, Southdown mutton, lamb chops, chicken, squabs, beef steaks, fresh butter, cream, cottage cheese, tomatoes, cucumbers, asparagus, radishes, mushrooms, assorted fresh vegetables, strawberries, oranges, bananas, and a variety of fresh pastries and baked goods.
The use of rustic furnishings in such summer camps was as conspicuous a form of consumption as the sumptuous menus. Hundreds of hours of "guide" labor were required to construct the rustic tables, chairs, desks, beds, and other accoutrements required for camp life. Often the buildings themselves, designed with the help of urban architectural firms, were given rustic charm at considerable extra expense. Even if the logs were not imported from the Pacific North-West, local building materials had to be obtained and installed with extraordinary care:

While hauling the logs to camp, care must be taken to preserve the bark intact ... the logs should be kept out of dirt and mud. Often the joists are made of hewn square timbers and with excellent effect.

Although rustic work had been popularized earlier in the century as an economic form of embellishment with positive moral implications for the middle-class home, its appeal to wealthy vacationers at the close of the century seems to have been quite the opposite. In his classic study of social economics, The Theory of the Leisure Class, Thorstein Veblen (1857-1929) defines conspicuous leisure and ownership of objects produced by the "wasteful" employment of human resources as "conspicuous consumption" - the status-giving display of wealth and power. The rustic furniture and embellishments of late-nineteenth-century summer resorts or sporting camps certainly fill this definition. In a sense, rustic popularity had come full circle from its first appearance on the European country estates of the eighteenth century.
Chapter VII

TWENTIETH-CENTURY RUSTIC -
THE CONTINUATION OF A STYLE

The history of rustic design, from its upper-class origins in the eighteenth century, through its middle-class popularization in the nineteenth century, to its upper-class revival in the 1880s and 90s, is derived from a complex network of interwoven principles and ideas. Although visual, intellectual, moral, physical, and social explanations can all be pointed to with validity, the lines between these categories are frequently far from distinct. In many ways, such flexibility of intent and interpretation was the greatest strength of the style. The long period of popularity experienced by a style that lacked comfort, ease of construction, and lasting strength, is indeed remarkable, and can only be explained by the wide range of sociological considerations suggested above.

While the evolution of artistic and intellectual development of the rustic mode had ceased by the First World War, the style's popularity continued. "How-to" books on cabin construction and woodcraft proliferated in the years between the wars as summer homes became more common and the style once again gained middle-class appeal. To augment the production of homemade objects, commercial producers of rustic furniture increased in number and production during the first quarter
of the present century. Some of the earlier commercial productions set successful design standards rarely matched in later years. One set of rustic furniture, acquired for a summerhouse in the Poconos, reflects a rather sophisticated understanding of Art Nouveau design (Figure 15).\textsuperscript{73} Other commercial producers were less imaginative. Even the very simplest rustic "hickory" furniture, however, had a ready market and was produced in great quantity. An advertisement for the Rustic Hickory Furniture Company, LaPort, Indiana, from a 1929 issue of Nature Magazine, illustrates the most common twentieth-century rustic forms, and suggests the range of the market for such wares:

\begin{quote}
In isolated mountain lodges; along the crowded beaches; beside the restful lakes and rivers -- at dude ranches, country clubs, resorts -- Rustic Hickory Furniture has established itself as the "hit of the season."
\end{quote}

In addition to private popularity spanning most economic and social classes, rustic work maintained its wide public appeal. So closely associated with public parks had the rustic style become by the twentieth century,\textsuperscript{75} that it was maintained well after the introduction of more modern construction materials. One craftsman in San Antonio, Texas, for example, helped to fill this market with concrete benches and bridges in the rustic style.\textsuperscript{76} Other craftsmen were more traditional in their use of materials, but mass-produced the products none the less.\textsuperscript{77} In the 1930s, W. P. A. projects further affirmed the position of rustic as the accepted park style by creating rustic benches, bridges, and buildings for public use in parks across the country.\textsuperscript{78} A somewhat modified, but basically rustic, aesthetic still pervades \dots
the official design conceptions of the National Park and Forest Services. Woodcraft remains an important activity of summer camps for children, and is still recommended as a useful - if not morally improving - skill.

As the nation celebrates its Bicentennial, a second rustic revival is playing on many of the same emotions as the revival of a century before. Publishers have reissued a number of craft books, and new writers have provided still more. Backpacking, canoeing, and camping are enjoying a popularity not matched since the turn of the century. The current interest in American Indian crafts is yet another indication of the rustic-primitive resurgence.

While America's present involvement in nature and related rustic life styles is noticeable because of its rapid increase since the early 1960s, it is important to realize that the feelings are not new. Ironically, in looking back to the romantic, simpler, rustic life, many Americans are looking through the eyes of the nineteenth century, which looked, in turn, through the eyes of English romantics of the century before. Although America's self-conscious "out-doorishness" is generally associated with her frontier past, it cannot be denied that at least some - if not all - of it derived from the aesthetics of eighteenth-century Europe.
FOOTNOTES


3 Morrison Heckscher has suggested that a tradition of carved, imitation rustic work had been developed in London furniture shops by the middle of the eighteenth century. A set of six rustic chairs in the Victoria and Albert Museum are carved of beech wood, covered with gesso, and painted brown. Although these are based on a design book published in the 1790s, it is quite possible that chairs from Edwards and Darly's book were made in the same way. See: Morrison Heckscher, "Eighteenth-Century Rustic Furniture Designs," *Furniture History 1975* (London, 1975). For a further discussion of Darly's design, see: Christopher Gilbert, "The Early Furniture Designs of Matthias Darly," *Furniture History 1975*, op. cit.


10 *Ibid.*, p. 60. It is worth noting that in his illustration of the picturesque, Downing has included a rustic gazebo. See Figure 3.

11 Francesco Milizia, *Principii d'Architettura Civile* (Bassano, 1823), Vol. 1, p. 34.

13 Ibid., p. 370.


16 Loudon, Gardener's, op. cit., p. 489. Varnish and winter protection were recommended to lengthen the life of rustic furniture. The "richest specimens," Downing suggested, should be kept inside summer-houses and garden temples to protect them from damaging exposure to weather. See: Downing, The Horticulturist (1853), p. 302, and (1858), p. 304.

17 The author has seen examples using wisteria and rhododendron, and it is reasonable to assume that almost every kind of native wood was used at one time or another.

18 Downing, The Horticulturist, op. cit. (1853), p. 359. At one point, Downing recommends that the pieces with bark left on should be given "a coat or two of paint applied after the manufacture of the article." In all the literature on the manufacture of rustic work, including others by Downing himself, this is the only reference the author has found that recommends painting. Most are emphatic in their discouragement of its use. See: The Horticulturist (August 1858), p. 360.

19 Ibid., op. cit. (August 1858), pp. 304-305.


21 William S. Wicks, Log Cabins: How to Build and Furnish Them (New York, 1889), p. 34. These recommendations were intended for indoor furniture.

22 Almon C. Varney, Our Homes and Their Adornments (Detroit, Michigan, 1882), p. 147.


25 Milizia, op. cit., p. 34. Cited in Rykwert, op. cit., p. 69.


28See: Schmitt, op. cit., p. 86.

29Ernest Thompson Seton, The Book of Woodcraft (Garden City, New York, 1912), p. 3.

30A great interest in European and American opinions of the American Indian has resulted in a number of provocative publications in recent years. For further discussion of the subject, see: W. P. Cumming, The Discovery of North America (London, 1971); Hugh Honour, The European Vision of America (Cleveland, 1975); Hugh Honour, The New Golden Land (New York, 1975); Stephen Lorant, ed., The New World (New York, 1946); Roy Harvey Pearce, The Savages of America, A Study of the Indian and the Idea of Civilization (Baltimore, 1965); Wilcomb E. Washburn, The Indian and the White Man (New York, 1964).


32Peter Schmitt, op. cit., p. 169.

33This and other information about Cooke's Ogontz Lodge comes from a journal kept by Mr. Cooke from his acquisition of the property circa 1880 until his death. The journal resides in the Lodge near Jersey Shore, Pennsylvania, which is still owned and enjoyed by members of the Cooke family. This entry is dated April 14, 1898.


35"Granot Loma," built by financier Louis G. Kaufman and his wife Mary Young, was designed by Chicago architectural firm Marshall and Fox. The building is still complete with most of its original furnishings.

36Ironically, this building material, although visually effective, was not well suited to the harsher climates of the Midwest and Northeast. Granot Loma's imported logs, badly deteriorated, have been reinforced with concrete. The logs at Uncas have not been treated and are in bad repair. In both cases, native woods used for decorative embellishment have survived much better than their counterparts brought from the rain forests of the Northwest.


38Ibid.
It is significant that another early association - between rustic and Chinoiserie - was also present during this late-nineteenth-century flourishing of the rustic style. Rustic camps in the Adirondacks and elsewhere frequently displayed oriental lanterns, hats, and fans along with their native Indian rugs and baskets. The two romantic periods appear to have drawn on many of the same sources. Unfortunately, an investigation of these parallel interests is not within the scope of this thesis and must be left to future research.


The romantic attitude toward crafts, which grew from the colonial revival of the late-nineteenth century, further justified masculine participation in home construction.


Achille Murat, *America and the Americans* (New York, 1849), p. 95. Outdoor meetings for religious worship are still experienced in many parts of the country. Another direct link, more prevalent toward the end of the century, can be seen in funerary monuments and cemetery seating. Stone grave markers depicting rustic crosses or fallen logs were popular during the last third of the nineteenth century and the first decades of the twentieth. Rustic seats, both wooden and iron, were considered particularly well-suited to cemeteries because of their naturalness and their apparent temporality. A comprehensive investigation of cemetery art and furnishings is still needed, but one recent publication which has dealt with the subject is: Edmund V. Gillon, Jr., *Victorian Cemetery Art* (New York, 1972).


The belief in the environmental determination of human character was widespread by the end of the nineteenth century. New York City's "Fresh Air Charity," one example of the phenomenon which began in July 1872, provided daily outings to the country for slum children in the hope of improving the moral and physical character of these urban children. In 1895, New York City groups alone provided 188,742 individual outings, and other cities offered another 356,531. God made the wild places, wrote W. H. H. Murray, "to stand for what money cannot buy. They save people from death, from sickness, from insanity. They restore the Soul. They renew the mind. They lift the spirit." W. H. H. Murray, "The Ownership of the Adirondacks," Field and Stream (1902), VII, p. 195. Also see: Schmitt, op. cit., Roderick Nash, ed., The American Environment (Reading, Massachusetts, 1968).


Thornton Burgess, op. cit., Introduction.

Frederick E. Partington, The Story of Mohonk (Fulton, New York, 1911), pp. 11-19, 24.

Ibid.

From a contemporary (nineteenth-century) advertising flyer in the files of the Virginia Historic Landmarks Commission, Richmond, Virginia.

Ibid.


64 Ibid. (1855), p. 551.


68 Ibid., p. 457.

69 From the Jay Cooke journal manuscript, op. cit.

70 The guides of the North Woods provided both the needed services for summer visitors and the local color which helped to perpetuate the myth of the wilderness life. The guides, if not of Indian decent (the most romantic), were compared to James Fenimore Cooper's Leatherstocking, Daniel Boone, or any number of folk heroes who embodied the spirit of the frontier in the American mind. W. H. H. Murray's description of the guide is typical of the romanticized idealization frequently made of these figures: "the independent guides are... a capable and noble class of men... born and bred... in this wilderness, skilled in all the lore of woodcraft, handy with the rod, superb at the paddle, modest in demeanor and speech, honest to a proverb,... bronzed and hardy, fearless of danger,... uncontaminated with the vicious habits of civilized life and not unworthy of the magnificent surroundings amid which they dwell." Murray, *Adventures in the Wilderness*, op. cit., pp. 36-38. For another contemporary description of the guide as frontier hero, see: Andrew Williams, *A Description and Historical Guide to the Valley of Lake Champlain and The Adirondacks* (Burlington, Vermont, 1871). For a critical discussion of the "sons of Leatherstocking" type, see: Henry Nash Smith, *Virgin Land* (New York, 1957); C. Merton Babcock, *The American Frontier: A Social and Literary Record* (New York, 1965); and Paul Shepard, *Man in the Landscape* (New York, 1972).


72 For further discussion of conspicuous consumption, see: Veblen, *The Theory of the Leisure Class* (New York, 1899; rpt.).
This set, produced near Bedford, Pennsylvania, comprises twenty-two pieces, including rockers, side chairs, children's chairs, tables, and a settee.


As early as 1870, the popularity of the rustic style was being credited to its use in the park context. In an article on "Rustic Work Structures" in the *American Agriculturist* magazine, the author states: "Probably no finer specimens of this style of architecture can be found anywhere than in New York Central Park.... It is probable that the successful introduction of rustic work at the park has done much toward popularizing it..." *American Agriculturist* (New York, 1870), cited in *The Complete Farmer* (New York, 1975), p. 91.

Mexican craftsman Dionicio Rodriguez, an employee of the Alamo Portland Cement Company, San Antonio, Texas, is credited with the creation of a large number of ambitious rustic pieces for public and private use in the San Antonio area. Numerous signed and dated examples of his remarkable concrete creations survive in Brackenridge Park and in other places throughout the city. Active in the late 1920s and throughout the 1930s, Rodriguez disappeared (and is thought to have returned to Mexico) in the early 1940s. Twentieth-century, concrete rustic work can be found in other parts of the country, but few pieces are as imaginative, or as well documented as the San Antonio group. For further information on Rodriguez and his work, contact the San Antonio Museum Association, San Antonio, Texas.

The scope of commercial rustic production is suggested by the frequency with which advertisements for such services appear in popular magazines like *Country Life in America* (New York: Doubleday, Page, & Co.) during the early decades of the twentieth century. Here, firms such as Dunne & Co., 54 West 30th Street in New York City, offer "Summer Houses, Log Cabins, Boat Houses, Fences, Gateways, Bridges, Arbors, Chairs, Settees, Window Boxes, and Hanging Baskets" all in the rustic style.

Specific information on Work Project Administration activities is available through the National Archives and the Library of Congress, Washington, D.C.

Bernard S. Mason's *Woodcraft and Camping* (New York, 1939), itself an updating of nineteenth-century manuals, is one of the most recent books to be republished (Dover, 1974). Eliot Wigginton's *Foxfire Books* (New York, 1972-1974) provide an anthropological approach to home crafts. Diane Thomas, in *Roughing It Easy* (Provo, Utah, 1974), has given a twentieth-century perspective to the rustic life style. All three are available in paperback editions. While a complete listing would be far too long to include here, such recent publications suggest the wide range of literature available to the public.
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FIGURES
Figure 2. A Garden Chair. From Edwards and Darly’s A New Book of Chinese Designs, London, 1754.

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Figure 3. Illustration of the Picturesque showing a small rustic pavilion. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America*, New York, 1859.
Figure 4. A rustic chair in the Gothic style.
From A. J. Downing, The Horticulturist,
New York, August, 1858.
Figure 5. The living room of "Ano-a-tok," Kensico Lake, New York, with white birch gallery, rustic furniture, and Java mat "Indian rugs." From Henry H. Saylor, ed., *Distinctive Homes of Moderate Cost*, New York, 1910.
Figure 6. The "Indian Room," "Granot Loma," Marquette, Michigan.
Figure 7. A bedroom, "Granot Loma," Marquette, Michigan.
Figure 8. Photograph of John Burroughs at his study table, by Clifton Johnson. From *The Writings of John Burroughs*, Vol. VIII, New York, 1889.
Figure 9. "Before and After Going into the Adirondacks."
Cartoon spoofing Murray's claims concerning the healthfulness of wilderness life. From Harper's
New Monthly Magazine, New York, August, 1870.
Figure 10. Large Spring House, Alleghany Springs, Shawsville, Virginia. Photograph courtesy of Virginia Historic Landmarks Commission.
Figure 11. Small Spring House, Alleghany Springs, Shawsville, Virginia. Photograph courtesy of Virginia Historic Landmarks Commission.
Figure 12. Wooden Cigar Jar (H. 7 1/2", D. 7 1/2") and Ashtray (D. 4") from Schroon Lake, New York. Private Collection.

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The vignettes show two designs for shaded seats that have been executed in the Central Park, New York.

Figure 13. Designs for rustic seats, Central Park, New York. From Calvert Vaux, Villas and Cottages, New York, 1864.
Figure 14. An "ivy-covered rural seat." From A. J. Downing, The Horticulturist, New York, 18...
Figure 15. Rustic rocker and side table in the Art Nouveau style, produced circa 1910 by a firm near Bedford, Pennsylvania. Private Collection.