Irene Sargent: A Comprehensive Bibliography of Her Published Writings

Cleota Reed

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Irene Sargent: A Comprehensive Bibliography of Her Published Writings

By Cleota Reed

Irene Sargent (1852-1932), professor of the History of Fine Arts at Syracuse University from 1895 to 1932, was the subject of an article by the author in *The Courier*, XVI, 2 (Summer 1979), "Irene Sargent: Rediscovering a Lost Legend." A leading art historian of her day, Irene Sargent wrote extensively for *The Craftsman* and *The Keystone* and contributed as well to other periodicals. Dr. Sargent's articles merit close study as documents of the development of the Arts and Crafts Movement in America. Her work contributed to the growth of an appreciation of native accomplishments in the arts, including the fine crafts, and an understanding of the historical antecedents of those accomplishments. A number of her articles are translations of contemporary European articles, selected to keep her American readers current in matters of European taste.

Because of their historical interest, the articles in this bibliography are listed in chronological order for each periodical in which her work appeared. There is a miscellaneous grouping of writings at the end. In the case of translations, the name of the original author and source of publication are given, when known. In cases in which the title is not self-explanatory, the compiler has added a brief description of the subject of the article.

The compiler will welcome further additions as they may be discovered.

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Cleota Reed’s interest in Irene Sargent took her to the Library of Congress, to the Boston Public Library, and to the New York Public Library to complete this comprehensive list of Professor Sargent’s writings. Ms. Reed, who has published research in ceramics, stained glass, architecture, and photography, is now writing a biography of Henry Chapman Mercer, master tile-maker (1865-1930).

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The Bibliography

Articles from The Craftsman

The Craftsman, an illustrated monthly magazine "in the interest of better art, better work, and a better and more reasonable way of living," was published in Eastwood (now part of Syracuse), New York by United Crafts beginning in 1901. From 1905 to 1916 it was published in New York City. Gustave Stickley, the well-known manufacturer of Arts and Crafts structural furniture known as "craftsman" or "mission" style, was the editor. In 1916, the magazine merged into The Art World.

"The Opera of 'Patience' and 'The Aesthetic Movement'." 1 (October 1901): 33-38.
A review of Bradley Gilman's book Back to the Soil; or, From Tenement House to Farm Colony; a Circular Solution of an Angular Problem. (Boston: 1901).
"It depicts in fiction form the concrete conditions under which country life should be undertaken."
"Quotations from Ruskin." 1 (November 1901): 27-32.
Bazin's La Terre Qui Morte (Paris, 1899).

Hand-woven rugs.

“Our Illustrations.” 1 (December 1901): 40-44.
About illustrations in that issue.


Translated into English by Irene Sargent.


The use of the lotus motif in design.

“Brain and Hand.” 1 (January 1902): 41-44.
Prince Pëtr Alekseevich Kropotkin’s ideas concerning handicraftsmanship.

A poem.

Social reform in Wales.

The Franciscans and Dominicans.


Parker and Unwin’s book was published in London in 1901.

The art of printing, the Kelmscott Press, and the Doves Bindery.

About clocks.
Trends in ornamentation and design; a discussion of Art Nouveau.


Art and life in the Middle Ages with an optimistic view of the future of the American city.

About United Crafts, the Craftsman Home, and Grueby ceramics.

Illustrations include the dining room of the Onondaga Country Club and the billiard room of the Ernest I. White home, both near Syracuse, New York.

The coronation of Edward VII.

About the French designer of silver and jewelry.

Fiction translated from the French. Author unidentified.

"German and Netherland: Their Gilds and Art." 3 (January 1903): 201-214.
The influence of northern arts on contemporary styles.

"In Praise of Country Life." 3 (February 1903): 265-274.
An argument for a return to nature.

"Trinity Church, Boston, as a Monument of American Art." 3 (March 1903): 329-340.
Henry Hobson Richardson, architect.

Translated from the French of Tristan Destève in Art et Décoration 12 (September 1902).
Compares this biography, published in New York in 1902, to those by J.W. Mackail and Aymer Vallance.

The exhibition was held from March 23 to April 4, 1903, at the Craftsman Building, in Syracuse, New York. Miss Sargent made an address and also spoke for Gustave Stickley, who was “indisposed,” at the opening. The article is about the development of expositions from the first in London in 1851.

“Potters and Their Products.” 4 (June 1903): 149-160.
About John G. Low, the Chelsea Pottery, M. Louis Solon, and Charles F. Binns.

Interior decoration for children.


Translated from the French of Jean Schopfer.

Translated from the French of an unidentified critic of German design in *Art et Décoration* (May 1903).

About Thomas S. Nickerson of the Merrimac Pottery Company of Newburyport, Massachusetts.

About M. Louise McLaughlin, the Pottery Club of Cincinnati, Maria Longworth Nichols, Artus Van Briggle, and the Rookwood Pottery.

About art potters M. Louise McLaughlin, John G. Low, and Artus Van Briggle.
A review of an article by M. P.-Verneuil in Art et Décoration 13 (July 1903) about the spring salon of the Society of French Artists featuring the work of Lalique, Gaillard, Bassard, Landry, and Lelievre.

Translated from the French of Samuel Bing with editor’s note.

With a preface and adapted from the French of M. Gabriel Mourey in Art et Décoration 14 (August 1903). On Russian folk or peasant art.

About the pottery group organized at Tulane University, New Orleans in 1896.

Adapted from the French of M. P.-Verneuil in Art et Décoration 14 (August 1903). A lace school in Vienna.

“The Silversmith’s Art in the Middle Ages: The Twelfth Century.” 5 (November 1903): 113-123.
Translated from the French of Jean Schopfer.

Preface and translation from the French of M. P.-Verneuil in Art et Décoration 14 (September 1903). On embroidered panels and borders.

Translated from the French of Jean Schopfer.

Translated from the French of Jean Schopfer.

Translated from the French of Charles Gans.

Translated from the French of Jean Schopfer.

“August Rodin.” 5 (March 1904): 525-545. Written expressly for The Craftsman by Jean Schopfer and Claude Anet (Claude Anet was Schopfer’s pseudonym), and translated by Irene Sargent.


“A Comparison of Critics, Suggested by the Comments of Dr. Pudor.” 6 (May 1904): 135-141. Comments on nationalism, national progress, and unity among artists, with a discussion of modern jewelry design.


“Comments on Mr. [Charles M.] Shean’s ‘Mural Painting from the American Point of View.’” 7 (October 1904): 28-34.
Shean wrote an article in The Craftsman expanding on his argument that mural painting in America is a democratic, public art, in contrast to the private, elitist art of easel painting (“objects of fetish worship.”).

Comments on Barr Ferree’s article “The Lesson of Sculpture” in the same issue.

Translated from the German of Heinrich Pudor.

“The Linden Tree.” 7 (November 1904): 207.
Translation of a poem by an unidentified German poet.

“Art in the Home and in the School.” 7 (December 1904): 263-279.
On interior design.

Translated from the French of Georges Benoit-Levy.


“Art in the Home and in the School: A Lesson from Boutet de Monvel.” 7 (January 1905): 400-411.
Placing examples of good design in the child’s environment.

“The Border Analyzed as a Decorative Agent.” 7 (January 1905): 421-430.
Translated from the French of A. Grasset in Art et Décoration 16 (November 1904).

“Art in the Home and in the School: A Selection from the Child-types of Kate Greenaway.” 7 (February 1905): 519-529.

“Art in the Home and in the School: Examples Chosen from Certain Italian Pre-Raphaelite Masters.” 7 (March 1905): 668-678.


Rand and Skinner, architects.
"Art in the Home and in the School: Examples of Mural Decoration Based Upon Dutch Types and Scenes." 8 (April 1905): 55-60. Unsigned but probably by Irene Sargent.


Articles from The Keystone

The Keystone, a journal of the watch, jewelry, and optical trades, was published in Philadelphia, Pennsylvania by S.H. Steele from 1891 to 1934. In 1934 the magazine merged into The Jewelers Circular which is still published. Irene Sargent wrote for The Keystone between 1905 and 1930.

In June 1905, the editors of The Keystone announced, "We direct the special attention of our readers to the illustrated article...‘The Work of a Woman Metalsmith’...the first of a series which will deal in a masterly way with modern art jewelry designing and kindred subjects. The authoress, Miss Irene Sargent, is well known as a specialist in the field of art literature, and her writings in the various magazines have revealed her as probably the most accomplished critic of the time in the matter of jewelry and art-metal work. Miss Sargent’s accession to the staff of The Keystone is consequently an event of unusual interest to our readers, especially those aspiring ones who are in sympathy with the new world-wide movement for higher art and greater beauty in articles for personal adornment. Most of the matter so far published on the subject of art jewelry dealt with the work of foreign artists. Miss Sargent will cover a wider field and introduce the trade to the triumphs of American genius, skill and effort in this line, as well as to the creations of the European metalworkers. All the articles will be enriched by well-executed illustrations...and the descriptions by the eminent authoress will be highly educative.

"It will appeal to the patriotism as well as the trade pride of our readers to know that there are not a few designers and metalworkers in this country whose work will compare favorably with that of even the greatest European luminaries. Indeed, the vogue established by Lalique, Wolfers and others seems to have taken firm hold on this side of the ocean and quite a number of talented young Americans are even now taking courses in designing, enameling, metallurgy and kindred arts. America, with its wealth and liberality, affords the most tempting field for artistic effort of this character, and it is for our young men and
women to strive for the reward which surely awaits skill and genius. We feel confident our new art jewelry department will render material aid towards this end and furnish the necessary inspiration for many gifted young craftsmen'’ (p. 881).


On metalsmithing.


Translated from the French of Edouard Monod-Herzen in Art et Décoration 18 (1905).

“‘The American Versus the Foreign Metalsmith. Miss Bennett of the Chicago Art Institute compared with Various European Designers.’” 26 (December 1905): 2105.


“‘The Worker in Enamel with Special Reference to Miss Elizabeth Cope-

“‘Examples of Ecclesiastical Metalwork Produced by the Gorham Com-
pany.’” 27 (March 1906): 369.


“‘The Feldspar Group of Minerals as Treated in the Jewelry of Forest E. Mann.’” 27 (April 1906): 568a-568d.

“‘The Jewel as Treated by M. René Lalique.’” 27 (May 1906): 745.

Translated from the French of Gustave Geoffroy in Art et Décora-
tion 18 (1905).


One of the earliest articles about the well-known ceramist from Syracuse, New York.


Illustrated by the work of Carl G. Forrsen, George G. Gebelein, and the Handicraft Shop.


“Oriental Metal Work in the Nickerson Collection at the Art Institute of Chicago.” 27 (December 1906): 2173-2176.

“Examples of Metalwork from the Casa Musy of Turin, Italy.” 28 (March 1907): 385-388.

“‘Through Difficulties to the Stars’: Mr. André Koronski, Metal Smith and Mathematician.” 28 (October 1907): 1785.


Includes Josephine Hartwell Shaw, Margaret Rogers, Lucy Twyman Rockwell, and Alessandro Colarossi.

On André Koronski, Philadelphia craftsman. Also shows “Craftsman” interiors, a George Henry table and lighting, and Elise Koronski-Henry paneling and porcelains.

On the German-born American craftsman.


“Studies in Jewelry Styles. How the Jeweler-Student May Master a Most Important Branch of This Profession—Samples of Modern Styles in Jewelry.” 41 (19 October 1915): 47.


This photograph of Irene Sargent is one of two known to exist. (The other was reproduced in *The Courier* XVI, 2, Summer 1979.) It appeared in *The Keystone Weekly* on February 29, 1916 with the following notation: "We show in the introductory to this article the portrait of the authoress, Miss Irene Sargent, who is recognized as one of the most accomplished art critics in the world. Miss Sargent, who is a professor of the history of fine arts at Syracuse University, Syracuse, N.Y., has made the study and elevation of artistic taste in the United States her life-work." The photograph shows Irene Sargent standing with her back to the carriage step of the porte cochere of Crouse College with the east facade of the building behind her.


“Rare Jewelry. Delightful Discoveries in a Quaint Studio, Rich in Art Work, True to Type.” 46 (October 1918): 67.

Designs from the firm of Combes and van Roden, Philadelphia.


Norwegian-born jeweler who settled in Boston.


“Arthur Stone, Silversmith, as the Successor of Paul Revere. A Comparative Study Illustrated by Pictures of the Work of Each.” 47 (September 1919): 121.

“René Lalique as an Artist in Molten Glass.” 47 (October 1919): 69.


About the House of Cartier.


A shop owned by a Mr. Holton.


“A Revival of Old Technique in Metalsmithing by the Swiss Master Jean Dunand.” 50 (March 1923): 111-114 and (April 1923): 117. “The delay of acknowledgement and the division of the article into two parts have been due to the illness of the writer” (p. 117).

“Ornaments Selected from Two Private Jewel Boxes.” 51 (March 1924): 139-145.

“Authenticated Jewels of the Napoleonic Period.” 52 (September 1924): 139-143.

“Pearls From the House of Cartier. The Famous Necklace of Madame Thiers and Other Notable Specimens of Fine Pearl Jewelry.” 52 (March 1925): 139.


“An August Visit to the Oscar Bach Studio.” 54 (September 1926): 145. Bach was a metal craftsman from New York City. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.


“A Sculptor in Silver.” 55 (March 1928): 139-145. The work of Georg Jensen, the Danish craftsman. Irene Sargent’s hand-written manuscript for the article is in the Syracuse University Archives.

“Clay in the Hands of the Potter.” 57 (September 1929): 131. A tribute to Adelaide Alsop Robineau who died in February 1929. Mrs. Robineau received an honorary doctorate in Ceramic Sciences from Syracuse University in 1917. She became an instructor in pottery and ceramic design at the College of Fine Arts, Syracuse University in 1920.

“Rings—from Ancient Rome to the Rue de la Paix.” 57 (March 1930): 107-111.
The Colonnade of New York University, a literary journal, was published in New York by the Andiron Club of New York City from 1907 to 1922.

"In the Basilica of Saint Mark. Pax tibi, Marce, Evangelista meus." 8 (1914-1915): 76.
A poem written in Venice, July 24, 1912.


"Tom's A-Cold." 9 (March 1915): 100.
A poem.

"To the Adriatic. Lyric Invocation from 'La Nave' of Gabriele D'Annunzio." 9 (June 1915): 194.


Le Livre Contemporain, a literary serial, was published in Boston by the Schoenhof Book Company, irregularly, beginning in 1918, for a short time only.

Literary criticism of most recent work of Grazia Deledda, a woman writer of Sardinia.

Literary criticism of the French playwright's works "Pasteur," "Beranger," and "Mon père avait raison." Irene Sargent's original hand-written manuscript is in the Syracuse University Archives.
Articles from a Miscellaneous Group of Publications

History of The Knights Templar, founded in the twelfth century, half-military, half-monastic, as armed protection for pilgrims to the holy land. Twentieth-century Templars were assembling in Syracuse, New York, the week following this article. Irene Sargent's hand-written notes for the article are in the Syracuse University Archives.

This is the only article written by Irene Sargent for the magazine published by Adelaide Alsop Robineau in Syracuse from 1899 to 1932.
