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THE CRAFTSMAN

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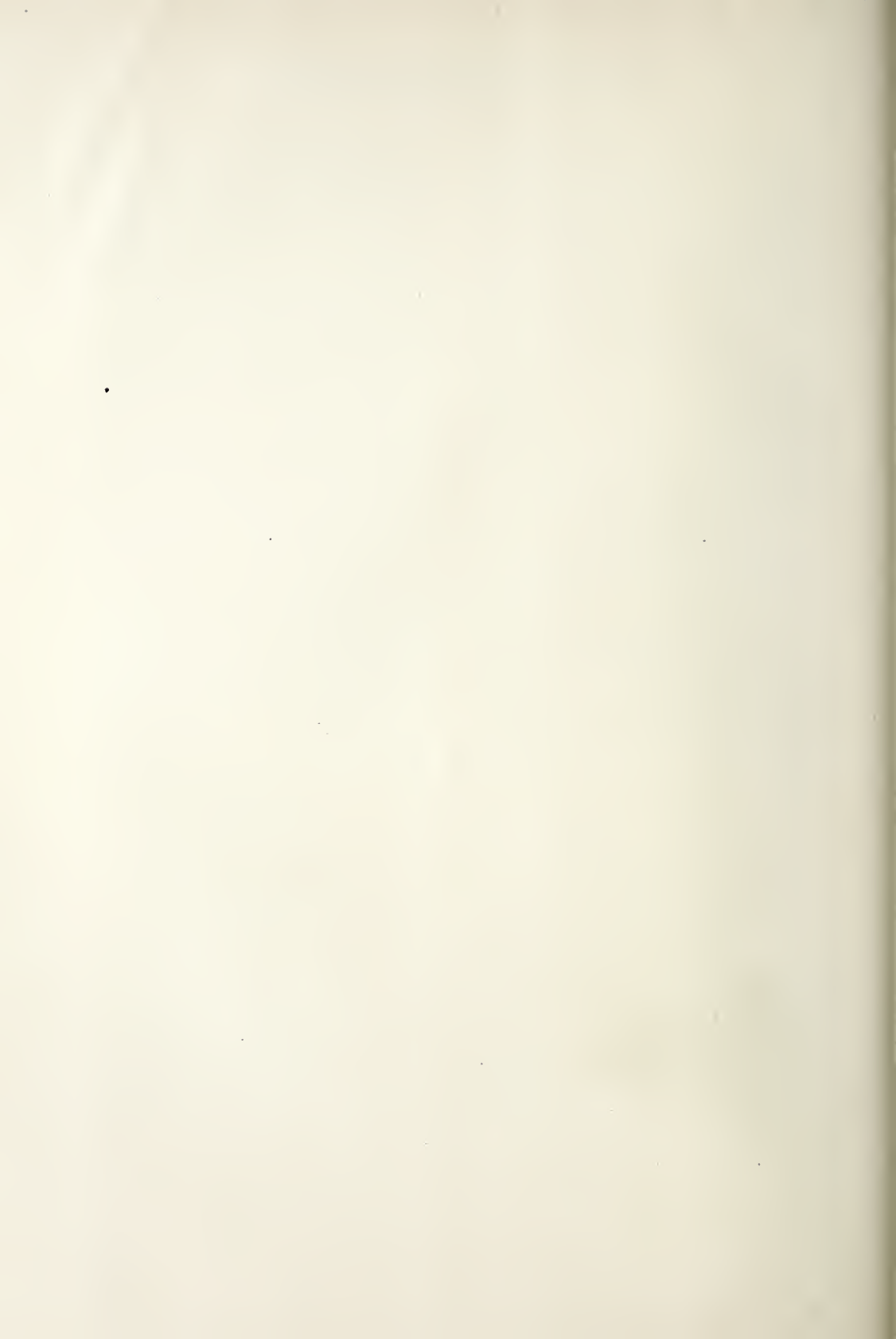
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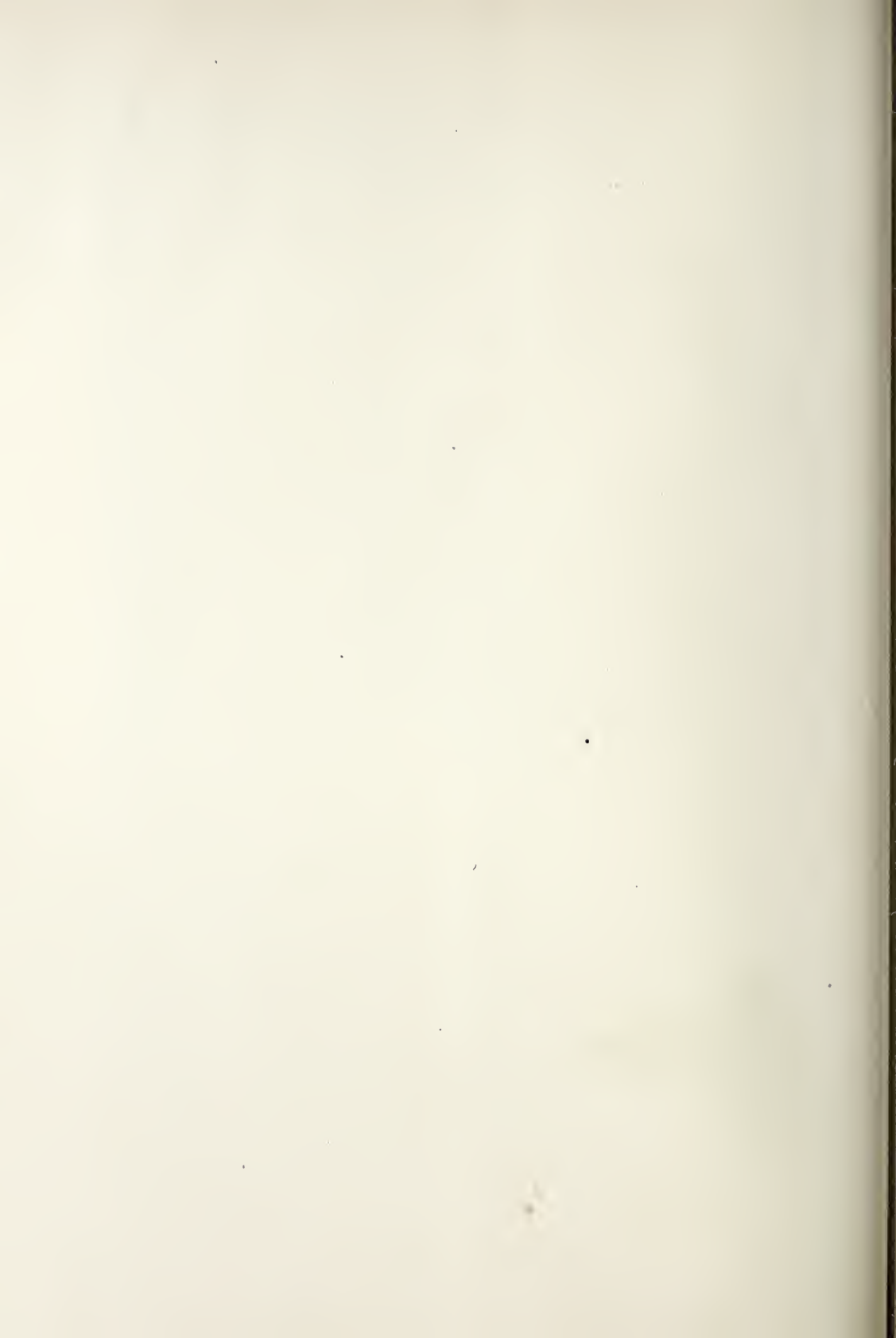
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TO THESE BELONGS THE WORLD AND THE FUTURE.



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L'ART NOUVEAU*

S. BING

Translated from the French by IRENE SARGENT

THE CRAFTSMAN having decided to open its columns to a discussion of "L'Art Nouveau: its Significance and Value," the initial article appeared in December, 1902, over the signature of Professor A. D. F. Hamlin of Columbia University. This article actuated a reply from M. Jean Schopfer of Paris, which was published in the June issue, 1903. And now it would seem fitting, before closing the debate, to hear the argument of the one who, eight years since, had the good fortune of aiding the latent aspirations of the period to assume a visible existence, and of serving as sponsor to the new life.

The article of Professor Hamlin is without doubt one of the most conscientious and impartial studies of the question that have yet appeared. I am, however, far from

*In the year 1895, the writer of these pages founded in the rue de Provence, Paris, a center open to all the forces of artistic innovation. In order to designate the tendencies of this enterprise, he devised the title of *L'Art Nouveau*, without suspecting then that this combination of words would gain the doubtful honor of serving as a label for miscellaneous creations, some of which were to reach the limits of license and folly.

sharing all the ideas of the writer, and, although some points have already found an eloquent opponent in M. Schopfer, I willingly again revert to them.

To begin: I fully support Professor Hamlin, when he opens the discussion with the following statement:

"*L'Art Nouveau*' is the name of a movement, not of a style; it has come into use to designate a great variety in forms and development of design, which have in common little, except an underlying character against the commonplace. . . ."

I interrupt the quotation at this point because I do not agree with the end of the sentence, which declares that the followers of the movement concur only in "their common hatred of the historical style."

Before presenting my objections, I must say that it appears to me illogical to apply the same scale of criticism to two sides of the question which can not be included within the same field of vision. A separate judgment must be granted to the initial principle of the movement and the infinite multiplicity of its applications, which are all individual and a forced combination of the good, the indifferent and the bad.

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I. THE PRINCIPLE OF L'ART NOUVEAU

IS it accurate to say that no definite aim has been generated by *L'Art Nouveau*, and that its disciples are united only by a negation? The truth is this: that no definite style was prescribed, since the work to be done was a work of liberation. The

could build according to his own desires. Therefore, there was no pre-conceived idea, no restraint as to the form of expression. But there was, nevertheless, a common idea: differing from the one ascribed to the followers of *L'Art Nouveau* by Professor Hamlin. The true bond between the inno-



Necklace: gold enamel, pearls and diamonds; designed by Colonna

title of *L'Art Nouveau* designated a field lying outside the narrow boundaries within which, beneath the pressure of a time-honored slavery, a class of degenerate products was approaching extinction. It designated a free soil upon which any one

vators resided in the hatred of stagnation. If, therefore, Professor Hamlin is right in speaking of a negation as the point of departure of the new movement, this negation consisted solely in an energetic protest against the hiatus which, for an entire

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century, had suspended animation in that branch of art. Far from proceeding as Nihilists, the initiators of *L'Art Nouveau* sought beneath the accumulated ashes of



Teapot: silver; designed by Colonna

old systems the spark of that former life which had developed the arts of the people, slowly, generation after generation, from the distant cradle of human civilization down to the sudden paralysis caused by the brutal shock of the French Revolution.

Here, therefore, side by side with the departure "from a fixed point" there is a first step "toward one:" an initial agreement established in view of an "affirmative purpose," consisting in the determination not to despise the work of our predecessors, but to do what they would have done in our place: they who would never have debased themselves to counterfeit the genius of their ancestors; who would never have wished to sterilize the genius of their own generation.

But our minds being heavily burdened with old memories, how was it possible to resume the march of progress so long interrupted? Where seek a trustworthy

guide? What rules were to be observed? A reversion to free Nature could alone restore and rejuvenate our spirits. From this infallible code of all the laws of beauty we were forced to ask the secret of a new advance, capable of enriching the old formulas with a new power of development. And this development it was necessary to urge forward in a manner conformable to all other branches of contemporaneous aesthetics, in a manner adequate to our form of society and our actual needs. In a word, we were forced to subordinate the general character of our environment to all the conditions of modern life. It was necessary, at the same time, to restore certain essential principles which had long previously fallen into neglect. These necessities were: to subject each object to a strict system of logic relative to the use



Brooch: gold enamel and ivory, by Marcel Bing

for which it is destined and to the material from which it is formed; to emphasize purely organic structure, especially in cabinet-making; to show clearly the part played by every detail in the architecture

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of an object; to avoid, as one would flee from leprosy, the falsehood of a fictitious luxury consisting in falsifying every material and in carrying ornament to extremes.

Such, in essence, are the principles which formed the basis of agreement for the initiators of the movement, whose effects, during its active period, we are now to observe.

THE PRODUCTIONS OF L'ART NOUVEAU

IT has seemed to me judicious not to confuse the doctrines which gave birth to *L'Art Nouveau* with the applications which have been made of it. I shall



Electric Lamp: "Porcelaine Leuconoe,"
designed by Colonna

protest much more strenuously against the custom of subjecting all these productions indiscriminately to a sole and summary judgment. I do not direct my protest against Professor Hamlin, nor solely against the very limited number of other writers who have treated the question: I accuse the whole body of art critics of having, in this instance, seriously failed in professional duty. In the presence of a sudden and disconcerting growth, in the face of the daily mounting flood of productions contrasting not only by reason of their novelty with familiar forms, but often also differing among themselves, the critics have left the public absolutely without guidance. The special publications devoted to applied art, which arose in great number, had no object other than to make pass in review before the eyes of the reader (it were better to say the spectator), after the manner of a kaleidoscope, in a chance order of appearance, the assemblage of all new efforts, whether more or less successful. But among those who assumed the somewhat grave responsibility of instructing the public regarding the artistic phenomena of each day, among those even who declared with emphasis that there should no longer be an aristocratic art, and that all artistic manifestations: painting, sculpture or the products of the industrial arts, had equal rank, no one assumed the duty of making a serious study of this subject,—that is, no one in position to speak with authority. *L'Art Nouveau*, it is true, if it be considered as a whole, has no cohesive principle.* It could not have such, when

*Professor Hamlin rightfully says: "Its tendencies are for the present divergent and separative."

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employing its activity upon a virgin soil, in a field where every one was bound to display his individual temperament. But in the midst of the myriad attempts whose tangled skein can not be straightened by the layman, we, the critics, point out certain efforts, each one of which in the respect that concerns it, converges toward a definite ideal, an aim clearly perceived. We say: Reject the mass of worthless efforts, eliminate all abortive work, imitations, and commercial products, but save from irreparable destruction anything that can contribute, though it were only as a very germ, to future fertility, if you do not intend to pronounce death sentence upon all those of our faculties whose exercise beautifies our dwellings!

It is not to be expected that I should produce in these pages an extended critical work. Not only would my militant attitude in the question prevent me from such audacity, but such an endeavor would considerably exceed the limits of the present plan. I shall content myself with making here a rapid examination of the path followed by *L'Art Nouveau*: beginning with its first general manifestation, which, as I have previously stated, occurred in 1895, in the galleries of the *Rue de Provence*, Paris.

It would be difficult to say which, for the moment, triumphed in this fateful struggle—the chorus of approval, or the cries of indignation. The fact remains that the impression then made was powerful enough to create a large following of recruits, impatient to enroll themselves beneath the banner displayed by the vanguard. Unhappily, it is much easier to submit a new order of productions to public

examination than to make the public understand the reasons which governed the creation of such objects and prescribed to them their forms. The adepts of the sec-



Hand-mirror: silver bronze; designed by Marcel Bing

and hour were divided into different classes. There were artists, sculptors or painters whose somewhat vagabond imagination was more familiar with dreams and poetry than with practical ideas. They designed tables supported by nymphs with soft, sinuous bodies, or by strange figures savage in their symbolism, with muscles swollen and writhing under efforts which had no sign of

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humanity. There were also young middle class women who abandoned the needle, the crochet-hook and the piano, that they might pyrograve leather, or hammer copper into

banner to protect their purely mercantile schemes. But never, perhaps, has this phenomenon been so strikingly instanced as in the case in point. Owing to the feeble state of certain industries, as, for example, that of cabinet-making, an opportunity was afforded to profit by the effect produced by the rise of *L'Art Nouveau*. But it must not be believed that, spurred by this impulse, the leaders of industry set themselves without loss of time to a deep study of the necessary principles. Far from that! Nothing, in their minds, was more easy than to produce *L'Art Nouveau*, since that, according to their point of view, must be simply the art of improvising something else than the works of yesterday. They therefore gave the pencil into the hands of their designers with orders to trace upon the paper outlines interlacing in all directions, writhing into fantastic expansions, meeting in snail-spirals, framing asymmetrical panels within which bloomed the reproduction of some natural growth, exact to the point of photography. In fact, it was not difficult to produce *L'Art Nouveau* of this species. Nor was it costly, since it required neither preliminary studies, nor the use of valuable material, nor great care in execution. The product was abundant, too abundant, and the public, accepting the name for the thing in itself, did not hesitate to accept this product under the official title which assured its success. It need not be explained that the more eccentric it was, the more quickly it was received as *L'Art Nouveau*. I might—but I refrain—cite the instance of a museum, the most famous of its class, whose representative selected for his collections a coffer overburdened with fantastic floriated orna-



Pendant: gold enamel and pearl; designed by Colonna

works which were almost touching in their artistic poverty: all these being, of course, more or less sedative and too restricted in their reach to compromise seriously the good cause and prevent its progress. The dangerous evil: that which could strike at the vital part of the idea, and possibly occasion its utter failure, was to arise elsewhere.

Throughout the course of history no epoch-making idea of idealistic tendencies has ever arisen, which has not been quickly counterfeited by the army of profit-seekers who have enrolled themselves beneath its

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ment, preferably to a wardrobe full of symmetrical grace; explaining meanwhile that the character of the latter piece was not sufficiently accentuated to deserve the name of *L'Art Nouveau*.

But slowly, vision having grown more experienced and critical, begins to distinguish the true from the false. In the midst of the obscuring chaos, there are discernible clear ideals of art tending toward a definite purpose. The work of elimination being complete, each one will choose the species of production that shall best adapt itself to his taste, while waiting for future generations—the supreme judges of men and things—to make final classification, according to degrees of merit. Future judges will all acknowledge the indelible mark of our epoch, without it being necessary, as Professor Hamlin would desire, for all our artists to concur in an absolute identity of style, as once they did. Such freedom will leave a wider field open to the imagination of those who create, and will permit each individual to impress his personality upon the places in which he passes his life. Far from regretting this variety in the forms of expression, let us enjoy the proffered riches, and let us now seek to acquaint ourselves with the origin and the nature of these divergences as well as to compare their merit.

Two principal and parallel currents can be discerned in the direction of the movement: the system of purely ornamental lines already indicated by Professor Hamlin, and the system of floral elements; each of the two systems having fervent champions and active detractors. In every new cause it is well that uncompromising elements arise, exaggerating partial virtues,

which later, wisely proportioned, unite in a definitive, well-balanced whole. The divergence in the first phases of *L'Art Nouveau* are attributable less to questions of individual temperament than to questions of race. In these first phases, the principal part was not played by the country which had long occupied the first place in European decorative art. France remained attached with



Pendant: gold enamel and pearl, by Marcel Bing

what might almost be termed patriotic tenderness to traditions whose roots struck into the lowest depths of the soil of the fatherland.

The initial movement, as Professor Hamlin himself observes, began in England, under the influence of the Pre-Raphaelites and the ideas of Ruskin, and was carried into practical affairs by the admirable

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genius of William Morris. But if insurrection arose then against the frightful ugliness of contemporary productions, it did not declare the imperative need of a renewal of youth conformable to the modern spirit. Highly aristocratic natures, who would willingly have witnessed the destruction of railways guilty of killing the beauty of the landscape—such as these necessarily produced works echoing the art of primitive times dominated by the poetry of an abstract dream. They projected over the world a soft light, full of charm indeed, but which, as a distant reflection of extinct suns, could not have a prolonged existence, nor even a warmth sufficient to light new centers. This episode will remain in the history of art as an attractive chapter too rapidly closed. Latterly, Eng-

To Belgium belongs in all justice the honor of having first devised truly modern formulas for the interior decoration of European dwellings.*

In the year 1894 there was founded at Brussels, under the guidance of M. Octave



Plate: "Porcelaine, Leuconoé"; designed by de Feure

Maus, a society of artists designated as *La libre Esthétique*, having as its object to assemble in an annual exhibition all works of essentially modern character. This was the first occasion when the aristocratic arts of painting and sculpture admitted without blushing to their companionship the commonalty of industrial productions. Already there appeared manifestations of a real value, the outcome of reflective minds steadily pursuing individual aims. I have always retained a most favorable memory of certain model tenements exhibited at

*In order not to extend unduly the length of this article, I must set aside architecture, which, it must be said, has not sufficiently acknowledged the progress of other branches of art which it should have assisted, since it had not, as leader and chief, been able to guide them by a bold initiative.



Plate: "Porcelaine Leuconoé"; designed by Colonna

land has taken a new direction under the guidance of numerous artists, the most noted of whom are mentioned by Professor Hamlin. Among them only a fraction are faithful to the Morris traditions.

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La libre Esthétique by Serrurier-Bovy of Liège, who had succeeded in uniting with a low net cost all desirable requisites of beauty, hygiene and comfort. But the man sufficiently gifted to engender really bold ideas and to realize them in all the perfection permitted by their species, was Henri van de Velde, professor of aesthetics at one of the free institutions at Brussels. He executed in 1895 for the establishment of *L'Art Nouveau*, Paris, a series of interiors, which he followed by other works exhibited at Dresden in 1897, and which not only constituted in Europe the first important examples (*ensembles*) of modern decorative art, but have since remained the most perfect types of the species. This species was the development of the line—the decorative line shown in its full and single power.

The cradle of this species of art was, therefore, Belgium, the country belonging to the Flemish race, whose tranquil and positive mind demanded an art of austere character adapted to patriarchal customs: hostile to the principles of the light fancy which willingly takes inspiration from the slender grace of the flower. If, through an apparent failure in logic, France served as the stage for the first appearance of an art so little French in its essence, it was because at that time, only eight years since, there was as yet nothing beside it; no conception sufficiently mature to serve the projected uprising which had as its first aim to sound the awakening call, while waiting to give later an impetus and aim more conformable to the national spirit.

In Germany, the situation, for several reasons, was altogether different. First, a close relationship unites the German with

the Flemish character. Further, it must be recognized that Germany, long wanting in intuition, has always shown a great receptivity toward all external influences. Now, the novelty shown in the exhibits of *L'Art Nouveau*, Paris, at the Dresden Exposition of 1897, produced an impression strong enough to be echoed throughout Germany: this was the real point of de-



Pendant: gold enamel, by Marcel Bing

parture for the German *Art Nouveau*, to the development of which, van de Velde, afterward called into the country, himself contributed. Austria, who, in previous years, had madly abandoned herself to a



Interior, by Henri van de Velde

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sort of art for exportation devised by England for the use of the unthinking masses of the continent, followed, in her turn, the same path. By a kind of fatal law all imitators seem condemned to an impulse of exaggeration, which changes into shocking defects all doubtful portions and details of the model. It was thus that in Germany and especially in Austria the insistent scourge of tortured, swollen and tentacular lines grew more and more aggravated, thus causing an abuse most

these qualities, if they are formulated into intangible and exclusive rules, gives rise to a monotony which does not delay its appearance. Quickly the artist reaches the limits of his possibilities, inspiration ceases, and astonishment arises at the fact that all power was expended in the initial effort.

At such a moment it is evident that a return to Divine Nature, always fresh and new in her counsels, can solely and incessantly restore failing inspiration. In reviewing the history of the decorative arts in



Toilet Box: porcelain; designed by de Feure

harmful to the reputation of *L'Art Nouveau*. Artists of solid worth have, nevertheless, arisen in the Teutonic countries, but they have need of casting off the foreign *impedimenta* which weights their inspiration and occasions the cruel errors by which the taste of Professor Hamlin is so justly offended in presence of the works of the Darmstadt colony: a body now dispersed.

To sum up, we may say that combinations purely linear permit the designer to obtain, particularly in cabinet-making, broad and robust effects, a clear and logical structural arrangement. The reverse of

France, one will remark that always the artists of this country, with the exception of those of the sixteenth and a part of the seventeenth century, have had an acute sense of this truth. By receiving inspiration from these lovers of nature, the artists of our own time will accomplish each day more happily a difficult task which they alone, perhaps, are capable of fulfilling. The work before them consists in fusing into a harmonious whole the two apparently hostile principles of robustness and grace: the solid and crude art asserted by the Northern countries, and the delicate refinement peculiar to the Latin races; it con-

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sists in giving prominence to the strongest structural laws with a constant regard for practical results; but, at the same time, in banishing all heaviness of effect, all sterility of line, and, if the limits of value permit, in adding a flavor of fine elegance; it consists, in a word, in satisfying the demands of strict logic, in providing pleasure for the eye, and even in inviting the caress of the touch. Thus will France prove that, during her long sleep, she has not allowed the qualities with which Nature

so generously endowed her to fall into decline.

But the influence of France will never again dominate the world so completely as in former times. As communication between the different nations becomes easy and constant, as frontiers grow nearer, and the exchange of ideas multiplies, one may imagine each separate people as fearing lest the formidable leveling wind that is now passing over the world, seize and carry away the last traces of independence. As

one retires from the great central fires of humanity, lesser flames start upward with fuller impetus and force.

We have seen Belgium set up within her narrow limits an art possessing a distinct savor of the soil, but still an art of somewhat broad characteristics. Beyond her frontier, Holland, on the contrary, engendered, a decade since, a local style extremely accentuated, revealing at times beauties too striking not to deserve mention in every study of the present movement and development. It is the more necessary to speak of these works for the reason that they are little known to the outside world. Not only does their strictly national character, strongly marked with ancestral Javanese influence, predestine them to local adaptations within the frontier limits, but it must be added that the greater number of Dutch



Boudoir Chair: designed by de Feure

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artists show a mysterious and singular disdain for cosmopolitan reputation. There is now in Holland a large constellation of talents which deserves the honor of a monograph. But let it suffice here to cite as especially worthy of mention the names of Dysselhof, Toorup, Thorn-Prikker and Huytema.

Mounting higher toward the North, we find Denmark, who, beside her celebrated porcelains, has developed in all branches of her art, under the wise direction of Pietro Krohn, the affable curator of the Museum of Decorative Arts, Copenhagen, a national growth: a style extremely pure in its robustness. Still farther Northward, Sweden and Norway have participated no less ardently in the universal impulse toward a renewal of the ancient Scandinavian art, revived without essential weakening of its original character.

Finally, it would be wanting in strict duty to pass over in silence a similar movement of the highest interest which has been observed for several years on the extreme limits of Northern Europe: that is to say, in Russia. There, in the midst of a peasant population of primitive manners and customs, great colonies of art-workers—weavers, embroiderers, sculptors, potters, iron-workers and cabinet-makers—have been founded under the

patronage of the highest personalities of the Empire. Artists of reputation—such as Monsieur S. Malioutine and Mademoiselle Davydoff—indicate the paths and the models to be followed. The enterprise is directed with unflinching activity by ladies of the high aristocracy, among whom it is impossible not to mention the Princess Marie Ténicheff, the generous founder of the remarkable peo-



Cabinet: designed by de Feure

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ple's workshops at Talachkino, and also Madame Jakouchikoff, founder of the workshops at Smolenka, in the Government of Tamboff, a lady who, with unwearying devotion, consecrates her life to an admirable task. The productions of these colonies are not repeated and unvarying copies of old Russian models, nor are they, what one could fear still more, pretentious imitations of objects more recently created in Western Europe. There truly exists something resembling a species

esteem of all friends of art. To limit myself to my personal knowledge, I shall mention men like the deceased archeologist Moore, like John La Farge and Louis Tiffany, whom the old continent would have been proud to possess, and I shall point to industries like the American manufactures of colored glass, the Rookwood and Grueby potteries, which have taken equal rank with the European establishments of similar character. But the branch in which the Americans have passed to



Jardinière: pottery mounted in silver; designed by Colonna

of Russian *Art Nouveau*; for it is very new and, at the same time, thoroughly Russian. It is possible for these noble institutions to pass onward to a future of extraordinary possibilities, if no social catastrophe occur to destroy them.

I have waited until the end to acknowledge that America has already furnished a contribution to the universal efforts of our times, which is now sufficiently noteworthy and valuable to merit for her the

immediate mastership is in the conception and execution of objects destined for practical use in household interiors. No designers have more clearly understood that the first impression of beauty, of the most essential beauty, emanates from every object which assumes the exact character of its use and purpose.

I express the conviction that America, more than any other country of the world, is the soil predestined to the most brilliant

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bloom of a future art which shall be vigorous and prolific. When she shall have acquired, in the province of ideal aims, a consciousness of her own possibilities, as precise and clear as the confidence already gained in other domains of intellectual force, she will quickly cast off the tutelage of the Old World, under which she put forth her first steps upon the sunlit path of art. America, as I have already said elsewhere, has a marked advantage over us, in that her brain is not haunted by the phantoms of memory; her young imagination can allow itself a free career, and, in fashioning objects, it does not restrict the hand to a limited number of similar and conventional movements. America, taken all in all, is indeed only a ramification of our ancient sources, and consequently the heir of our traditions. But again, she has a special destiny, occasioned by the fact that she does not possess, like us, the *cult*, the *religion* of these same traditions. Her rare privilege is to profit by our old maturity and, mingling therein the impulse of her vigorous youth, to gain advantage from all technical secrets, all devices and processes taught by the experience of centuries, and to place all this practical and proven knowledge at the service of a fresh mind which knows no other guide than the intuitions of taste and the natural laws of logic.

EDITOR'S NOTE.—The editors of *THE CRAFTSMAN* regard themselves as most fortunate to have been able to present in the pages of their magazine an extended and just appreciation of a great art movement, concerning which there is so little definite information among the people.

In the issue of December, 1902, Professor A. D. F. Hamlin of Columbia University offered a judgment of *L'Art Nouveau*, bearing principally upon its manifestations in architecture.

This paper excited the interest of several distinguished French critics, who, while awakened to admiration by the knowledge and justice displayed by the American writer, found yet occasion to differ with his opinion that *L'Art Nouveau* was based upon a negation and tended toward no definite aim.

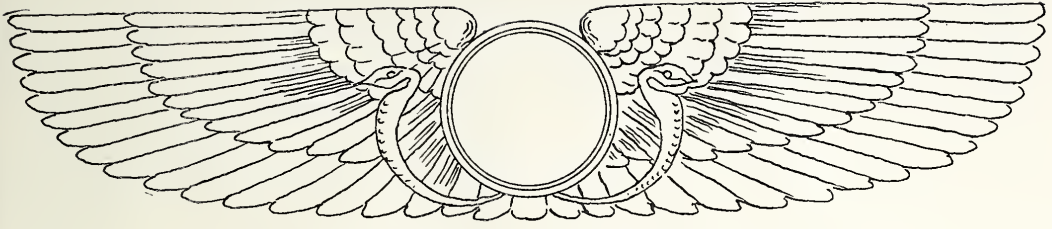
This opinion was opposed in the issue of July, 1903, by M. Jean Schopfer, a Parisian authority known in the United States by his writings, as well as by his repeated appearance in the lecture-rooms of the Eastern universities.

M. Schopfer's article was a criticism of the *Art Nouveau* movement, judged from the historical point of view. It was calm, broad, logical and masterly: in every way calculated to remove the prejudice created in America by the vagaries of those whose position in regard to the movement may be compared to that of the lawless camp-followers of a well-disciplined army marching to the conquest of liberty. This second article was comprehensive in its treatment and included in its survey the decorative and "lesser arts." It was, therefore, of wide general interest, and it obtained the appreciation and comment which it deserved.

The third division of the discussion just now presented bears the signature of the highly distinguished critic and patron of art, M. S. Bing of Paris. He it was who gave the name to the latest phase of modern art: watching its development from germ to bloom; seeing abortive growths fall away from the parent source of life, and other fairer types poisoned by hostile and noxious influences; but permitted at last to witness the definite success of a persistent and healthy organism, whose infancy he had wisely fostered. M. Bing's article appeals not alone to artists and those interested in æsthetic subjects: through it throbs the pulse of that modern life which is supremely creative, and capable of reducing the ideal to the real, the definite and the practical. M. Bing has proven that *L'Art Nouveau* is neither based upon a negation, nor destructive in its aims. He gives account of his sponsorship over a young cause which, a decade since, agitated within the narrow boundaries of an old Parisian street, has since spread over the world. He makes also a prophecy for the future of art in which there is no racial exclusiveness. He shows that nothing that is artistic is foreign to him.



HELIOS (THE SUN) WITH HORSES;
TEMPLE OF ATHENA, ILION



Sun's Disk from Temple of Luxor, 1562 B. C.

"The sun of righteousness shall rise with healing in his wings." Mal. IV. 2

A MARK OF HONOR

CARYL COLEMAN

EVERY one will remember having seen in the streets of our principal cities, Italian vendors of plaster casts, and must have observed among the objects on the peddlers' trays figures of both men and women, whose heads were encircled with a ring of brass or gilded plaster; but it is a question if they have ever reflected that this ring is the survival of a mark of honor which originated in the remote past, a symbolic sign employed by the ancients and by the people of the Middle Ages: the property alike of Pagan and Christian.

It always has been and is still a common custom, among barbarous, as well as among civilized peoples, when representing a god or an eminent man by means of sculpture or painting, to accompany the portrayal by a distinguishing mark, in order to point out the sanctity, rank, or degree of honor belonging to the person depicted; among these marks there is none more universal than this very ring found upon the plaster images of the Italian.

It is conjectured by many scholars that this was originally the symbolic expression of the cloud supposed to encompass the body or head of a divine being, whenever a divinity became visible to man. Hence they have called it a *nimbus*: a Latin word of divers meanings, always relating to some form of cloud and in truth derived from the same root as *nubes*. In support of this hypothesis they quote, together with other citations of equal value, the following lines from the Tenth Book of the Aeneid: "Juno spoke, and forthwith from the lofty sky descended swift, girt with a *tempestuous cloud* (*nimbo succincta*), driving a storm before her through the air." It would seem as if this were a mistake, a confounding of two things, related, yet distinct, viz., the light about the head (halo) and the light about the body (*nimbus*); the latter is often represented in art by luminous clouds of various and varying colors, but the former never. In the art of the older nations of antiquity, the light about the head was

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invariably used as a pictorial expression of the sun's light, and always confined, as all existing examples show, to the head of Helios or the personification of some emanation of the same. Hence, in view of this, as the sign primarily is intended to represent, as will be subsequently demonstrated, the light immediately encircling the sun's disk, it would seem as though *halo* were a far more appropriate name than *nimbus*.

It is not surprising that the halo, which in truth belongs to the God of the Sun, should ultimately have been given by the ancients to all the gods, goddesses and even to men, as the light of the sun was to them the source of life and of all energizing power. "He hath rejoiced as a giant to run his course: his going out is from the end of heaven, and his circuit even to the end thereof, and there is no one that can hide himself from his heat." A belief graphically described in a hymn of 1365 B. C., written by King Akhenaten or some one of his court:

Thou art very beautiful, brilliant, and exalted
above the earth,

Thy beams encompass all lands which thou hast
made.

Thou art the sun, thou settest their bounds,
Thou bindest them with thy love.

How many are the things which thou hast made!
Thou didst create the land by thy will, thou alone,
With peoples, herds, and flocks,
Everything on the face of the earth that walketh
on its feet,
Everything in the air that flieth with wings.

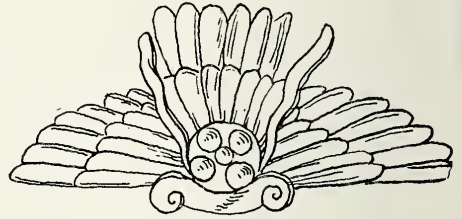
Thou makest the seasons of the year to create all
thy works;

The Winter making them cool, the Summer giving
warmth.

Thou madest the far-off heaven, that thou mayest
rise in it,

That thou mayest see all that thou madest when
thou wast alone —

Moreover, the deities of Polytheism were but the personifications of the various attributes of that same central force, or more accurately they were "emanations from its substance and manifestations of its indefatigable activity," or, as Lenormant says, "in that body the ancients saw the most imposing manifestation of the Deity and the clearest exemplification of the laws that govern the world; to it, therefore, they turned for their personification of the divine power;" or, in the words of the Egyptians: "Ra (the sun) creates his own members, which are themselves gods, viz., the morning sun: the god Horus; the power of the



Assyrian solar disc

rising sun: the god Nefer-Atmu; the light of the sun: the god Shu; the beautifying power of the sun: the goddess Hathor; the power of light and heat of the sun: the goddess Menhit; the heat of the sun, the producer of vegetation: the goddess Bast; the violent heat of the sun: the goddess Sechet; the destroying power of the sun: the god Sebek; the scorching heat of the sun: the goddess Serq; the regulator of the sun's movements: the goddess Maat; the setting sun: the god Atmu; the night-sun: the god Seker.

Ra is "the being in whom every god existeth; the one of one, the creator of the things which came into being when the earth took form in the beginning, whose

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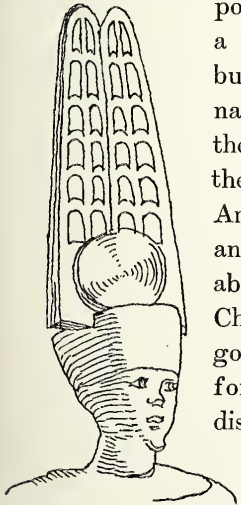
births are hidden, whose forms are manifold, and whose growth cannot be known." It was from him, in his very likeness, that men were deified, as witness the words of the god Amen-Ra, in a song of deification addressed to Tahutmes III (B. C. 1503-1449), inscribed on the walls of the great temple at Karnak:

I made them regard thy Holiness as the blazing sun;
Thou shinest in sight of them in my form.

Much the same thought is expressed by Virgil in the Aeneid (XII. 163) when he says: *King Latinus, of majestic frame, is carried in a chariot drawn by four steeds; twelve golden beams circle his dazzling brows, the ensign of the Sun, his grandsire.*

In Mesopotamian art, possibly Egyptian in its origin, the sun held an important place, and there are some remains that

point toward its use as a mark of distinction, but never as a head ornament, not even like the sun-disc that crowns the Egyptian deities, Ammon-Ra, Isis, Hathor, and others, but it hovers above the head of the Chaldaean and Assyrian gods and men under the form of a winged sun-disc, or a half-length figure of a man within a winged circle, and some-

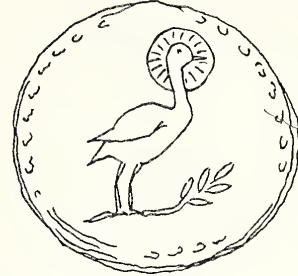


Ammon-Ra, 1830 B. C.

times under the form of a circle of rays placed behind the personage represented.

In Iranian art an almost similar condi-

tion is found. The religion of Iran, as embodied in the Avesta, with its two opposing and irreconcilable principles: Ahura-mazda, the god of light, and Angromain-



Coin of Trajan, 98 A. D.

us, the god of darkness, did not permit of a very great amount of material expression. "Nevertheless," as Perrot and Chipiez remark, "here, as in the rest of the world, the mind of man needed a tangible form that should stand for and reflect the image of the deity." According to Iranian belief, the whole circle of the heavens was the Creator, his body was the light, his garment was the firmament, and when he, Ahura-mazda, gave himself a personality, making himself known to mortal eyes, he took a human form, which in art was portrayed by the figure of a man rising out of a winged solar disc or halo, a form evidently borrowed, with slight modification, from the plastic art of Babylonia and Nineveh. And in the administration of the Universe this omniscient force, Ahura-mazda, employed a number of energies to preside over and guide the forces of Nature and the life of man, and these manifestations of his omnipotent power were represented in art by personifications, both masculine and feminine, and were usually crowned with a halo, as for example, the youth Mithra: the god

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of the dawn, and the nymph Nana-Anahita: the dispenser of fertility and love.

Among the Greeks the halo was in use, but not so constantly as among the Romans,



Coin of Antoninus Pius, 138-161 A. D.

who even used it to crown the heads of the representations of their emperors, as witness the bas-relief of Trajan, on the arch of Constantine at Rome, which is crowned with a halo, and, also, the head of Antoninus Pius on the coins of his reign. The imagination of the Roman people was so imbued with the idea that the halo of the sun was a sign of power and god-like quality, that they found nothing strange in the following words of the historian Valleius Paterculus, and accepted the statement without question: "At the moment when Augustus entered Rome, the arc of the sun, symmetrically curved around his head, was seen to form a crown of the colors of the rainbow." Even in their oaths the Romans alluded to the halo; an officer of the law, as we learn from a work of the fourth century, said to Callistratus the Carthaginian: "Sacrifice, O Callistratus, to the gods—for I swear by Artemis, *crowned with rays* (halo)—unless thou obeyest me, I will cut thee into bits."

The secular use of the halo as a sign of apotheosis, or perhaps a mere mark of honor, was pushed to an extreme by the Byzantines, who continued so to employ it long after the advent of Christianity down to the reign of Arcadius and Honorius, the two weakly sons of Theodosius, and longer, for we find the representations of Justinian and his wife Theodora, in the wall mosaics of the Church of San Vitale at Ravenna, are so crowned. Among the new nations of the West its secular use survived until the time of the rebuilding of the Abbey of S. Germain des Prés at Paris by Morardus in the eleventh century, when the statues of the Merovingian kings, which once adorned the main entrance, were crowned with disc-like halos.

The sun has been worshipped in India for ages, and represented symbolically,

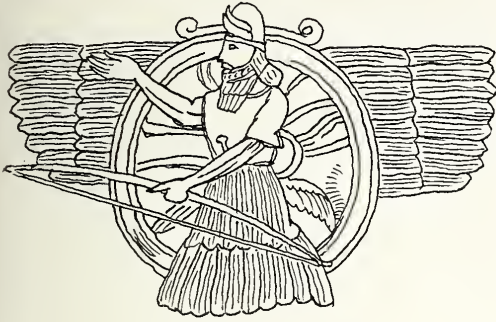


Head of Christ: Catacombs, Rome, third century

from the most remote times, by a disc; hence it is not strange to find that the halo holds an important place in the sacred iconography of Hindostan. As many of the symbols of India are indisputably of Mesopotamian origin, it is possible the halo was derived from that source, but at best its

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history is involved in the greatest obscurity, and it must be specially studied before it



Assyrian deity: Nineveh

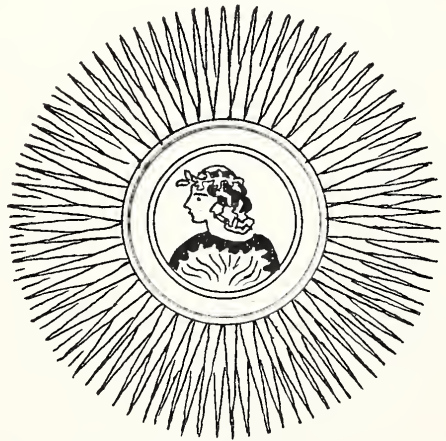
can be spoken of authoritatively, except to say that it stands for light, and points out the fact that the impersonation it crowns is one of the *Deva* ("the shining ones"). Brahminism passed the halo on to Buddhism, whose missionaries in turn carried it to the Far East—China and Japan.

Among the North American Indians, the native Mexicans and the Mayas, the rank of the persons represented in their pictures is indicated by the head ornament worn by these personages, and often this ornament is nothing more or less than a halo, as for example, when the Ojibwa draws a picture of a medicine man, he crowns the head with radiating lines, similar to those he employs in his hieroglyph of the sun.

Strange as it may seem, the fullest development, the most artistic treatment, and greatest application of the halo, under all its various forms, is to be found in Christian Art.

This connection between Pagan and Christian Art, the mingling of the old wine with the new, is not to be wondered at, in view of the fact that the early Christians, outlaws in the eyes of the State, or as Suetonius says, a class of men "*Superstitionis*

novae et maleficae" and charged by Tacitus with the "*odium humani generis*," were compelled for their own safety,—for it must be remembered that from "the time of Domitian, if not at a still earlier date, the very name of Christian exposed a person to the penalty of death,"—to hide their religion from the governing powers and the aggressive paganism of the vulgar herd; moreover, in practising this policy of concealment they were complying with the admonition of their founder: "*Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet and turn again and rend you.*" In doing this they Christianized, when portraying their belief under visible representations, many signs, sym-



Helios: Early Greek vase

bols, ornaments, and even personages belonging to pagan art: such as letters, monograms, and ciphers, circles, triangles and squares, vines, grapes, and palms, anchors, crowns and solar-crosses, doves, phoenixes, and pelicans, Hermes and Orpheus. In other words, they adopted from Paganism whatever might aid them in their mission to

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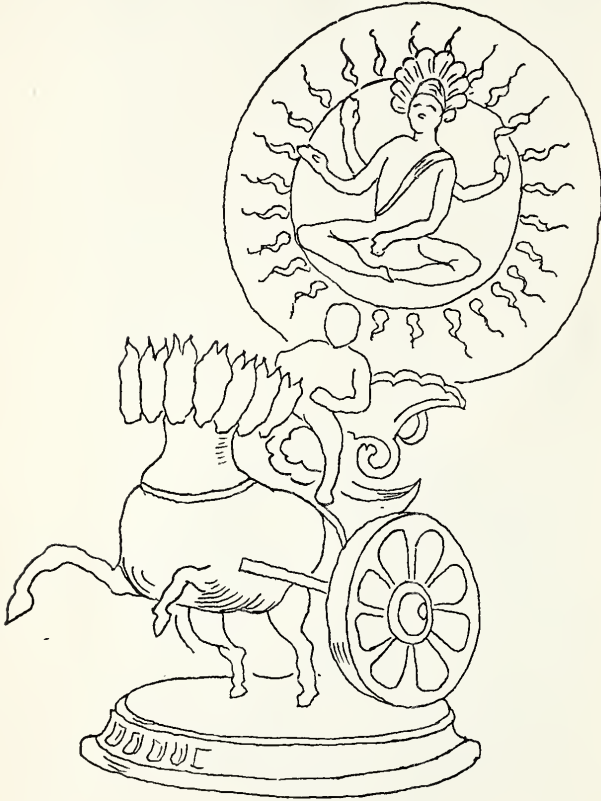
mankind; seldom creating independently for themselves the outward signs of their faith; their guide apparently in this matter was the imperial motto: "*Incorporate into the State all that anywhere is excellent.*" Hence they did not hesitate to use

but on account of Him who made the sun."

Among the symbolic signs they borrowed from antiquity and made their own was the halo; and this they did the more easily, as they believed they saw at times a refulgence of light encompassing the bodies and heads of their martyrs and saints. Allusions to this phenomenon are met with very often in the writings of the early Christians. In the Acts of St. Codratus it is stated that "the heathen began to see the light which was around the saints;" again in the Acts of St. Callistratus, the narrator says: "We saw the light which shot forth over the heads of the Saints;" again, Sulpicius, in his biography of St. Martin of Tours, says he saw in a dream the "Holy Martin, the bishop, clad in a white robe, with his face like a flame, eyes like stars, and glittering hair."

The halo was employed in accordance with determined and fixed rules: rules made by the Christians, controlling its form, application and significance. It did not, however, come into general use until after the sixth century, although it was occasionally employed before that time, as may be seen from monuments dating from the fourth century and possibly earlier.

In Christian art the halo is a symbol of light (light, in turn, is a mark of sanctity—given and received), crowning the head of a representation of a holy personage, who may be either living or dead: the halos belonging to the Persons of the Holy Trinity are emanations, while those about the heads of the saints are a reflex of the light of celestial glory: "The glory which Thou has given me, I give to them." When Moses had been in the presence of the Lord, on Mount Sinai, for forty days his face



Vedic god: Hindu Pantheon

anything and everything, so long as there was no evil in the things themselves, to teach the world, or to recall to the remembrance of the faithful the dogmas of the faith. Therefore, when the Pagans accused the Christians of celebrating the festival of the sun, Augustine of Hippo (A. D. 400) replied: "We solemnize this day, not, like the heathen, on account of the sun,

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shone with a great light, "And when Aaron and all the children of Israel saw Moses,

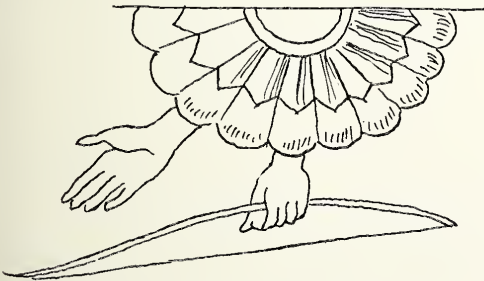
placed there during her life-time, similarly adorned. The square form is employed because it symbolizes terrestrial life, or the earth—a four-sided-world:



Head of Christ: French; twelfth century

behold the skin of his face shone and they were afraid to come nigh him."

In form a halo may be triangular, square, polygonal, or circular. The triangular halo is confined in its application to the Godhead, because it is composed of three equal parts which stand for the three Persons of the Trinitarian Divinity. The square is given to representations of living persons who are believed to be saintly, as for example: the portrait of Pope Paschal I. (817-824), in the mosaic he caused to be erected in the Church of Sta. Maria in Do-

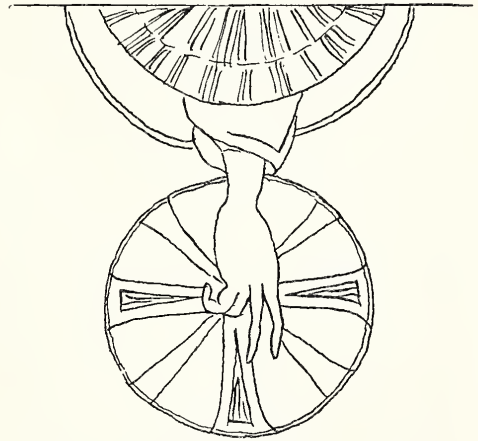


Hand of the Creator: Assyrian

minica at Rome, is crowned with a square halo; and there is also a bust of his mother, in the church of Sta. Prassede at Rome,

"A tower of strength that stood
Four square to all the winds that blow,"

a thought common to all people from Egypt to Yucatan: the Egyptians held that the Universe was a rectangular box, that the earth was the bottom and the sky the cover, which rested on four columns or the horns of the earth—Bakhu (East), Manu (West), Apet-to (South), Naz-oritt



Hand of God the Father: tenth century

(North); a thought also familiar to Christians from the following words of John: "I saw four Angels standing on *the four corners of the earth*, holding the four winds of the earth." The polygonal halo is purely an ornament, having no esoteric meaning, seldom used out of Italy, and applied only to personifications.

The circular form is given to the halo of Christ and the saints, as a circle symbolically stands for heaven, eternity, and celestial life, and is obviously the most common, and is usually a disc or a ring, which varies

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in treatment: at first it was simply a circular transparent field of light, later the outer edge was decorated and the center filled with countless radiating lines, or divided



God the Son: French; twelfth century

into zones by concentric circles, often the circumference was enriched with precious stones and enamels; the degree of enrichment increasing with the hierarchical status of the personage it crowned, and sometimes the name of the saint was inscribed on its outer edge, or if it were used in connection with an angel, a text from Holy Scripture.

The ring variety was a creation of the Italian Renaissance, the outcome of an endeavor on the part of the artists to etherealize the halo and make it express more clearly its spiritual signification. They were not, however, satisfied with eliminating the field and leaving a circular line of light, but often did away with both field and circle, surrounding instead the heads of their representations of the glorified with luminous flamboyant rays, which gradually lose themselves in the background. In Spain there are a number of examples of circular halos where the field is segmented,

the segments varying in color, and in some cases having the form of leaves.

Color, as well as form, plays an important part in the composition of a halo, and is used in such a way as to denote the rank of the person to whom it belongs, but seldom at the expense of the artistic effect; hence, where the symbolic color would be inharmonious, gold is substituted, and made to answer for all orders and degrees of holiness. Symbolically, gold is the color of the halos of the Persons of the Godhead, the Holy Mother, apostles, martyrs, confessors and virgins; silver, of the prophets and saints of the Old Law; green, of married saints, other than ecclesiastics and martyrs; and red or yellow slightly tinted with white, of penitents.

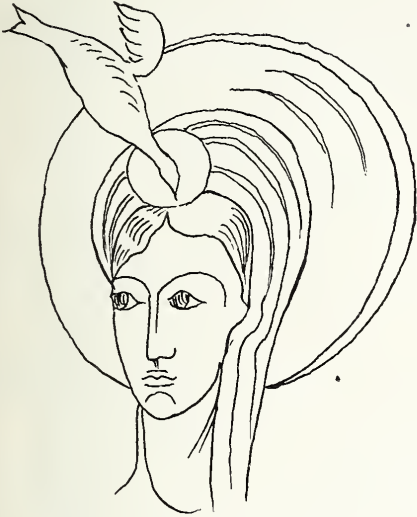


God the Holy Ghost: Byzantine; sixth century

The halo used in connection with representations of God is triangular, or more commonly circular, the same as that of an angel or saint, except that the field is charged with the three limbs of a Greek cross, and this often bears on its branches Greek or Latin letters, which, taken together, form a word, or sentence. The Greek

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letters are ΩΝ (*ἐγὼ εἰμι ὁὼν*) and stand for the words God used when He revealed Himself to Moses: *I am that I am*; The Latin are L·U·X, and sometimes R·E·X,



From a picture of the Annunciation:
French; twelfth century

in the first instance *light*, and in the last *king*.

The triangular halo is generally worn exclusively by God the Father; while the circular cruciform, although symbolically that of the Second Person, is alike the property of all Three Persons of the Trinity; it is also used with figurative representations of the First Person: a hand with the thumb and two fingers extended—a symbol of the creative act; the Second Person: the Agnus Dei, a symbol of the sacrifice; and the Third Person: a dove, the symbol of divine wisdom and grace.

The halos of the saints, as was said above, are circular, and often decorated, the decoration changing with the architecture and taste of the period to which they belong.

The traitorous apostle, Judas, in virtue of his office, is entitled to a circular halo, but it is black—the color of sin.

From what has been said it must not be supposed that the halo is always confined to the head, for it may surround the entire body. When the body is surrounded by light, and this light is made up of luminous clouds it can be justly described as a *nimbus*, but where they are absent it certainly cannot, and this is commonly the case. Christian symbologists designate this body of encircling light, of whatever kind, by the word *Aureola* (aureolus), because it is generally of a golden tone. This mark of honor, although known to the ancients, did not make its appearance in ecclesiastical art until long after the head-halo had come into universal use. In form it is circular, oval,



Japanese Saint: eighteenth century

or quatrefoil; and is generally depicted as a blaze or scintillation of light, and sometimes as parallel bands of symbolic colors. The lower part is often intersected by a

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circle or semi-circle, usually representing a rainbow, more particularly when Christ is enthroned within the aureola, as if in allusion to the vision of S. John: "Behold a



The Christ in Majesty: French; twelfth century

throne was set in heaven, one sat on the throne—and there was a rainbow round about the throne, in sight like unto an emerald." In use it is exclusively restricted to the Divine Persons of the Trinity, to the Virgin Mother, to the souls of the redeemed ascending into heaven, to the members of the celestial hierarchy, and the apotheosis of a saint. The Virgin Mother is thus depicted only when she is represented with the Holy Child in her arms, at her Assumption, and when she is portrayed as the woman of the Apocalypse.

The aureola of an ascending soul is com-

posed of yellow, green and red clouds or rays of light; the colors of faith, hope and love, the three virtues with which a soul must be clothed in order to gain the Beatific Vision. It will be remembered that when Beatrice asked to have Dante admitted to the heavenly banquet, St. Peter examined him as to his faith:

—— the costly jewel, on which
is founded every virtue ——
—— Questa cara gioia,
Sopra la quale ogni virtù si fonda.
(Par. XXV.)

S. James next interrogated him as to his hope:

—— the joy to come a sure expectance,
The effect of grace divine and merit preceding.
Speme, diss' io, ed uno attender certo
Della gloria futura, il qual produce
Grazia divina e precedente merto.
(Par. XXV.)

Lastly, S. John questions him as to his love:

All grappling bonds, that knit the heart to God,
Confederate to make fast our charity.
—— Tutti quei morsi
Che posson far lo cuor volgere a Dio
Alla mia caritate son concorsi.
(Par. XXVI.)



Head of Angel: Benozzo Gozzoli (1424-1498)

To surround the body with an aureola and to crown the head with a halo must



St. Thomas Aquinas in Glory:
Francesco Traini; Pisa, Church of St. Catherine

THE CRAFTSMAN

have always been a familiar thought to Christians, made so by the words of St. John in the Book of Revelation, where he says: "There appeared a great wonder in

heaven; a woman *clothed with the sun*, and the moon under her feet, and *upon her head a crown of twelve stars*;" and in another place: "I saw a mighty angel come down from heaven, clothed with a cloud: and a *rainbow* was upon his *head*, and his face was as it were the sun."

Cherubim and seraphim, when symbolizing an attribute of the Deity, are enclosed in red ovoidal aureolas,—because light (divine truth) is made manifest through fire (love) and the color of fire is red.

When the *head-halo* and the *aureola* are employed together, their union is called a *glory*.

It must be conceded by all that this inquiry has partially, if not completely, demonstrated the universality of the halo and aureola in the religious art of all peoples, at all times; and that what is now needed, in order to understand the matter aright, is a thorough archaeological investigation of existing monuments, together with a judicious sifting of documentary evidence: a research which would be of great value in the elucidation of the history of religion and art, and to which this article is a mere introduction.

It is true that one side of the subject, that is, its relationship to Christian theology and mysticism, has long ago been seriously and exhaustively considered. St. Thomas Aquinas, the master mind of mediaeval learning, in the supplement to his *Summa Theologica* has carefully examined, with his usual lucidity, the subject of halos and the reasons for their being, symbolism, varieties, fruits, and applications. His exposition is not only wonderfully logical, admitting the premises, but is also most interesting, filled, as it is, with beautiful



Reliquary and Ciborium: Early Italian school



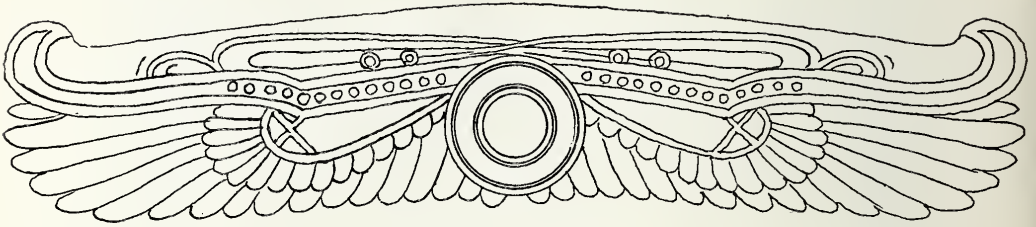
The Ascension:
Benvenuto di Giovanni (School of Siena)

THE CRAFTSMAN

thoughts, thoughts provocative of profound reflection; moreover, he shows that "it is not," as D'Alviella tersely says, "the vessel that is important, but the wine which we pour into it; not the form, but the idea which animates and transcends that form."

It would seem as if the following is the logical conclusion to be deduced from the

foregoing facts and illustrations, viz., that the halo of to-day is a survival from the remote past, by the road of conflicting religious systems, of a mark of honor of varying potentiality, and inherently suggestive of glory, from its having been in its origin the highest symbolic expression of solar worship.



Sun's Disc: Guatemala

THE USE OF WOOD IN SWITZERLAND

WENDELL G. CORTHELL

THE tourist in the Bernese Oberland finding on every hand an abundance of wood carving concludes that this is now the chief use of wood in that little country. He also judges from the many wooden chalets that wood must be very plentiful in the land. In both he is mistaken. Wood carving is, indeed, a growing industry, but the chief use of wood is still in the construction of homes. Though forests are seen on many a mountain side, yet four-fifths of all the wood used is imported. When centuries ago the forests were far more plentiful, the taste for the use of wood was formed, and now when wood is scarce, the taste remains and the demand must be met by other lands.

Here we will speak of the forests of Switzerland, the industry of wood carving and the construction of chalets.

In our own country, forests are mostly owned by individuals who can do with them as they please, but in Switzerland they are now held by the Communes, the Cantons, or the State, and are all conserved for the public good. Forests, on the banks of rivers affected by the melting snows, must be preserved to prevent floods in the towns; those on the mountain sides must guard from the destructive avalanches; and all must be maintained with skill and not allowed to disappear.

The Commune in Switzerland is an aggregation of villages, and each member is entitled to his share of that part of the

forest which is allowed to be cut down. Wood for building and for fuel may be had, but new trees must take the place of those destroyed, the forest must be kept up to its standard. Schools of forestry graduate men whose business it is to decide how and to what extent the forests are to be maintained. The surplus growth is apportioned among the people; not among all the people, but only among the members of the Commune. Every member must be born of a member, or become a member by purchase or election. In a Commune like Berne, for instance, composed of a city, there is no wood to divide. The forests there are really wooded parks and no surplus wood is given away.

In the mountains, however, and in many farming localities, there is wood enough for the villagers.

Let us remember that the life in Switzerland is distinctively that of the village. Here is the only true republic in Europe, a republic of far more freedom, dignity and real democracy than that of France, or even than that of our own. A land is here without a "Boss," where every member is free to cast his ballot and have his full share in the general corporation. The forests are among his assets and all are interested to have them kept at their full value.

As extensive as are the wooded heights in this model land, there is only one-fifth enough wood to "go round." This condition becomes all the more serious in a land which



A place of wayside prayer



A Village in the upper Rhone Valley:
The church and the school only of stone



A mountain saw-mill



A typical chalet



A pleasing arrangement of the chalet balcony



A street of chalets

WOOD IN SWITZERLAND

produces no coal. Fire wood is precious. The cold of winter is severe, and every stick of that which gives warmth and life is made to yield its full value.

There is that in the character of the Swiss which makes of him the true craftsman. Shoddy goods do not come from Switzerland. For centuries the people have been known for their honesty. They have been doing honest work for themselves in the construction of roads which vie with the famous Roman roads of old, in terraced vineyards that serve for many generations, in watches and machinery of wonderful accuracy and solidity, in mountain engineering, which for daring and safety is the admiration of the world, and in wooden homes that need no paint to hide the deficiencies of workmanship.

Of late years, wood carving has taken a new impetus and grown extensively. In the Oberland the peasants have for centuries, during the long evenings of winter, devoted themselves to the production of articles in wood. The Swiss pine grew at hand and lent itself to the ingenious and skillful use of the knife.

The center of the industry has long been about Interlaken, and near by, at Brienz, a wood carving school has become a great success. It has not only turned out many scholars who can make good things and a good living, but the influence on the people has been elevating and beneficial. Drawing inspiration from this school, more than 800 persons are at work, and the number is constantly increasing.

The work is, however, almost entirely done in the homes. Factories do not flourish in Switzerland. Tiffany tried this in watchmaking and failed.

The school itself is well managed and has the confidence of the people. It is equipped with a faculty of able teachers, workrooms and proper apparatus. The Canton and Parish contribute liberally to its support. The course is either three or four years. There is a small entrance fee, but otherwise instruction and material are free. From the second year pupils receive one-half the proceeds of sales of their work, and also premiums for meritorious work.

Brienz has, in connection with the school, an Industrial Arts, which holds a sample exhibition during the summer, when the tourists visit the town.

One of the teachers says: "Without the wood carving industry, the people would have to emigrate wholesale. Not only do we keep our population, but other people come from different parts of the country, learn the industry at our school, and settle here for good. I myself am an outsider." Wherever tourists resort, there is on sale the product of the carver's knife. While far behind the exquisite work of Japan or even of Italy, the work is yet good enough in its way to find ready sale to the travellers from many lands. Every piece is just what it pretends to be. There is no pretense to fine art. The articles are mostly for household use, such as salad forks, plates, chairs, clocks, canes, book-racks, shelves, frames, etc. Most of the work is done in the village homes. Father and son work together in the front room of the chalet, while the product of their tools is spread out to catch the attention of the passing traveller. Often the little bench and its worker are moved out on the sidewalk to gain more light and advertise the work more fully.



A harmony of nature and structure



An excellent effect of timber construction

WOOD IN SWITZERLAND

The industrial schools of Switzerland are many. There are schools for decorating watches, for the making of toys, for basket making, for joinery, wood engraving, art cabinet making, and, in Geneva, a large and flourishing school of industrial art, housed in a building costing \$160,000, and ranking with the one at Munich as the best in Europe.

The Swiss village home, or chalet, is unique. Cross the Alps into the Canton of Ticino on the Italian side and the chalet disappears! There stones take its place. The village is there, but the wood has given place to what in Italy has always been the building material. The writer has stood on Monte Salvatore near Lugano in Ticino and counted one hundred and twenty-seven stone villages. That could not be done in any part of Italy. In every other canton wood is the favorite material for the village home. Owing to the original abundance of timber, it was used almost exclusively for the building of houses, and the famous chalets have, for centuries, been the homes of the people.

In every Swiss village there are two exceptions to the public use of the wood. The church and school house are of stone. Religion and learning are too precious to be at the risk of fire. Not that fire is at all common, even in the wooden houses, but there is a feeling of security in a stone building. The writer has spent nearly a year in Switzerland and has seen but one fire, and that was in a hotel.

In 1896 there was held at Geneva a "National Exposition," at which was an accurate reproduction of a Swiss village. The chalets were copied from the best to be found all over the country, from the

richest and most artistic dwellings, with their carved and partially painted façades down to the little and rude mountain shelters built for the use of the cowherds in summer. The result of the Swiss village has been educational and stimulating to a renewal of the older forms of chalets. Architects are now building after the style of one hundred, fifty years ago, and many admirable examples are to be found, and a better art is manifested than in the previous twenty-five years. The art of building in wood has flourished four hundred years, and the best examples belong to the seventeenth and eighteenth centuries.

We lack space for describing technically the construction of the chalet. A few general features may, however, not be overlooked.

A true chalet does not cover its exterior with paint, or hide its interior wood by paper and hangings, which can never be so beautiful as the natural grain of the wood.

Here in the States, we often spoil our houses with paint on the outside. Many a village vies with the rainbow in colors. Some of the houses are bright, some faded, and all out of harmony. How much better the Swiss custom of having the natural wood merely treated with refined linseed oil, and then leaving time, the true artist, to use its sunshine and its rain to mellow the colors of the wood into real harmony and beauty!

Instead of hiding the materials employed and the methods of their employment, every effort is made to show the joints and their fittings, the boards and timber, so that what is there by necessity becomes an object of decoration and harmony.



A wood-carver's shop



A chalet with side entrance

WOOD IN SWITZERLAND

Swiss pine in age takes on charming colors. An oriental rug is not more susceptible to the gentle hand of time than is a Swiss chalet. The brush of the years paints in charming shades of tan, sepia, gray and black. Certainly the American village paint pot may well retire in shame.

As may be seen by the illustrations there are certain distinctive features in the chalets. The foundations are of stone and often go half way up the first story. These are generally kept whitewashed, setting off as in a frame all the woodwork above. Stones again are often found on the roof. The reason of this is chiefly to hold the snow.

In the plains, where there is much rain, the roofs are steep, to throw off the water, while in the mountains, where there is much snow, they are made flat and dotted with stones to hold the snow, which aids to keep the house warm.

The wide, overhanging eaves, from three to nine feet, which are universal, are to protect the occupants from the summer sun and winter snows. In summer the sun runs high and is kept out, while in winter it runs low and can come in.

Balconies are also ever present. A chalet without a balcony would hardly be a chalet at all. Here the entire family is accommodated. It is the den, the salon, the sitting-room, the dining-room, the outlook, the place of gossip, the place for flowers and brilliant color, the family resting place.

In many of the chalets the chimney is covered with a board which can be raised one side or the other, according to the direction of the wind.

The outside staircase is very common.

The entrance is usually at the side, sometimes by stone steps to the first floor and wood stairs to the second floor.

As a rule, the windows are in groups, two, three and even four in close row, and then a wide space of wood. The interiors are finished entirely in natural wood. In the Museum at Bâle are various rooms finished and furnished with the work of previous centuries. Here the natural wood, mellowed by age, and often carved, is the only decoration. A Swiss would find it difficult to breathe in the stuffy rooms of some of our modern apartment houses.

He is accustomed in his chalet to floors, uncarpeted, of creamy, unpainted pine wood, and very clean, to low raftered ceilings and walls, decorated with the natural grain of the wood. About are carvings of maple, beech, or walnut. His furniture is also of wood, solid and rich in plainness.

Of course there are chalets and chalets. There are many costing from ten to twenty thousand dollars, while there are more, like the mountain chalets, for instance, occupied by the herdsmen, without ornament, which may be built for three hundred dollars.

Considering that Switzerland is the playground of Europe, and that the rich and prosperous from all lands are constantly pouring out their money among the Swiss people, it is remarkable that the latter have retained their habits of thrift, economy, and simplicity of life. The cost of the government is only three dollars per capita per annum. In England it is twelve dollars, and in France fifteen dollars.

The Swiss are a nation of workers. If there is a leisure class, the tourist never sees it. No one is ashamed to work, no one looks down on the craftsman.



The door of an old chalet



Street scene at Interlaken: wood-carvers at work

WOOD IN SWITZERLAND

Switzerland has no castles, no walled towns. She has been governed for five hundred years by her own people and without the help of kings. She is a land of villages, of homes. Of six hundred thousand householders, five hundred thousand own a bit of land. The Swiss are the freest people in

the world, the Athenians of modern times. They are the most universally educated of any country, it being their boast that every one who is not mentally incapacitated, is able to read and write. They have all the virtues and none of the vices of our own political life.

EDITOR'S NOTE.—An editorial which appeared in the *Boston Transcript*, some time during the month of August last, completely justifies the statements made by Mr. Corthell regarding the prosperity of Switzerland and the causes for the same.

The editorial opens with a quotation from Mr. Peck, a former United States minister to the mountain republic, who lately said: "There is no country, no nation on the globe, which can compare in quality and number of educational institutions with those of Switzerland, according to the number of inhabitants." The writer of the article then develops a comparison between Switzerland and Massachusetts, in both of which commonwealths it has been discovered that the intelligence of the people is a prime cause of all other prosperity, material as well as moral.

In the course of his observations the writer states that, long ago, emigration from Switzerland ceased, and immigration into that country began; since Germans, French, Italians and Slavs were and are still attracted by the excellent economic conditions there prevailing.

The democracy of the European state, the writer maintains, is much more essential and powerful than that of Massachusetts: popular control being now almost absolute, and preventing the use of the

public resources for the selfish advantage of the few. These conditions are maintained by means of an article of the constitution, the *Referendum*, which provides that all measures of vital import, in order to become laws, must be referred to the whole body of the citizens.

The editorial closes with a second quotation from Mr. Peck, who says that the three millions of Swiss consume more commodities to-day than the fifteen millions of Italians, although the natural productiveness of the two countries can not be compared.

In these and many other favorable facts to be noted in the present condition of Switzerland we may discern the effects of good government, pure and simple; but before instituting a parallel between that country and Italy in the matter of commercial consumption, the geography of the two countries should be considered. Switzerland is protected from the greed of the continental powers by a natural barrier. Her children are thus left free to cultivate the soil, to develop manufactures, and to elevate themselves. On the contrary, Italy is now, of necessity, an armed camp, forced to nourish its defenders, who are drawn away from the peaceful life of the fields that they may learn to kill, to devastate and destroy.



House at Talachkino: designed by S. Malioutine

THE RACIAL ART OF THE RUSSIANS

With a preface and adapted from the French by IRENE SARGENT

THE world, it would seem, is weary of precedent and tradition. The most refined among nations and individuals seek freedom and demand a simplicity of life, thought and art verging upon crudeness. Western Europe turns to Russia as to a virgin source of ideas. And the confidence is not misplaced. In the vast empire, Slav, Tartar, Mongol and Greek have mingled their elements to produce a composite population most worthy of study and most fascinating to the man of less complex heredity. The mental superiority of mixed races is acknowledged. The receptivity of the Russian has been discussed by historians and portrayed by novelists. The latter, especially, once delighted in representing the type of the noble or aristocrat: subtle and assuming the vices of older civilizations as easily as he acquired their languages, any one of which he spoke without the accent of a foreigner. He was vicious, cruel, unbridled in his passions, false to the core,—such as Cherbuliez and other French writers of two decades since represented him, in stories of sin and suffering like: “The Count Kostia.”

At that period, also, the *moujik* or peasant was pictured in popular tales as possessed of all the vices generated by a condition of servitude. He passed his life in trying to deceive the master whom he served and the saints to whom he prayed. He was the fit companion of the dissolute nobleman. Both were accomplished types of perverts.

But slowly the indigenous art of the empire has revealed a different Russian: the suffering sincere peasant of Tolstói's “Gospel Tales,” or the suffering regenerate nobleman of the same great writer's “Resurrection.” The aristocrat has been purified by “going to the people.” The people have been found to possess thoughts and ideas worthy not only of expression, but of consideration; ideas which, whether conveyed by forms, colors, music or words, must be popularized and perpetuated as examples of human genius. Art is the mirror of life and to one gifted with “the seeing eye” the history of a people or of an individual can be traced in the works fashioned by the human hand, for all experiences, all memories, all aspirations are contained therein. And nowhere are these evidences plainer than in the racial art of the Russians; in the products of their handicrafts, in their humble objects of daily service, as well as in their churches and icons, brilliant with gold and jewels. Russian art is eloquent. Tartar and Northman speak from it as clearly as words can say that “ornament is the first spiritual need of the barbarous man.” This barbarity we find in the use made in Russian enamels and embroideries of the primitive colors, as crude in tone and as boldly combined as in the decorative schemes of the North American Indian. On the contrary, the contact with a dominating and highly civilized influence we see recorded in the stiff forms and pecu-

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liar *motifs* of decoration characterizing the structural efforts of the Russian peasants: their houses, their beds, benches, tables and chairs, or other things wrought in wood. As we examine these, history seems vital,

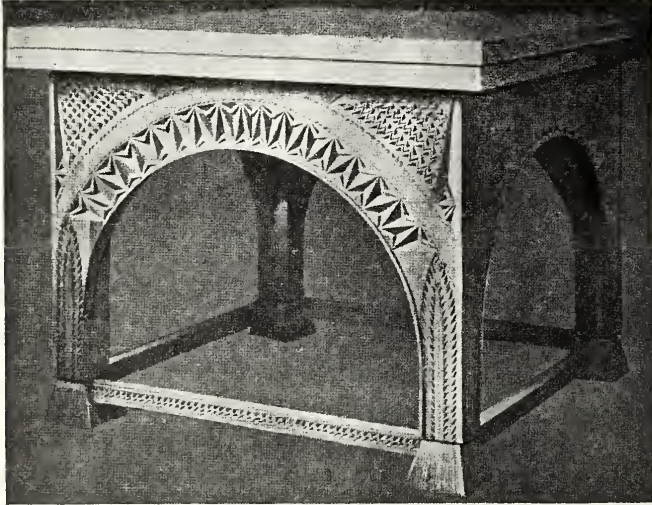


Table suggestive of the Byzantine style: designed by S. Malioutine

and not a matter of dried parchment and crabbed letters. For the touch of the Byzantine or the Greek seems yet warm upon the object, though hundreds upon hundreds of years have elapsed since the contact occurred.

This singular mingling of the refined with the barbarian element is certainly the great source of attraction in the Russian himself, and in all the works of his imagination and intellect. It is apparent in the splendid religious services of the Orthodox Church, which offer so strong a contrast with the Roman ritual, and carry the foreigner who witnesses them into a world of sensuous pleasure quite apart from that opened by the organ music of the Latin mass. The impression made by a visit to such a church as the one which rears its

golden domes over a commonplace boulevard of Paris is not one easily cancelled by years of ordinary experiences. The barbaric splendor of the place proves that there is a beauty other than the one which is subdued by rules and refined away by civilization. The sensitive heart bounds in response to the unfamiliar, crude modulations of the unaccompanied chants; the eye, grown languid by delicate feasts of soft shades, receives a vitalizing shock from the almost blinding gold and the primary colors of the altar and icons and vestments. The ceremonies conducted by the clergy, the almost constant responsive movements of the unseated worshippers, as they prostrate or cross themselves

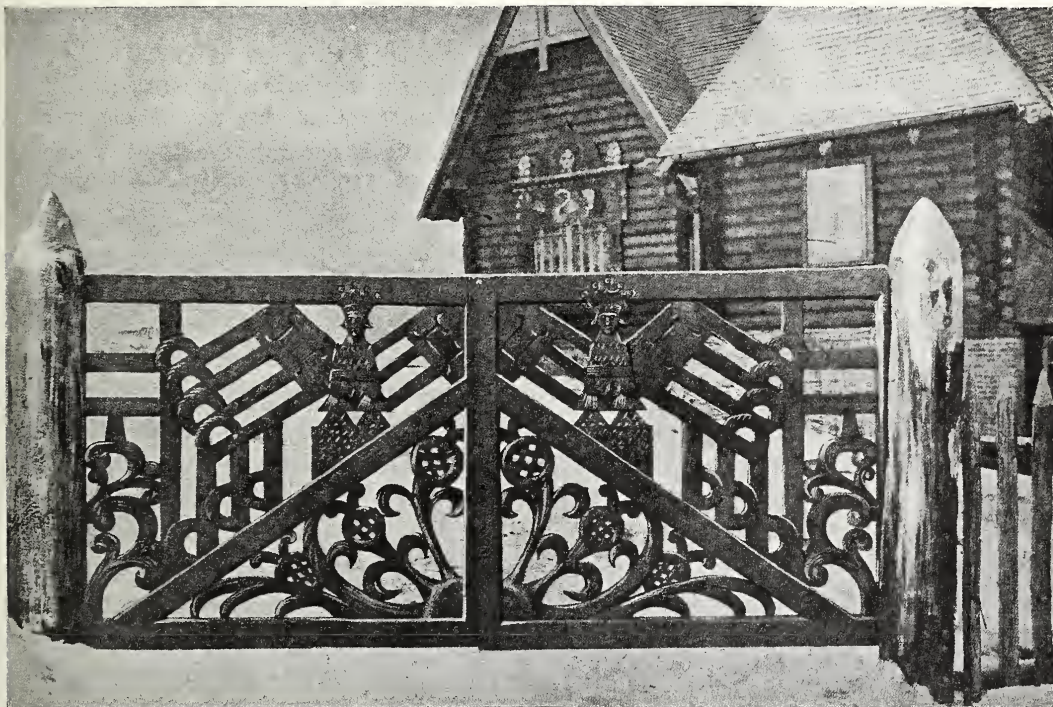
with sweeping gestures,—all have a primitive, elemental character which suggests the wildness and freedom of the steppes, and open vistas into past ages, when the passions of men were simpler and stronger, and life was more sincere and real.

Movements to preserve in the midst of the materializing and levelling influences of our times the arts of primitive peoples should be recognized and fostered, whether the arts involved are those of the Old World or the New, the industries and handicrafts of the Russian, or those of the North American Indian. For such movements are purely and simply the expression of the instinct of self-preservation native to humanity. Art is as necessary to life as food and shelter, and whenever its abundance fails and its fruits wither, life is robbed of

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its strongest and sweetest sustenance. This fact, although carelessly ignored, has persisted throughout all ages and types of society. Art, religion and political science

universities to become the saviors of society; the "new art," smelling of the soil, fresh from the hard hands of peasants, or quick with the spirit of artists who worship Na-



Approach to house at Talachkino: designed by S. Malioutine

have concurred to form organic, productive periods. The three are inseparable companions and co-laborers. Together they assist men to live and enjoy; together they leave them to decline and suffer.

At the present moment there is felt everywhere the vital influence of the three forces. The Gospel of the Simple Life, concurrent with the Sermon on the Mount, is now heard from the Parisian boulevards; the science treating the relations of man to man as those of brother to brother is the favorite study of the young men who are to go out from the Old- and the New-World

ture instead of conventions, is coming to be acknowledged as the legitimate child of the people.

It is, therefore, as a significant sign of the inspiring age about to be that we should welcome the revival now in progress of the racial art of the Russians: a record of which appears in the subjoined article, adapted from the French of M. Gabriel Mourey, and published in the August issue of the French publication, *Art et Décoration*.

Among the fatiguing sights and sounds of the incoherent fair held on the heights of the Trocadéro, Paris, and dignified by

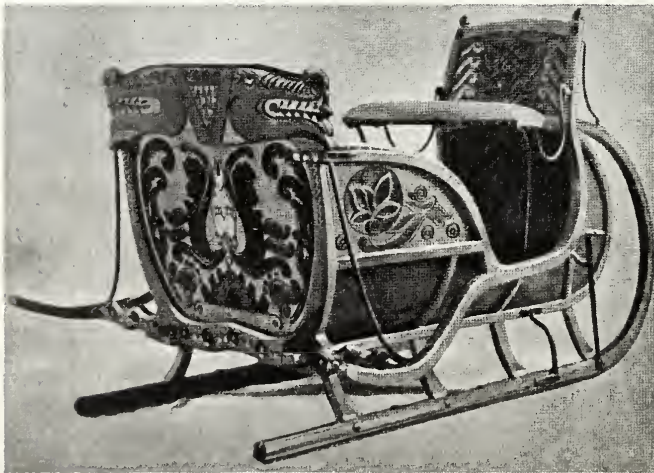
THE CRAFTSMAN

the name of the Exposition of 1900, behind the great palace with battlemented façade, heavy towers, and strange spires capped with the golden figure of the double-headed eagle, there was a quiet spot, a scene of charming domesticity. That was the Russian village.

They were indeed exquisite, those wooden structures with their roofs marking them, as it were, with a foreign accent; with their exterior staircases, sheltered by carved hoods; with their small porches and heavy balustrades crudely cut and carved. Near the miniature church flaming with the gold and enamels which constitute the Oriental splendor of the orthodox form of worship, one found the restoration of a rich interior of the seventeenth century, a display of almost barbarous luxury: sumptuous stuffs, furniture, coffers, jewels, costumes heavy

of a market day in some village of Little Russia: agricultural implements, household utensils, shoes, familiar objects in metal-work, wood, leather, and *papier mâché*, harness, knives, clothing, fur, earthen-ware, . . . a confusion of primitive forms and crude colors,—a whole of curious, ingenuous savagery.

It was, indeed, the great *isba* reserved for Russian decorative art, of which the lamented Mlle. Hélène Polenoff was the restorer, if not the real creator. With a rare comprehension of the genius of her race, this woman understood—and she was the first thoroughly to understand it in Russia,—that the decorative art of a country cannot be strong and significant, unless it express, simply and plainly, the sentiments, the soul of all; unless it strike its roots into the very hearts of the people, and take its inspiration from their traditions, their manners and customs, their past, historic and moral: otherwise, it will be nothing save the forced and temporary domination of an ordinary fashion; more than ordinarily dangerous, however, since it threatens to corrupt the sources of inspiration and the taste of the masses. Mlle. Polenoff, it is said, had a thorough acquaintance with Russian history and archeology, the methods of decoration, the



Sleigh: designed by S. Malioutine

with precious stones—a flashing panorama of the aristocratic life of that period, brutal and ostentatious. But very near, beneath the balcony of a bazar, in the most picturesque disorder, was amassed the merchandise

favorite industries of each district, the spontaneous and accented characteristics of the work done by these village artisans. In a word, she understood all that is implied by peasant art. She was the soul of that

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movement whose force and charm were revealed in the Russian village of the Troca-déro.

In 1884, Mlle. Polenoff began the study of the decorative *motifs* of the peasants. This study was partially suggested to her by the initiative of a friend, Mme. Mamontoff, who had just founded in the neighborhood of her country house, at Abramtsevo, near Moscow, a school of wood-carving for the young peasants, to the end that they might have a regular occupation during the winter. As a consequence, the question arose as to what *motifs* would best respond to the public taste; the intention of the founder being to sell the objects wrought at the school in the shops of Moscow. Mme. Mamontoff and Mlle. Polenoff decided, therefore, to visit the neighboring villages, in quest of utensils in carved wood, of salt-cellar, spoons, water-jugs and the like. From these objects Mlle. Polenoff sought her inspiration. So strong and true was her instinct for peasant art, that the village boys found keen pleasure in executing her designs, because her compositions recalled vividly the things familiar to them in their homes since childhood.

Such then was the initial step of this movement. The enthusiasm of the initiators could not do otherwise than awaken response. At Abramtsevo, Mlle. Polenoff founded, as we have seen, her studios for wood-carving; at Smolenka, in the Government of Tamboff, a studio for embroidery was opened by Mlle. Jakouchikoff; at Talachkino, the princess Marie Ténicheff, who had been one of the first enthusiasts awakened by Mlle. Polenoff, soon followed the example of the latter lady. The princess had already established on her domains

a school of agriculture which numbered two hundred pupils, boys and girls alike, to whom she afforded a complete course of study. To this school she added studios of peasant art, in which the young men and boys are taught, outside of their hereditary industry, a means of employment which they may exercise through the long winters. In this way they become, according to their tastes, cabinet-makers, smiths, harness-makers, basket-weavers, wood-carvers, or decorators; while the girl-pupils receive instruction in sewing, embroidery and drawing.

In order to execute this scheme, at once artistic and social, the princess Ténicheff surrounded herself with certain associates who were capable of developing the artistic sentiment in these peasant children, gradually, normally and according to the natural gifts of each individual. And, as it was essential from the first to determine the direction of the instruction, a museum of archeology was established at Talachkino, in which architecture, gold and silver work, sculpture, painting, design, the textile art and embroidery are represented by characteristic and instructive works; the whole forming an eloquent history of Russian art. The benevolence of such an institution resting on deep and solid bases, could not fail to be appreciated without delay.

The illustrations accompanying these notes give an idea of the results accomplished. And, although remote from us, from our traditions, from our aesthetic instincts, this Russian peasant art, by its primitive quality, its religious fervor, its love of the mystic, deserves to interest us. It is lacking in refinement. Its utterances are sometimes inarticulate, but the phrases

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that it spells almost painfully have the spontaneity and frankness of those popular poems and melodies in which the soul of a race perpetuates itself. It has an irresistible eloquence for one who is able to absent himself from a conventional environment, and, laying aside class-prejudice, to enjoy such strongly-flavored productions. In them it is useless to seek the refinements given elsewhere to decorative art by centuries of intensive hereditary culture and of forced civilization, by the insatiable desire of luxury and elegance, or at

museums. One must not exact from these village and peasant craftsmen more than they are able to give us. It is to be hoped that they may remain sincere and simple as they now are, seeking their inspiration only in the familiar sights of their life and surrounding nature, allowing their racial imagination to flow freely through their work.

How ingenuously they express themselves through the design and decoration of their embroideries, architectural details, objects of household furniture, utensils, pot-



Terra-cottas produced in the Talachkino workshops

least of comfort, which is characteristic of our time. Neither are these examples the productions of trained artists who breathe the air of cities and are themselves the slowly-grown fruits of schools and

teries, and musical instruments! All these are extremely simple, absolutely primitive, with the essential or structural idea always dominant, and sometimes present alone with nothing to relieve or modify it; with a sys-

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tem of decoration based upon the earliest *motifs* often without meaning,—that is, representing nothing in nature,—from which, by repetition, they succeed in composing very successful designs: flowers crudely conventionalized placed among combinations of branches, volutes awkwardly posed as units, but excellent in general effect; sometimes fanciful fish, winged genii, strange animals, landscapes drawn with child-like simplicity—all rendered in striking colors, somewhat barbarous, but fused into a harmony, attractive because of its violent contrasts. The whole forms an art expression, frank and loyal, hesitating in its utterance like the speech of a child, sometimes also like a child's voice, too insistent and noisy, but perfectly sincere and spontaneous, with phrases of incomparable piquancy. This is truly an art created by the people for the people, pleasure-giving, because it is healthy and honest. It is art socialistic in the best sense of the word, and the initiative of those who have devoted themselves to its production and propagation must be applauded without reserve.

Beside these experiments in industrial and decorative art, the princess Ténicheff has made efforts to form the taste and exercise the talents of the Talachkino peasants in other directions. For the art-movement could assume the activity and importance which rightfully belong to it, only through the development of general culture. This lady has, therefore, built a small theatre in which the peasant-students present national works, comedies and dramas, which instruct them in the heroic legends and the manners and customs of their great country. In the same community popular music receives

much attention. There exists at Talachkino an orchestra of thirty musicians who play upon the *balalaïka* (see our illustration page 51) old Russian folk-melodies which we of the Western world know through the composers Balakirev and Runsky-Kortchakoff. This music has a penetrating charm: it is melancholy, strangely passionate, and wild almost to savagery: possessing at once the most subtle harmonic refinement, the crudest transitions and a most characteristic color-sense.

But the masterpiece of this restoration of old Russian art,—a work which owes absolutely nothing to foreign influence, the most complete embodiment of the racial principles which has been attempted up to the present moment, is the church now in process of construction at Talachkino. It was begun two years since, and will require an equal period of time to assure its entire completion.

The style of this religious edifice must, it is said, be regarded as the culmination of the results accomplished since 1884 by the restorers of the old racial art which had long been in decline. Aided by designers and architects, the princess Ténicheff, sought throughout Russia, in view of her scheme, the purest and most brilliant examples of the old art. Of these she caused elevations to be executed, casts to be made, plans to be drawn, and from these elements combined and fused together, the idea of the church at Talachkino arose.

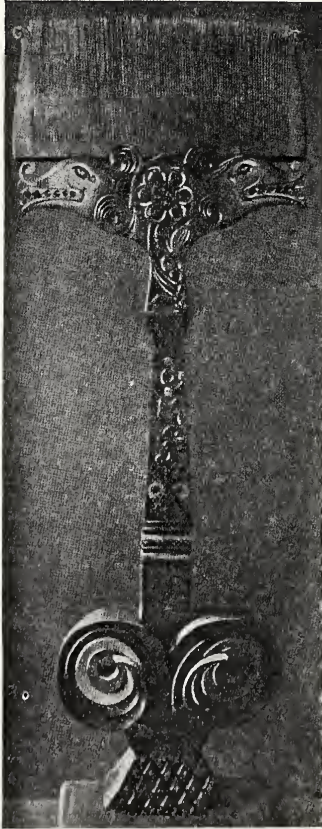
This movement of intense interest is one of great fertility, for it has its source in the heart of the people. It is the result of the traditions, the sentiments, the customs of an entire race. It is a movement which the slowness of its development and the

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political conditions of the country will shelter for a long time from external influences, and place beyond the reach of the seductions of cosmopolitan degeneracy.

It is not surprising that such initiatives bear abundant fruit.

In the region of Talachkino—and the example of the princess Ténicheff has



Comb of spinning wheel: designed by S. Malioutine

been followed quickly by numerous large rural proprietors, without mention of the action exerted since 1888 by the Ministers of Agriculture and Domains—the beneficial results are already apparent: the children of the agriculturists quickly become pro-

ducers of industrial objects upon a small scale, supplying the necessities of current consumption formerly furnished by wholesale industry under more burdensome conditions. These small producers of the rural districts, the *Koustari*, as they are called, work in their own houses with the assistance of their families, sometimes even employing one or several workmen, who eat at the table of their employer, share his life and aid in the household tasks. The moral utility of such conditions is evident, since the effect of manual, personal labor thus understood and performed, is to create firm and lasting bonds between the members of a social class.

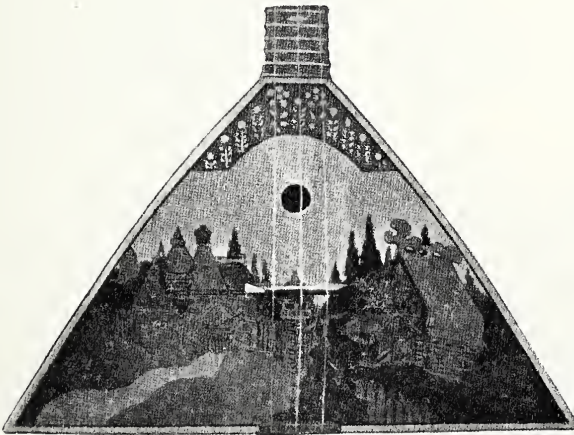
Art, thus pursued, exerts its true civilizing, refining influence. It shares in life, it becomes an integral part of existence, instead of the thing of luxury which we have made it. It becomes the recreation at once serious and joyous which all human work should be. Ruskin had no other dream the day when he sought—alas, without success—to set in action his ideas, his evangelical conception of manual labor. What he was not able to realize, others have attempted, in other countries, in more favorable environment. But if such persons have the right, like the princess Ténicheff, to derive a certain pride and satisfaction from their triumph, a small, perhaps a large, share of honor should be paid to the author of *Munera Pulveris* and of “*Unto this Last:*” to the man who, the first in Europe, under the reign of literary pharisaism, demanded equally for all the right to beauty, to pleasure and to art.

There is an element of pathos in the activity of these humble village homes into which art has brought a ray of its splendid

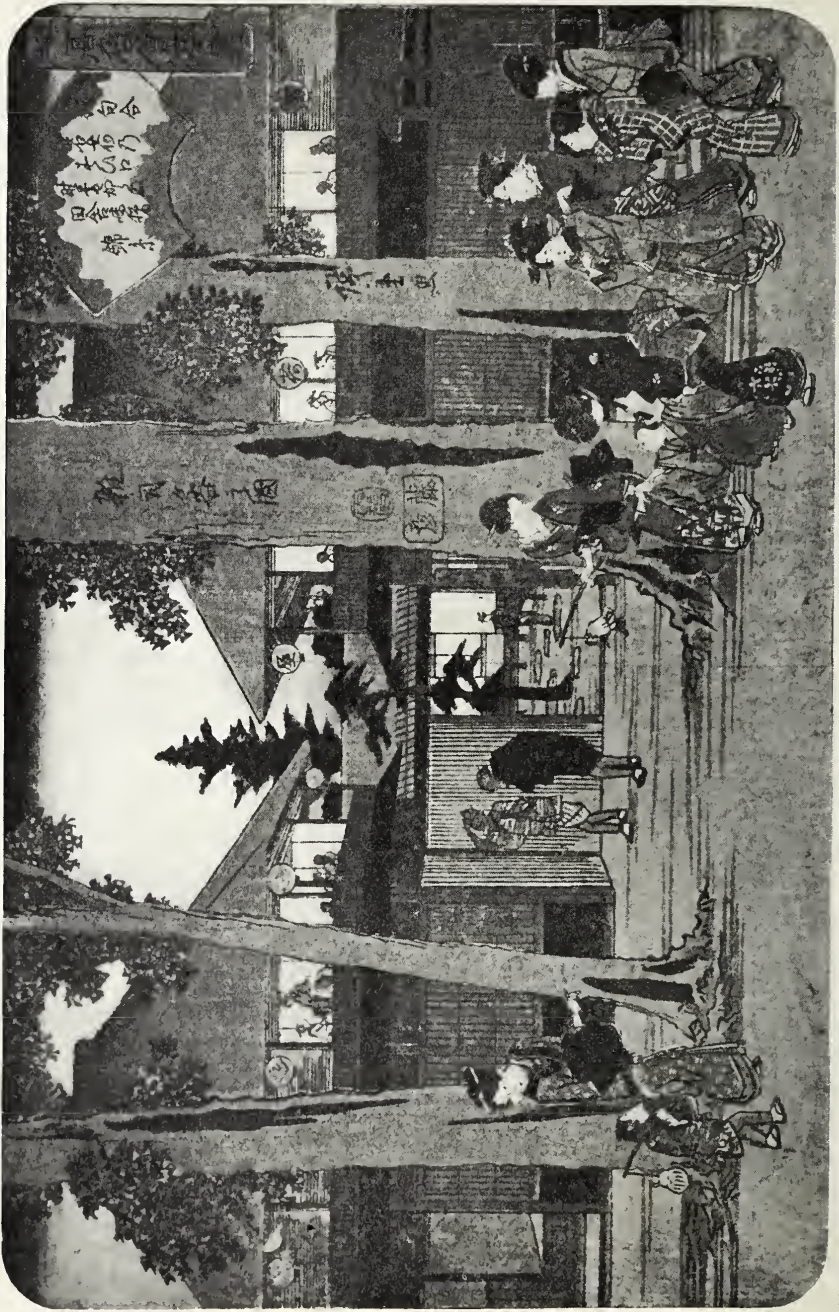
RACIAL ART

radiance: instead of idleness and of the unhealthful, depressing effect of the long winter without employment, now the entire family—women, old men, children, around the stove, beneath the evening lamp, fashion charming things: embroideries, wooden utensils, illuminations, pieces of sculpture, or cabinet-making. The artisans offer a wonderful picture in themselves, with their crude types of faces, their small Slavonic eyes, heavy with dreams and melancholy. They are the originals of the Russian peasants and workmen painted by the masters of romance, Dostoievsky, Tolstoï and Gorki, the author of "Quicksands." These strange personalities, intense in type, in life and in thought, are grouped and brought into close relationship by the bond of happy labor. A young woman in a corner of the

cottage rocks the sleep of a baby, singing softly a melancholy song of which all the others repeat the refrain. It is one of those *moujik* or boat-songs, original and striking, which have been sung by generations upon generations of human beings. It may be the "Song of the Little Snow-ball," or the Lament of the boatmen of the Volga which runs through Rechetnikoff's romance: "Those of Podlipnaïa." In this interior, this genre picture, everything accords in perfect harmony with the rhythm of the song. The same soul is manifest, rejoices and weeps in accents of the most touching sincerity. It is the fair, ingenuous, passionate, childlike, grave, sorrowful soul of the people which has never suffered the corrupting touch of high civilization and the fatal tyranny of money.



Balalaïka (musical instrument): decoration by Mlle. Davydoff



Hiroshige

JAPANESE COLOR PRINTS AND SOME OF THEIR MAKERS

M. LOUISE STOWELL

IN order to understand the art of a people, it is necessary that the people themselves should be understood, not only from a geographical and political standpoint, but in those higher aspects which arise from their religious and aesthetic ancestry.

In the art of the Japanese, a just appreciation of it is impossible without understanding the various factors which have combined to make this, in many respects, one of the most remarkable peoples in all history.

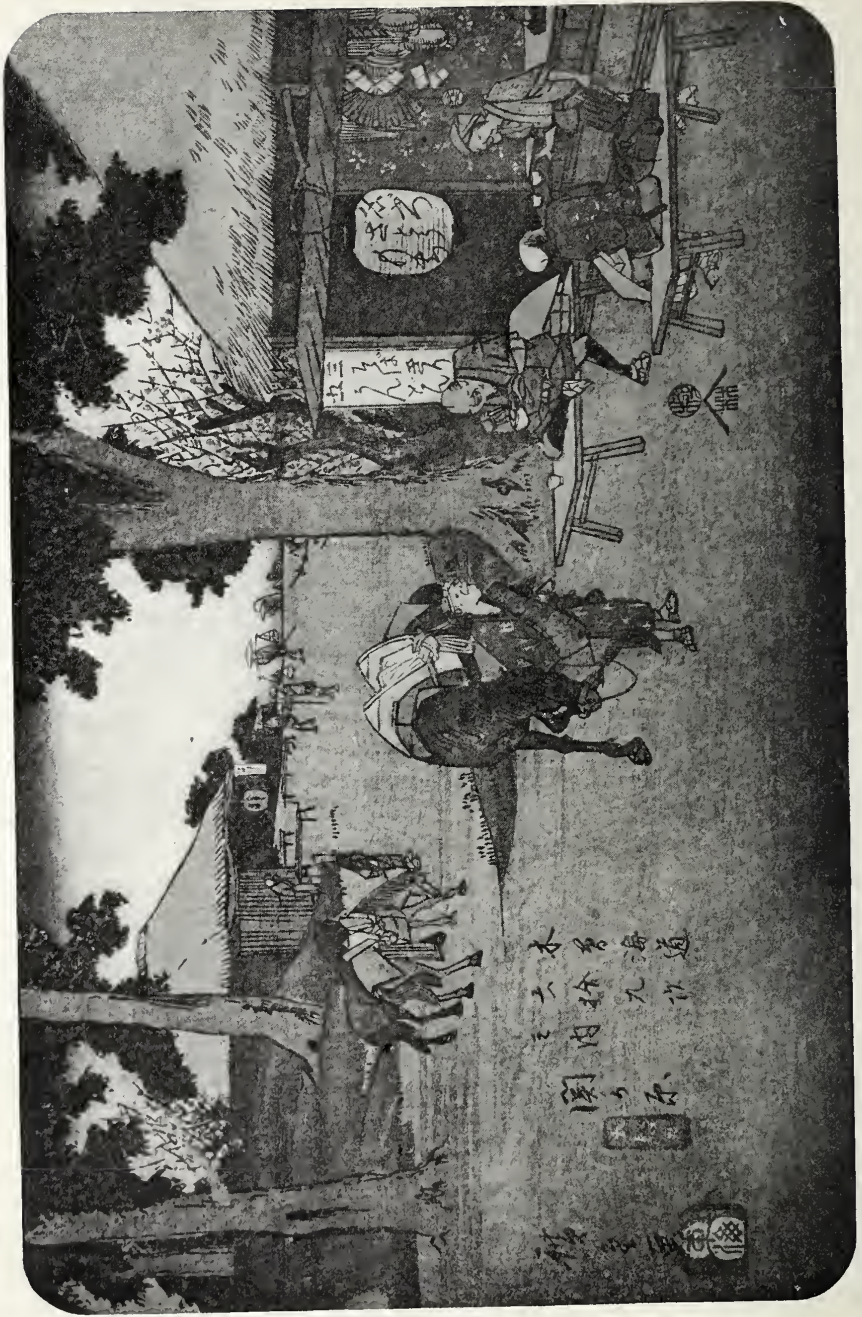
It is essential that we should become familiar with the nature of the Shinto teachings in order that we may comprehend the all-pervading spirit of reverence that we find in the higher types of Japanese art. It is equally essential in our appreciation of the mystic quality in that same art, that we should be acquainted with the infiltration of Buddhist teachings, from China through the Korean peninsula, to Japan. The insular character of the people must also be given great weight in the causes which have produced their art,—a cause which is to be given equal prominence with their climatic environment, which in many respects bears a curious resemblance to that of the British Isles.

Also in the study of this art, must be taken into consideration the racial characteristics of its producers; having their

origin as they did in the Malay peninsula, and not from the North and West, as commonly supposed. They have retained that sense of *finesse*, diplomacy and deportment which seems to be one of the inherent characteristics of the Malay race and its descendants. A consideration of these various factors shows us that the Japanese must, with his Shinto tendencies, reverence his ancestors and delight in the worship of heroes. From his Buddhist teaching, he has an almost sensuous delight in all manner of elusive mysticisms. The supernal to him is not terrible, but familiar. At his nurse's knee the rhymes of our Mother Goose are supplanted by legends from the Buddhist mythology, and as he grows older, it is not the ring of the Nibelungen, but the tale of the forty-seven Ronins that inflames his boyish mind.

In his childish excursions into the country, which is circumscribed in area, every material feature has its piquant tale, the hills and forests their gods and goddesses, and the streams their nymphs, while every cloud-form reveals a deity.

With this early instruction, it is but logical that every phase of nature should be to him simply a convention which stands for a legend and is ever associated in his mind with that particular tradition. This quality of mind makes him a devout worshipper of nature, not nature *per se*, but



Hiroshige

COLOR PRINTS

nature as the connecting link with that mystic world of which he learned from his mother's lips: in this being analogous to the old Greek who saw the nymph in every spring and the dryad in every tree. As a direct issue from his keenly sensitive mind and the tact and diplomacy inherited from his Malacca ancestry, an almost infallible sense of proportion is common to him and a false quantity of space or illy-opposed lines are as grievous to his aesthetic sense as would be a discord to the sensitive ear of a musician. If, then, we set aside the unique costumes, the unfamiliar architecture, and novel landscape contours, and bear in mind the trend of the Japanese intellect, we find an art that is not only not strange, but which is intensely real, vital, impressionistic, if you chose, but nevertheless, the most synthetic and fundamental known to historic times. This art displays a respect for organic form, while not hesitating to sacrifice this for the higher qualities of gracious line, well-disposed space and beautiful color which may be in separate patches and at variance with Occidental notions of artistic veracity, yet having as a whole an authoritativeness and finality which stamp it as one of the world's greatest arts. It is only necessary, in substantiation of this last statement to establish an intimacy with some of the greatest modern French and Englishmen. If, in making a critical estimate of Puvis de Chavannes, Turner, Rossetti, and Sir Edward Burne-Jones, instead of hunting for minor defects, as the imperfect drawing of a buckle and the exact color of an unimportant tree trunk, we approach them as a whole and take into consideration the concession to chiaroscuro, which, unfortunately for great art, has

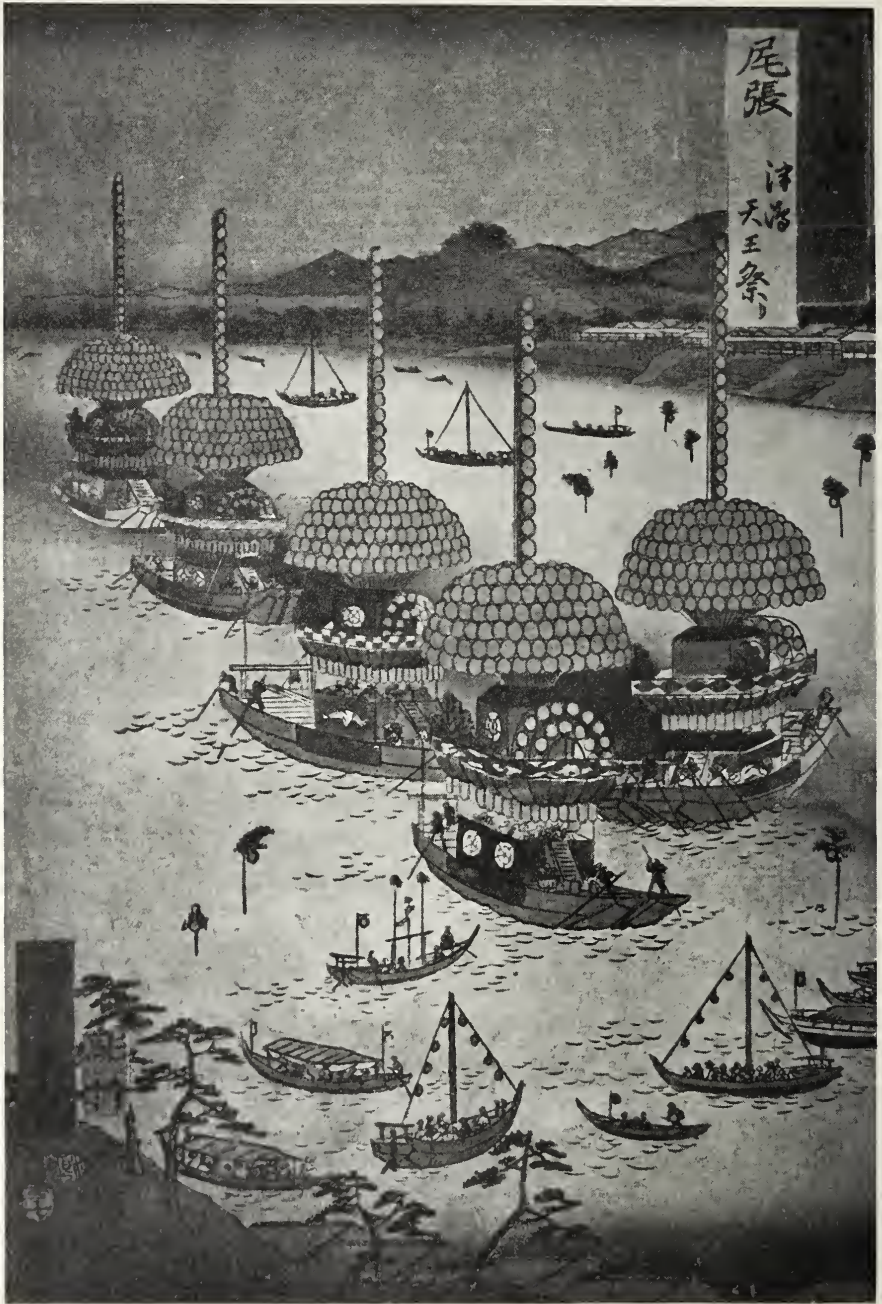
been so strongly insisted upon since the time of Leonardo da Vinci, we find different *motifs* treated in precisely the same way, and so strong is the relationship between the two that Turner and Hiroshigi might have changed environments without detriment to the arts of their respective countries.

Jules Breton and Utamaro are kindred spirits, and in Puvis de Chavannes is to be found the same grasp of composition and subtle massing of dark and light that obtain in the fertile Sesshu.

It is not to be understood that the Japanese artist is unfamiliar with chiaroscuro, perspective, or in fact, any of the illusive expedients of the Western painters, but realizing, as he does, that an exact transcript of nature is to a certain extent analogous to that form of music which renders the crowing of cocks and the squealing of swine, he has not deemed it the all in all.

For many years the Shoguns or military hierarchy had their court painters, who worked exclusively for them and their friends of the aristocracy, until the common people of Japan became self-conscious through the frequent visits of the Dutch and Portuguese and demanded an art of their own. This, of course, could not be satisfied by the expensive mural decorations and expensive kakemono on silk, for the obvious reason of the cost of production.

Hence the evolution of the so-called broadsides and single-sheet color prints. The latter contain a subject on one sheet, and the broadsides have the subject spread over two or more sheets which, when placed together in their proper relations, produce a complete composition or picture. These prints, while being generally in effect col-

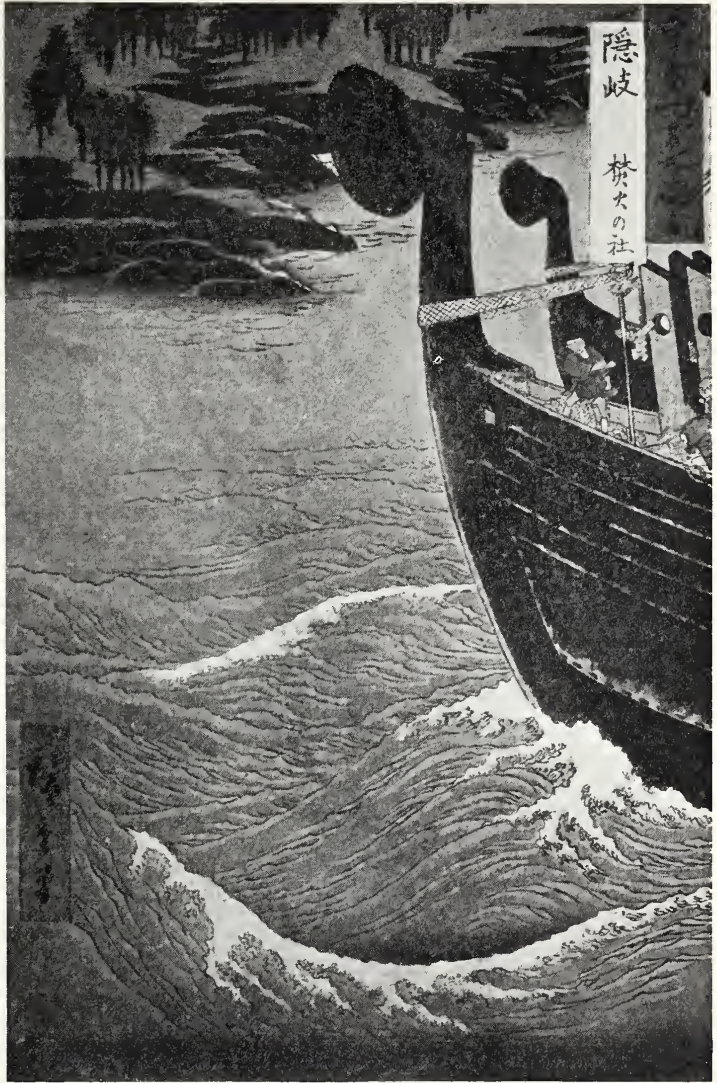


Hiroshigi

COLOR PRINTS

ored wood-cuts, are yet so inherently different, not only in manufacture, but in result, that a rudimentary analysis of the operation is not amiss at this point. The wood usually employed is a variety of cherry, the texture of which must be hard. The wood is first cut into planks, and these are planed until they are perfectly level and smooth, free from all traces of the plane and show some lustre on the surface. Both sides are finished alike. The tools employed are knives and chisels of the best quality. Written characters or pictures are then drawn upon a certain kind of Japanese paper, and the drawings thus made are pasted face down upon a prepared plank by means of starched paste. The plank is then ready for the engraver. This applies to prints in black

only. For color printing, the outlines of the design are first cut and printed in black and the designer of the picture then marks on different sheets the parts to be colored. In Japanese wood-cutting, the direction of the knife is almost identical with that of the brush, and wood-cuts by skilful hands therefore show the exact



Hiroshigi

features of the originals. The printing is done upon moist paper with water colors. Five colors are generally employed: black, white, red, yellow and blue, all mixed with the necessary quantity of water; and the various hues, shades and tints are obtained by mixing the pigments together. There is no particular method of producing



Haranobu

these colors. The result depends entirely upon the experience of the printer, who mixes either in color-dishes or upon the blocks themselves. The printer places his block upon the table before him, lays on the required color with a brush, puts a sheet of paper down upon a plank and lightly rubs it with the baren, which is a small, hard shield, consisting of a stiff disc covered with layers of paper pasted together and turned up on the edge, and covered with cotton cloth on the outside.

A second disc fits into this shallow receptacle and is held in place by a bamboo sheath drawn tightly over it and twisted together to form a handle. This rubbing with the baren is repeated upon a number of sheets of paper. The printer then takes up another plank, makes a second impression upon the sheets bearing the first one, and this is followed by a third, fourth, etc., until the printing is completed. Rice paste is sprinkled over the pigment upon the block and the brush is also soaked with this paste to increase the brilliancy of the colors and to fix them more completely. As each color requires a separate cut, each plank must have certain fixed marks, so that all the sheets may be laid down in exactly the same position to ensure the fitting of each color upon the others. The Japanese printer depends here simply upon his experience: the registering marks on the block consisting of a rectangular notch at the right and a straight mark at the left.

It is evident that the Japanese printer must be an accomplished artist to be able to produce with his brush the various hues and shades, precisely as a water-color painter does. He can deposit more or less pigment on the block, according as he

needs a stronger or more delicate tint, and can also produce gradations on a flat block. To produce a graduated sky, the Japanese engraver gives the printer a flat block on which merely those parts are cut away which correspond to objects seen against the sky, such as trees, mountains, houses, etc., and which must be kept free from the blue sky behind them. On this block, the printer stamps the gradations needed, and if he cannot get a satisfactory result with one printing, he uses the same block twice. A block may be printed in a flat tint the first time and then charged a second time with another color gradation and printed on top of the first to produce modulations. The same block may be printed with different colors in different parts. As many as one hundred and twenty impressions or printings have been known. In modern times when the Japanese needs secondary or tertiary colors, these are printed by themselves, though in the old prints the printing of the primaries over one another to produce the secondaries occurs.

The wooden blocks naturally soon lose their keen edge, and in first editions the printer works under the direct supervision of the artist, or varies the color composition to please his own fancy.

The later editions are printed more carelessly and cheaply. Good specimens of the work of the great artists may be yet procured, but are growing rarer and increasing in value every year.

In the earlier period of Japanese art, classic standards prevailed, but about the year 1680 occurred the breaking away from old traditions. Numerous schools and styles were established.

A well-known one of these was headed by



Toyokuni

COLOR PRINTS

Korin, who set aside the rules of formalism and may be described as an ultra-impressionist, but still one who was imbued with classic feeling. The Kano and Tosa schools held sway for a time. Okio, whose animals and birds are now eagerly sought by collectors, flourished during the seventeenth century, but the distinctive school of the entire period is that of Ukiyo, "The painting of the floating world," which rejects all ideal standards and mirrors the passing fashions and ordinary recreations of the people by means of the color prints just described. These prints, which pictured social and domestic life in the large cities, were sent to the more remote towns, and in the same manner as we now preserve our favorite posters and book-plates, were eagerly treasured by the people for the delight of the connoisseur and collector of the present generation. This is the art of the common people, shaped by new lines of intellectual endeavor, namely: the great expansion of literary works, dramatization of historic events, the founding of theatres and the evolution of novels. Stimulated by these resources, the people began to express themselves, their novel sensations, their new activities. Yeddo during this period has been compared to Paris during the second empire.

Up to 1765 the art of printing had been confined to two colors with black, a green and a pale rose or beni. Haranobu greatly improved and refined the art of printing, by the introduction of a third block which permitted the use of olives, browns and grays. In consequence of this innovation, a wonderful succession of fine and subtle color passages were evolved during the next three years. There occurred a ripening of

process, a more complete understanding of the possibilities of the color blocks. This was the flowering of the Ukiyo period. A season of fine line, delicacy of tint and broad color effects, was followed by a reaction from the high refinements of color; while clever but coarse rendering, careless drawing and cheap printing became prevalent. The leader in this descent was Utamaro, although the downward course was partly arrested for a time by the efforts of that galaxy of brilliant names, Hokusai, Hiroshige, Toyokuni, Yeisen, and Kunsada, great masters, whose productions deserve the most careful attention.

Utamaro was born in 1754 and died in 1806. Extremely sensitive to line and color, he was illiterate and dissipated. He produced some landscapes, but his prints are principally portraits.

Toyokuni was born in 1768. He learned the art of color printing and distinguished himself by its application. He died in 1825, and is remembered by his portraits of actors and dramatic scenes, and his illustrations to novels. An artistic rivalry existed between him and Utamaro. If Toyokuni would put forth illustrations to a story, Utamaro would immediately attempt the same subject with a more ideal and romantic treatment. Where Toyokuni emphasizes the humanity of his creations, Utamaro poetizes and invests them with a refinement of idealism. Hokusai was born in 1760, and achieved his greatest results in color prints and illustrated books. Of marvelous versatility and remarkable genius, he seems never to have been aware of this power or his supreme capabilities, and we find him adopting different masters and not always those of the highest artistic



Sadahidi

integrity—and swayed by the most opposing influences throughout his entire artistic career.

He had various manners, at times almost a fatal facility of dashing off his clever impressions, his middle period being much finer in artistic conception than either earlier or later. He broke from all art tradition and followed independent lines of creation. Many interesting anecdotes are related of him. Upon one occasion, his enemies, observing that he could produce nothing greater than the little book illustrations then in vogue, he confused them by drawing in public a head thirty-two feet high. On another occasion, he drew a paper horse as large as an elephant, and immediately followed this by the representation on a grain of rice of two sparrows in flight. The following passage is recorded of him: "From my sixth year I had a perfect mania for drawing everything I saw. When I reached my fiftieth year I had published a vast quantity of drawings, but I am dissatisfied with all that I produced before my seventieth year. At seventy-three I had some understanding of the power and real nature of birds, fish and plants. At eighty I hope to have made farther progress, and at ninety to have

discovered the ultimate foundation of things.

"In my one hundredth year I shall rise to yet higher spheres unknown and in my one



Haranobu



Kunioshi

hundred and tenth, every stroke, every point, and in fact everything that comes from my hand will be alive. Written at the age of seventy-five, by me, Hokusai, the old man mad with drawing.”

He changed his world, as the Japanese have it, at the age of eighty-nine, and is buried in the temple at Yeddo: his last utterance being the plaintive prayer that heaven would but grant him another five years to become a great artist. Yeisen, who flourished during that period, had an interesting and somewhat unusual personality. Born of cultured parents, he was filial, dutiful, and of notable success as both author and painter. The reputation of his color prints rests on his portraits of actors and beauties. He objected to becoming famous, and would abandon commissions from his publishers to devote himself to projects for toys, kites and designs behind which he could conceal his identity.

Dissipation claimed him time and again, and he at length retired to private life, saying that fortune, if tempted too long, might go as easily as it had come, and that it were better for him to discharge his patrons than that, by reason of old age or incapacity, they should see fit to discharge him. The date of birth of Hiroshigi, the great landscape painter of Japan, is somewhat of a mystery, owing to the existence of two or possibly three artists of his name who worked in the same vein. Not much that is authentic can be stated of his personality, but it seems certain that one of the Hiroshigi died about 1846. His convincing landscapes have, to quote Mr. Edward Strange, “all the simplicity of a master and every fault known to European canons of criticism.”

One marvels ceaselessly at the breadth of his color passages, the taste which selects and combines these tones, the interdependence of which may be seen by covering with the hand some one of the many patches of color and noting how the whole design has lost something which can be obviated only by the restoration of the missing patch. In examination of these prints, even if we do not accept the convention, we are impressed by the fine dexterity of the artist and his intuitive knowledge of his craft. He attempts nothing beyond what can be rendered by lines and flat masses, and the prints are to be enjoyed as we enjoy a rug, for their physical beauty only; for the Japanese print does not attempt a moral, and seldom tells a tale, but in its abstract beauty is its own excuse for being. The law of art in Japan is manifestly the same as that law in Egypt, in France, in America, but one sees this law so absolutely obeyed in the production of the best Japanese art that one is apt to set down its application as universal in the latter country. There exist certain lines and shapes which are universally and inherently recognized as good.

The reason for their excellence must be sought in the foundations of the world and the construction of our nervous systems.

The combination of these elements in such wise that each shall enhance the other, while from this combination arises the single characteristic unit upon which all minor qualities depend, constitutes that upon which the production of a good picture rests.

The mode of combining these elements varies with the power of the individual—the greater the faculty of a wise selection

THE CRAFTSMAN



Shunsho

and rejection, the greater the technique. The composition of art form is identical, whether the creative impulse is expressed by means of sculpture, poetry, music, painting or architecture; each of these mediums having its special advantages as well as its limitations. Art is individual, science is coöperative. Proceeding with

this distinction, art is synthetic, science is analytic.

As science is analytic, we can add to it, subtract from it, multiply it, or divide it. From art the synthetic, we can remove no element without agitating the equilibrium of the whole, since each element is sensitive to every other element.

Reducing to their simplest form these Japanese color prints, we arrive at the skeleton construction or line idea of the composition. We find lines and shapes inherently good, acting upon our emotions and giving us pleasure, because so combined by the skilful hand of the artist that a synthesis is produced in which each line is virile. The quality of the line should be considered. According to his temperament the Japanese so renders this, that it is bold, rugged, massive, or tender, delicate, poetic.

Observing next the dark and light elements of the print, we are delighted by the same skilful choice of masses of dark vibrating against masses of light. Be it said here that the Oriental has never considered the representation of cast shadows as a thing of serious

importance. All impermanent manifestations of nature representing a mood, are discarded in his scheme. Thunder, lightning and the like phenomena, when occurring in the prints, are to be regarded as symbols and interpreted for their esoteric significance. Black and white is a principle to be studied for its own sake,

a field of creation as important as line or color, while distinct from it. The third great element which arrests our attention is that of color, full, rich, free, or subdued, mellowed, tender, but always harmonious. The Japanese artist does not consider the independent colors of the objects with which he deals, but devotes his energies to the final result of his combinations: the various color patches undergoing modification by their juxtaposition, and the outcome being the value of the separate combinations, plus the value of the sum total of their combinations.

This is the true Japanese idea of a synthetic harmony as exemplified in these prints by Hokusai, Hiroshigi, etc.—one in which no single element can be taken away without depriving the whole of its wonderful strength. If it were possible to alterate the art of the Japanese with the productions of the primitive Italians, in other words, the painters prior to the time of Raphael, it would be instructive to notice the striking similarity in the reverential way in which these two races uttered their messages: first, the quality of having something to say; and next, the direct, forceful and simple manner in which it is said. The absolute insistence upon every fact and detail which make the utterance clearer and the ruthless suppression and elimination of everything that tends to interfere with or obscure the intent of the artist. Also the same disregard for academic conventionalities, so often the refuge for the impotent, and in each a simplicity that almost leads the critic to exclaim, if it were not blasphemous, "Except ye become as little children, ye may not enter into the kingdom of art." It is a fact as well established as the geological epochs of the

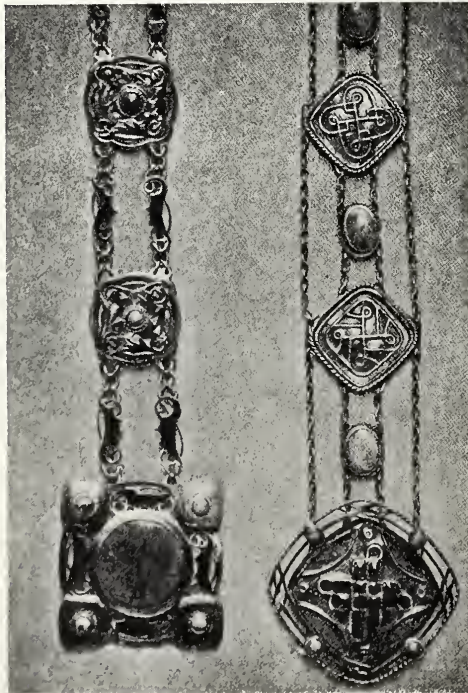
world's history, that we have first the longing to express by symbols the ideas teeming in the brain of man, next the sophistication in the practice of these symbols, followed by the period when the art of the craftsman assumes greater proportions than the idea to be expressed, again followed by the utter degeneracy and chaos of the art, which in time is succeeded by a period of artistic death only quickened by the desire again to say something. This evolution, which is common to all of the arts, and literature as well, has not in the history of the world hitherto been coincident in time: the one country seeming to have grasped the sacred fire when it was laid down in the artistic death throes of another. This, with sorrow be it said, is the case with the art now under consideration. Contact with the Western world having revealed to the Oriental artist new and untried possibilities of technique, he immediately strove as a matter of pride to emulate, if not outdo, the work of the foreign devils, with the result that in grasping for these novelties of technique, he relinquished the great and vital principles of his ancestors and too late discovered that, like Esau, he had bartered his birthright for a mess of distinctly inferior pottage. At the present time the more enlightened of the Japanese, including their wise Mikado, perceiving the disaster that has overtaken the national art, are trying to restore it to its former lofty position, but with only a questionable success, and it is much to be feared that not in our time or generation will again be seen the glory of line and color that blazed across the artistic firmament during the existence of the great "Painting of the Floating World," the Ukiyoe of Japan.

RECENT EXAMPLES OF ENGLISH JEWELRY

These illustrations, which first appeared in a recent number of the occasional publication, *L'et Moderne Stil* of Stuttgart, will be found deserving of study by lovers of history, as well as by those interested as craftsmen in the production of artistic personal ornaments. The originals of the illustrations were designed and executed by Mr. and Mrs. Arthur Gaskin of

Acocks Green, Worcestershire, England, and were shown at the Arts and Crafts Exhibition, held in London, in January of the present year.

The ornaments are, in every case, pleasing and refined; showing an intimate knowledge, an extremely close study on the part of the designers of the styles of various periods and peoples, as well as of the development of the goldsmith's art. They can, of course, be criticised as timid in design, when compared with the



brilliant work of M. Lalique; but such a comparison would be plainly unjust. This for the reason that the Frenchman's art and craftsmanship are both phenomenal, and, also, because in the English work *l'Art Nouveau* appears as a modifying, not as a direct influence. The design at the right of the illustration numbered II. is an agreeable bit of Celtic ornament, a revival of which is now in progress in England, as is evidenced by the new Liberty silverware and other significant productions.

In numbers IV. and V. the mediæval quality is apparent in the use of the human figure; the design recalling many seen in the gem-cabinets of continental museums. But the strongest influence revealed throughout the work is that of the period of the Emperor Charles Fifth: when the materials for goldsmith's work were furnished by a vast empire upon which the sun never set. Curious workmanship, colored gems and baroque pearls are now lending great beauty to those objects of personal adornment which have been too often a barbaric display of wealth.





POTTERY SCHOOL OF NEWCOMB COLLEGE,
TULANE UNIVERSITY, NEW ORLEANS

AN ART INDUSTRY OF THE BAYOUS:

THE POTTERY OF NEWCOMB COLLEGE

IRENE SARGENT

AS we continue our studies of the potter's art in the United States, we find that no region of our country can claim exclusive right to either the art idea or the technical skill which produces the beautiful vessel of clay. The conditions of art, science and industry now prevailing among us, appear to have set in action Longfellow's poem of *Keramos*. The whirl of the fashioning wheel is heard alike in East, West and South.

In the last named section, a most interesting and practical enterprise has, for some years, been in operation, and has already reached a marked degree of success.

The enterprise originated in the art school of the H. Sophie Newcomb Memorial College, at New Orleans, which is itself a department of the Tulane University of Louisiana. The school, founded in 1887, first directed its efforts to educate teachers of the fine arts and to become a center of aesthetic culture. These aims were proven to be somewhat lacking in practicality. It became evident to the founder and the instructors that the work of the school, as at first planned, could not be widely useful, until there should arise such active demand for the productions of artists, as would justify the study of art to those desirous of becoming creative painters and designers, rather than teachers.

It was therefore decided by those having

the control of the school to give the instruction an industrial direction; to lend an impetus toward founding, throughout the South, manufactures which demand the exercise of taste and skill in the producer, develop critical power in the public, and largely increase the prosperity of the locality in which they are situated. With these purposes in view, in 1896, a pottery was established as a dependency of the school, into which were received to be instructed classes of young women for whom, by reason of their own slender financial resources, as well as the economic and artistic *status* of the section, fine art courses, as distinguished from art courses having an industrial character, would have been impracticable and unwise. There ensued a natural, unavoidable period of experiment, which has already been followed by most hopeful conditions and excellent positive attainment. Within the seven years of its active existence, the pottery has sent out a number of students who have gained both profitable employment and reputation; while the products of the pottery received a medal at Paris in 1900, and again at the Pan-American in 1901.

The same wise policy which gave an industrial tendency to the art teaching of the college, determined the aims to be pursued in the pottery, which is virtually a school. A strict supervision over the cera-

THE CRAFTSMAN

mic products was early established, in order to prevent the over-development of the commercial spirit, which was the greatest evil to be avoided. Another equally wise provision of the policy was made in the interest of what may be called sectional patriotism. It was an effort to create an artistic industry which should utilize native raw material, develop native talent, and so symbolize the place of its activity as to attract and enlist the attention of the outside world. With these projects before them, the artists in charge of the school gave much thought to the designs to be employed in the pottery. Acceding to the new art movement, which, felt throughout the world, is a return to Nature as the source of inspiration, the designers se-

lected their decorative *motifs* from the vegetation indigenous to the entire South; making, of course, special reference and allusion to the flora of Louisiana. The question of material was met by a choice of clay taken from the Bayou Tchulakabaufa in Mississippi, and thus was created an artistic industry, which took its higher qualities, its suggestiveness, as well as its body of clay, from the section in which it was destined to flourish.

A third provision instituted for its educational intent, as well as a preventive against degeneracy in the products of the pottery, is worthy to be noted. It is a rule insuring that each piece shall be original and never duplicated; that it shall bear the monograms of the college, the designer and



Pottery school: interior view



the potter, so that it may prove a source of responsibility to the institution and the individuals producing it, and, if worthy, become a means of gaining reputation for its producers.

The decorative *motifs* employed in the Newcomb pottery, belong to one of the two divisions of the modern school; that is, the one which bases all design upon plant-forms, as distinguished from purely linear ornament.

The floral forms used in the pottery under consideration are simple, and conventionalized only to a barely necessary degree. They show the plant as a whole, rather than a section or the detail of a flower, which latter is the manner of the Paris and Dresden schools of design. This movement toward simplicity is judicious, since many of the pieces are the work of students and experimentalists, rather than of accomplished artists; also, because through the employment of more highly developed design, the pottery would lose its distinctively sectional character. It would

be much less a product of the region.

These floral decorative *motifs* are applied to the ware by various methods. Sometimes they appear modeled in low relief; sometimes they are incised; in other instances, they are painted; or yet again, the three methods are found in combination upon a single vase. By such treatment, the designer assures the pleasure of the eye, which, otherwise, in some cases, might not be sufficient, owing to the simplicity of the *motifs* of ornament.

A corresponding freedom in the choice of color was at first encouraged; but conditions such as the composition of the paste and other technical requisites have established a blue-green tone, which is not to be regretted as monotonous, since it unites with the design itself and the methods of applying the design, in forming the distinctive character of the Newcomb pottery. But it must not be understood that pottery of the characteristic blue-green alone bears the mark of Newcomb College. A notable exception to the favorite and

THE CRAFTSMAN



seductive tone exists in pieces having a soft yellow-gray body, upon which the decoration appears painted in a rich cream-white "slip." It must also be added that pieces not intended to be decorated, receive glazes which run an extended gamut of color effects, and as often owe their charm to "accidents" of firing, as to premeditated and carefully prepared results.

The shapes of the vessels, in many instances, equal in simplicity the decorative *motifs* employed. They have the structural quality which characterizes a large proportion of the recent products of industrial art. They are determined, first of all, by requirements of solidity and service. They are afterward softened and refined by lines and modeling, introduced

as necessary and willing concessions to beauty.

As an example of this class of shapes may be instanced a simple jug or pitcher shown in a brochure lately published by the Tulane University Press in the interests of the pottery school. It is based upon the quasi cylinder type, in the proportions indicated as correct by M. Charles Blanc, after his deep study of Greek ceramics. A moulding or rim is added at the upper edge in the manner of certain of the simpler classical shapes. This is done to emphasize the form, to oppose a horizontal to a vertical line, to cast shadow—in a word, to parallel in miniature the function of the frieze in architecture. The handle and spout are added unobtrusively to the body, both combining admirably with the modeling of the rim. In this piece the decoration enhances the effect of the shape. Long stems of the snow-drop rise from the base,—like the lotus stalks from the floor of the Egyptian temple,—telling the story of natural growth, and giving no suspicion of applied ornament.

Other shapes recall Greek and Roman jars and vases; the form of the models being somewhat obscured and simplified. Among these are recognizable museum types of wine vessels, the tear-bottle and the *olpe*, or gladiator's oil bottle. Oriental lines do not seem to have attracted the designers to any marked degree, and, in general, the same observations can be made upon the shapes as upon the decorative *motifs*. Both are taken largely as found: the shapes as they are necessitated by structure, or as they occur in certain pleasing models; the *motifs* of ornament as they are seen in Nature. Neither are subjected

ART INDUSTRY

to long evolution of form made by repeated drawing and the accentuation of some portion or feature, according to the system employed in the design of certain other American ceramics, notably the Van Briggle faïence. In the Newcomb pottery that which is simple and familiar, provided it be structurally and decoratively good, appears to hold preference over that which is equally good, but rarer and more complex. Indeed, the founders of the courses of instruction in the art school, the designers and the chemists of the pottery appear all to have shaped their policy upon the principle of "that is best which lieth nearest."

The efforts of these sectional patriots did not remain long without appreciation and success. In 1899, only three years after the inception of their enterprise, two among the highest American authorities acknowledged by letter the excellent results of the Southern experiments in ceramics. One of these critics, Mr. Edward S. Morse of the Boston Museum of Fine Arts, wrote to the instructors at Newcomb College:

"I must express my admiration for the very beautiful essays of your oven. It always seems strange to me that in a nation of seventy millions of people there are so few potteries worthy of recognition. Now the South enters the lists, and in your work we have forms and glazes which must appeal to the critical eye even of the old potters of Japan."

The second authority, Mr. Arthur W. Dow of the Pratt Institute, Brooklyn, gave equal encouragement and praise. His endorsement showed his appreciation of the enterprise from several equally significant points of view. His words were so pertinent to the occasion that they deserve to be

quoted in full. He wrote: "All who have at heart the development of art industries, who recognize the value of beauty in its relation to every-day life, will be interested in the Newcomb pottery. It is a serious effort in the direction of uniting art and handicraft. The examples which I have seen were beautiful in form and color, simple in design and of excellent workmanship."

To these flattering tributes, called forth by merit, the public added its patronage. The Newcomb pottery promptly found a market in all the larger American cities, and began to receive attention in the art centers of England and the continent. The latter success is not surprising, since recently the attitude of entire Europe toward the United States is changing in all that regards intellectual and artistic subjects. The superciliousness of great men like Ruskin, who included "things American,



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French and cockney" in one category, is not likely to be repeated. France—with her *Art Nouveau* school, of which one branch admits no design save that founded upon plant-structure and plant-forms—is especially friendly to all art productions in which the historic styles play little or no part. The same may be said of Belgium, that laborious little country, teeming with aesthetic and industrial ideas. The people of the North German empire are following the initiative of their Kaiser in the study of

our institutions and products; while Austria and the small states of the Danube are, in their own way, striving to cause art to seek her inspiration in Nature and to ally her with handicraft. It is thus evident that all experiments like the Newcomb pottery, having an educational and artistic intent, conducted in the modern spirit, and wisely directed, will not only find appreciation both at home and abroad, but will be important as examples and as factors in the development of our national economic resources. They are to be encouraged as sources of public education, happiness and wealth.

The rapid rise of the Southern industry as here recorded, determined the directors of Newcomb College to provide a suitable building in which to house their artistic industry. This purpose was accomplished a year since, and the home of the pottery is now regarded as one of the most important and effective "Arts and Crafts" structures in the country. It is an excellent representative of the Spanish-Colonial type of architecture peculiar to New Orleans; a structure which, eloquent of the past, is yet perfectly fitted to the needs of the present. Unlike many examples of historic styles accenting the sky-line of our streets, it offers no details which, adapted to earlier forms of civic life, now obtrude themselves upon us in the character of relics; similar to those traces of long-disused or of embryo organs which scientists find in the human body as it is now constituted. The Spanish-Colonial style, as typified in the house seen in our illustration, is as fitting to the soil of Louisiana as the mocking-bird to her atmosphere. To have erected this chaste and simple building is a special honor for the art school of Tulane University.



A GOVERNMENT LACE SCHOOL

Adapted from the French

AN interesting and significant exhibition of laces was made at Paris in 1900, under the auspices of the Austrian Ministry of Public Instruction. These fabrics were conceded by all to be faultless from the point of view of composition and execution. But, although the execution was exquisite, the principal charm of the work lay in the originality of the composition. These laces, bearing no historic designs, had yet the utmost distinction. They were in no wise copies or adaptations of familiar patterns. Their designers, turning to Nature for elements of decoration, had been rewarded by freshness and beauty of thought. The results attained were unique, and, furthermore, skilfully planned; since even

those who were hostile to modern art, acknowledged in them the charm of harmonious line and of graceful arrangement.

The visitors to the Exposition were, to some degree, careless of the designers and executants of these laces, who are as interesting in themselves as in their products, and who indicate the great efforts now making in Austria for the restoration and advancement of a great artistic industry.

In the capital city, Vienna, instruction in decorative art is divided into two departments: the artistic and the technical. In the first are included the Museum of Art and Industry, and the School of Arts and Crafts; in the second are numbered the three schools of lace-making, embroidery and weaving. These institutions offer



thoroughly practical courses and are destined to further materially the interests of the Government from the point of view of economics as well as of art.

Some years since, various local industries

of embroidery and lace-making were exceedingly prosperous in Austria. The Empress Elizabeth, like Queen Victoria in England, did much to encourage the native craftswomen and to create a market for

GOVERNMENT LACE SCHOOL

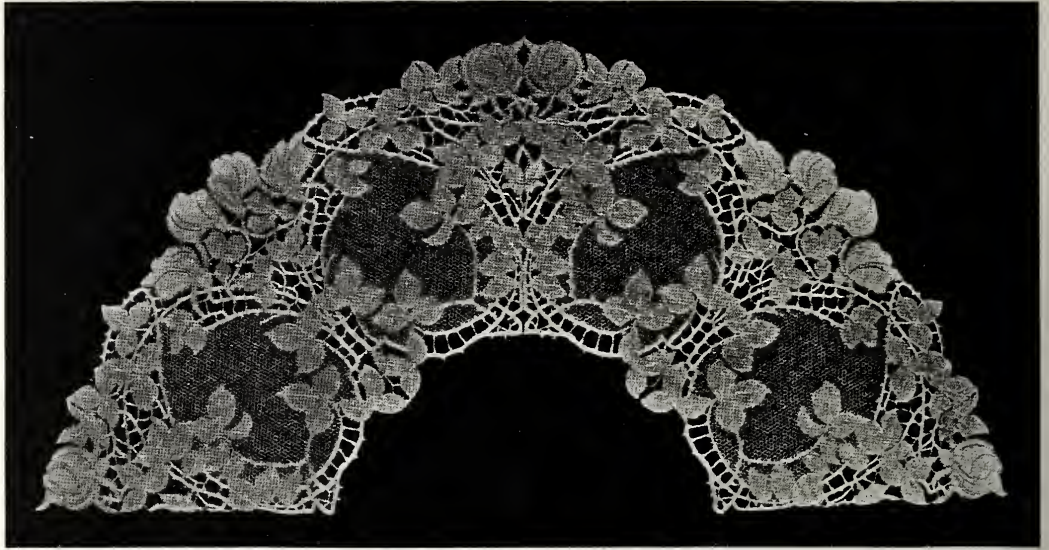
their products by forming a consumers' association among the ladies of the Austrian court and aristocracy. But while the technique of both industries remained practically faultless, the same designs in-

cessantly repeated in great quantity, gradually wearied the public, and patronage failed.

To arrest this decadence and to infuse new blood into these industries, vigorous



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measures were devised and executed with signal success. To render still more perfect the excellent technique prevailing among the lace-makers and embroiderers, provincial schools of both industries were founded, in order to train skilful workers who should possess all the resources of their artistic trade. The most expert among the provincial workers thus trained were subsequently sent to Vienna, where they were placed in the Government Schools before mentioned. Then, having finished their studies and become thoroughly skilled executants, they returned to their homes to teach, in their turn, in the provincial schools. From these workers came the Austrian laces so much admired at the Paris Exposition.

It is interesting to note the means taken in order to renew the designs, and the decorative elements. There was formed at the Museum of Industrial Art a committee composed of excellent artists who furnished, without remuneration, to the schools

the models needed for the work. This measure was necessary, since the purpose of the school is not to form artists, but rather to train skilled executants, capable of collaborating usefully and intelligently with artists. Such executants are too often lacking, and, by reason of their absence, artists too frequently see their best compositions completely misapprehended by unskilful and unintelligent workers.

Such in essence are the principles of instruction throughout the lace-schools of Austria. The practical workings of the school at Vienna are no less interesting to observe. There, a single artist occupies the principal place and the same one was the chief restorer of the artistic and lucrative industry; since, through his influence, copying and imitation were set aside, and the evils ignored even by those who were interested in the revival of lace-making in Austria, were permanently arrested.

A change of instructors at the School of Arts and Crafts, the election of M. Hrd-

GOVERNMENT LACE SCHOOL

licka, had the effect of changing completely the artistic direction of the movement, and of causing the real revival to which previous reference has been made.

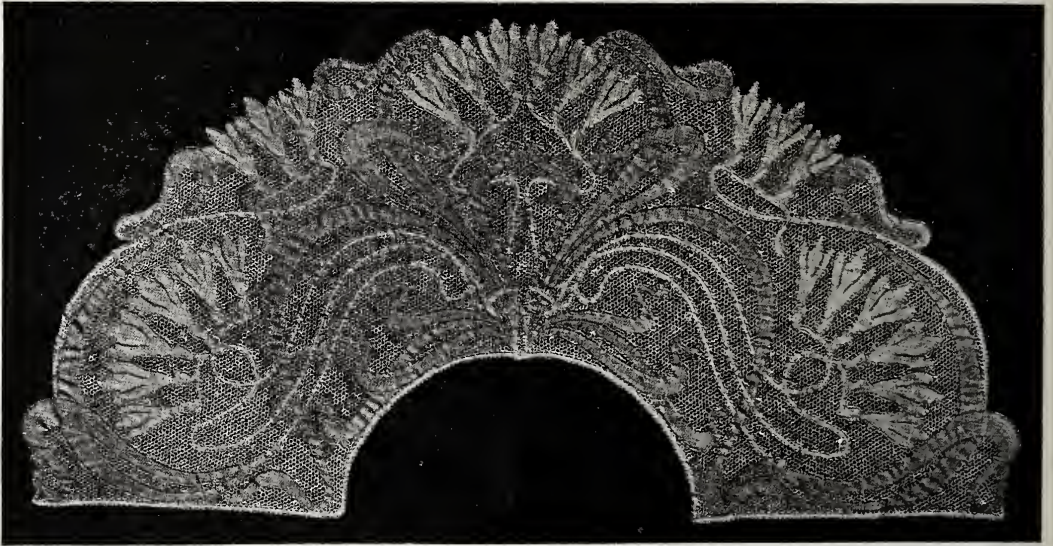
of grace and character, and thereby effecting a revolution in an art circumscribed by precedent. Like René Lalique in the goldsmith's and jeweler's art, M. Hrdlicka



Breaking resolutely and completely with Renaissance designs, Professor Hrdlicka made a return to Nature, gaining from her inexhaustible storehouse new elements full

sought his decorative *motifs* in the fields and along the highways: poppies and the light umbels of weeds, thistles, wild roses, nettles and convulvuli, sometimes even con-

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ventionalized floral details, single or in combination.

The impulse having been thus given by M. Hrdlicka, the work progressed so rapidly that it was rewarded by a *grand prix* at Paris in 1900. The movement itself was assured permanence by the double organization of the schools, and the committee of design, both before mentioned. It must be added that the students of the Vienna lace-school are divided into two classes, according as they work with bobbins or with the needle, and that all are afforded instruction in design; since it is recognized that such knowledge is requisite to the proper execution of a piece following a given pattern. As in every other branch of industrial art, it is here recognized that the maker should be an intelligent co-laborer with the designer; that the former should understand the composition to be reproduced, and not reproduce it mechanically. Toward this end all provisions and rules of the school tend, and

further to assure the best results, no products of the students are thrown upon the general market: a disposition which would have the effect of commercializing them, and of occasioning conditions similar to those which now exist in Belgium, where the decadence of the lace-industry can be positively traced to deterioration in design. In the villages of that country, isolated parts of patterns, such as roses and foliage, are made by separate families in which work in these details is hereditary. Afterward, these isolated parts are taken to the cities, like Brussels, Antwerp and Ghent, where they are combined by designers whose object is not to attain artistic effect, but rather to increase, as far as possible, the money value of the lace. To prevent the rise of such conditions, discouraging from the economic, as well as from the artistic point of view, the Austrian Government has thus, as it were, assumed control of the two lucrative artistic industries of lace-making and embroidery.

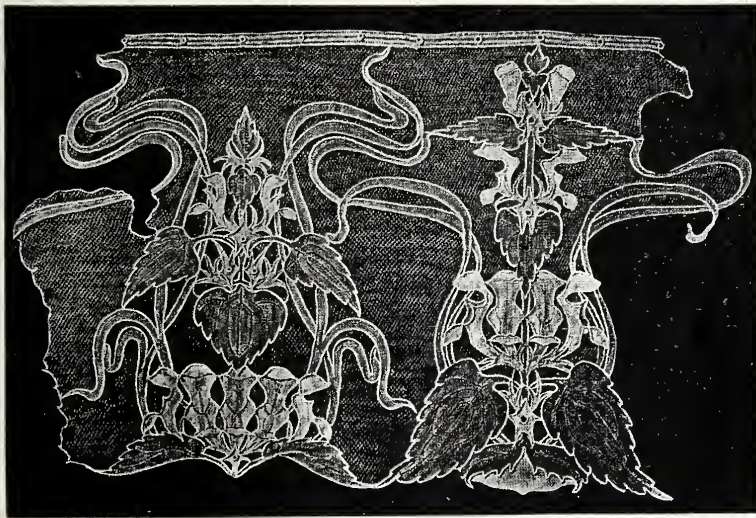
GOVERNMENT LACE SCHOOL

The products of these schools are such distinctive and distinguished specimens of *L'Art Nouveau* in its best sense, that it will be interesting to study a series of designs first presented in the August issue of the French Magazine: *Art et Décoration*.

Our first illustration is a design for a fan-cover. It is a pleasing, well-balanced, rich, but not overburdened composition. Conventionalized thistles are seen in combination with light foliage disposed in graceful curves. The effect is one of finely

shown are of shapes necessarily growing out of the demands of the floral *motifs* employed, and are therefore structural and good. Both are arrangements of simple—one might better say—of *humble* flowers, and they so add one more proof to the evidences which to-day surround us of the growing democracy of art, not considered as to its wide diffusion among the people, but as to the means and symbols which it employs in expression.

The third example is a fan-cover, excel-

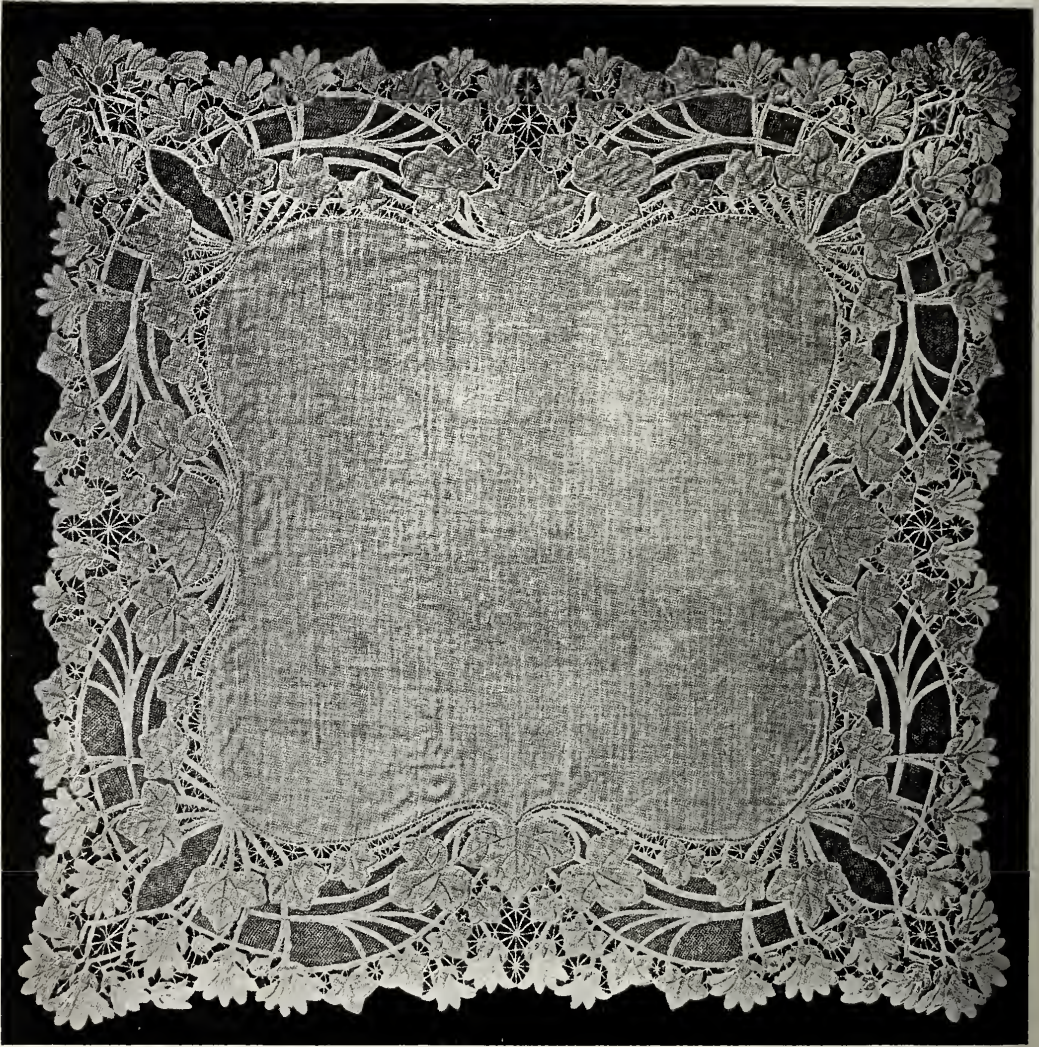


alternated "lights and darks," of open and close meshes. The work is a happy union of the artistic with the technical.

Then follow two collars: long disused objects of feminine adornment, whose restoration must be welcomed by all lovers of art. The effect of beautiful lace as a fitting frame for a woman's head was appreciated by the great Netherland and Venetian masters of portraiture, and it is coming again to be recognized by those interested in costume. The two specimens here

lently composed of rose *motifs*. The arrangement of the four parts is well defined, without crudeness, and very successful. The original note of the composition is struck by the treatment of the stems of the rose-plant. These are joined together by long thorns which form meshes, and, as in another instance already noted, satisfy at once an artistic and a technical necessity. They unify the design and actually make lace.

Next follows a piece designed for table



decoration. It is heavier and firmer in texture, as is fitting for an article of service. It is ingenious in composition; the idea of the designer appearing to have been to vary the means of execution placed at his disposal. Differing meshes produce a well-defined system of shading, a fine combination of light and dark, which might almost be called a color-scheme. They at

the same time emphasize an effective composition.

The sixth example is a fan-cover decorated with *motifs* drawn from a plant native of the Cape of Good Hope, the Freesia. The floral forms are here skilfully combined, but the composition may be criticised as heavy in general effect, as well as in exterior outline.

GOVERNMENT LACE SCHOOL

Much more successful is the subtle translation into lace of the White Nettle which follows the Freesia design. The happy disposition of the light spirals of grasses breaks the stiffness which would result from the bare presentation of the principal *motif*, and completes a composition in which there is nothing to regret but the unaccented line of the lower edge with its scarcely defined points.

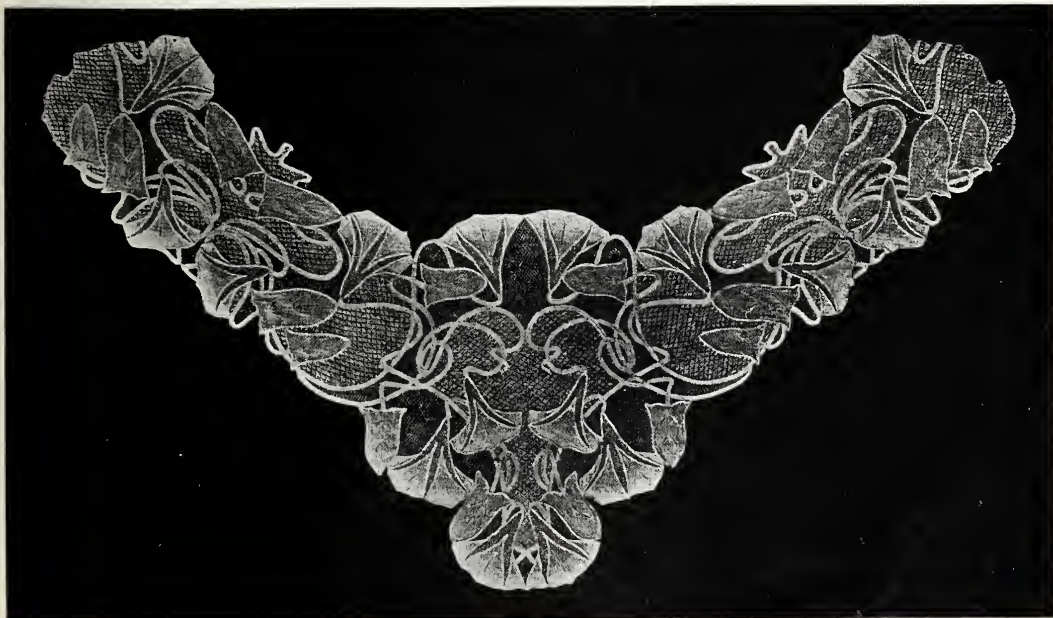
The handkerchief next in order has both character and charm. Two plants enter into the design: the leaves of the buttercup in the inner band, and the modest Herb Robert of the woods exquisitely treated in the border.

The last example, shown in illustration, again uses a humble flower as means of ornament. It is the rose-colored convolvulus which makes bright with its blossoms many lonely places of the continent. It is here used most artistically with its foliage, suggesting somewhat the treatment of the morning-glory so frequent in *l'Art Nou-*

veau. Furthermore, in common with several of the earlier designs illustrated, it produces a fine ornamental *motif*, and it makes lace.

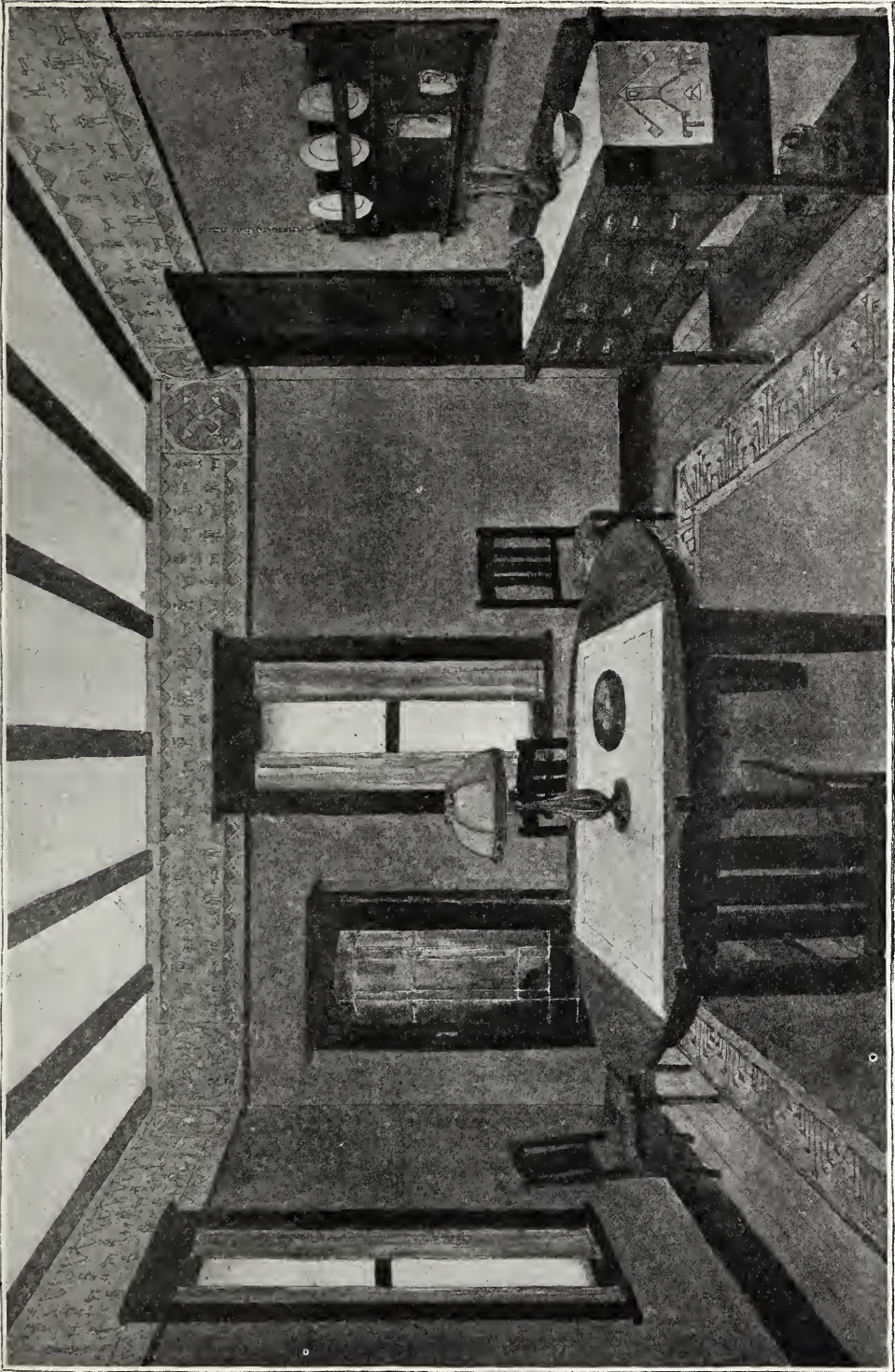
From this brief study of an Austrian lace-school it will be seen how much pleasure and profit may be gained by a country and people from a wise development of an art industry. It is an example to be studied to be paralleled in America in a direction suited to the conditions of our national customs and life.

As an expression of Austrian art these laces will appeal to that division of the followers of *l'Art Nouveau* who have declared for floral forms as against linear composition. Coming as they do from the capital city, which is the center of a school of ornament based upon linear combinations, they show a versatility, an understanding of the laws of adaptation, and above all a love of nature which are eloquent of originality and life.





THE piano of our illustration, in the simple structural style, is a pleasing contrast to the ordinary case which is unworthy artistically of the great possibilities of music contained within it. The case here represented is built of dark "fumed" oak, plainly paneled and grooved. The *marqueterie* above the key-board is executed in colored woods, emphasized by delicate tracings of pewter and copper. The music-rack is a repetition in miniature of the case itself, being a strong opposition of the vertical to the horizontal. As a whole the instrument is to be praised for its unobtrusiveness which will not deflect the thoughts of the listener from the performer and the performance.

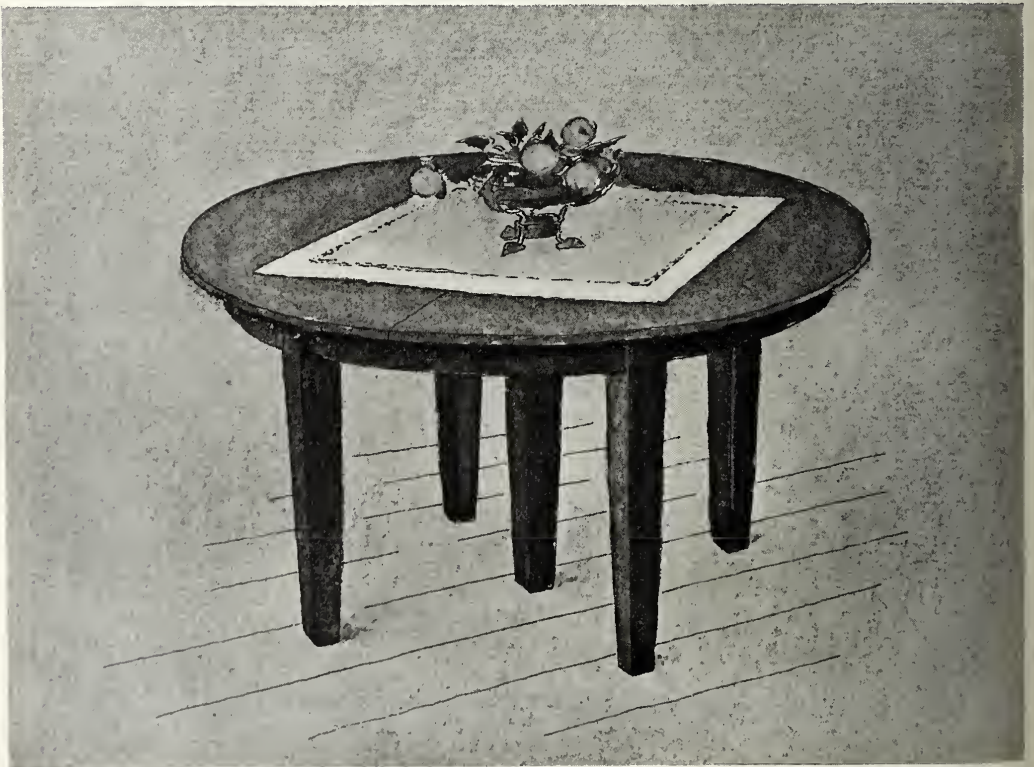


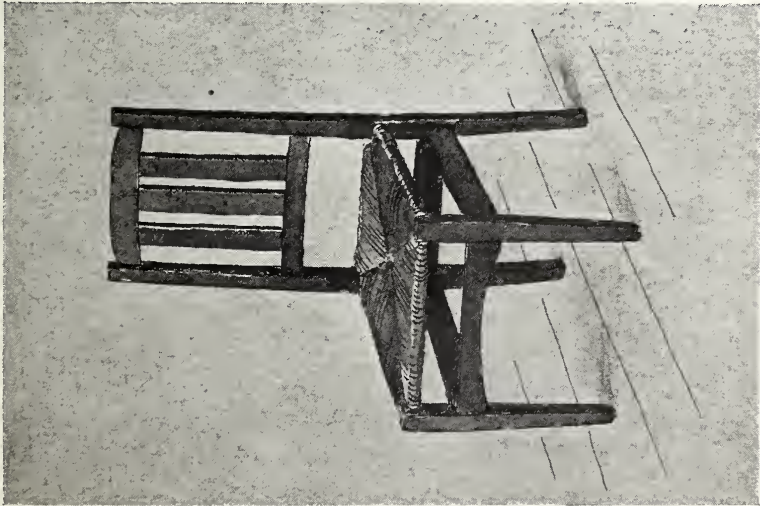
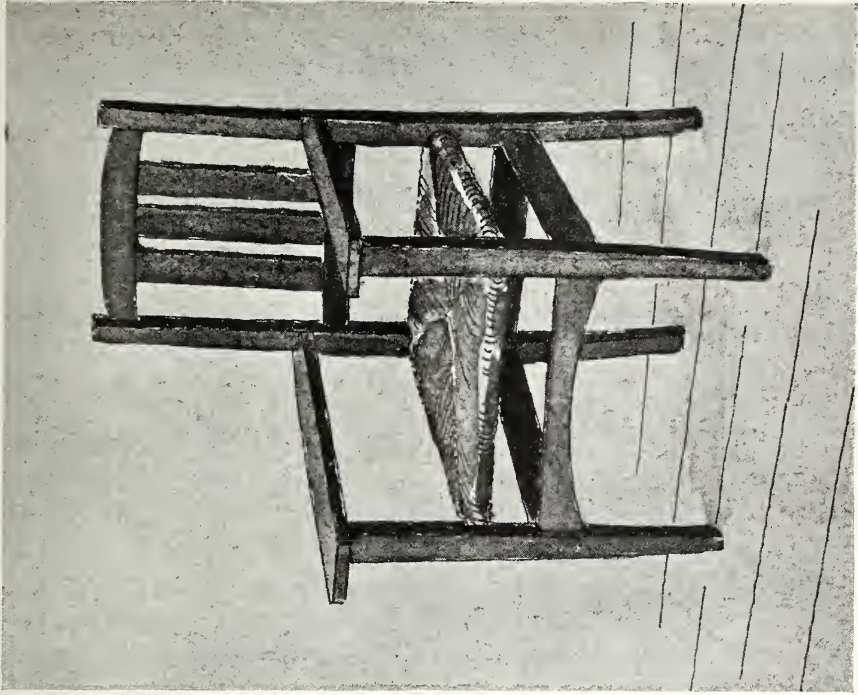
A SIMPLE DINING-ROOM

TO people of limited resources the architectural and decorative schemes offered by professionals, or displayed in current publications, seem often like the recipes in the cookery-book which a noted character of fiction, who knew nothing of housewifery, consulted, in her attempts to provide palatable meals for her husband. One of these recipes began: "Take a salamander!" And the reader commented, as if addressing the author of the book: "Oh, you donkey! How am I to catch him?"

Equally impossible, equally beyond the financial resources of many men and women who desire tasteful surroundings, are those plans or schemes which require for their foundation a new site, an unfinished interior, a certain disposition of doors and windows, or any other conditions which may not be controlled save by persons of wealth.

Great numbers of professional and employed people—individuals possessed of education and culture—residing in cities or large towns, where they are restricted to narrow quarters, demand, for their con-



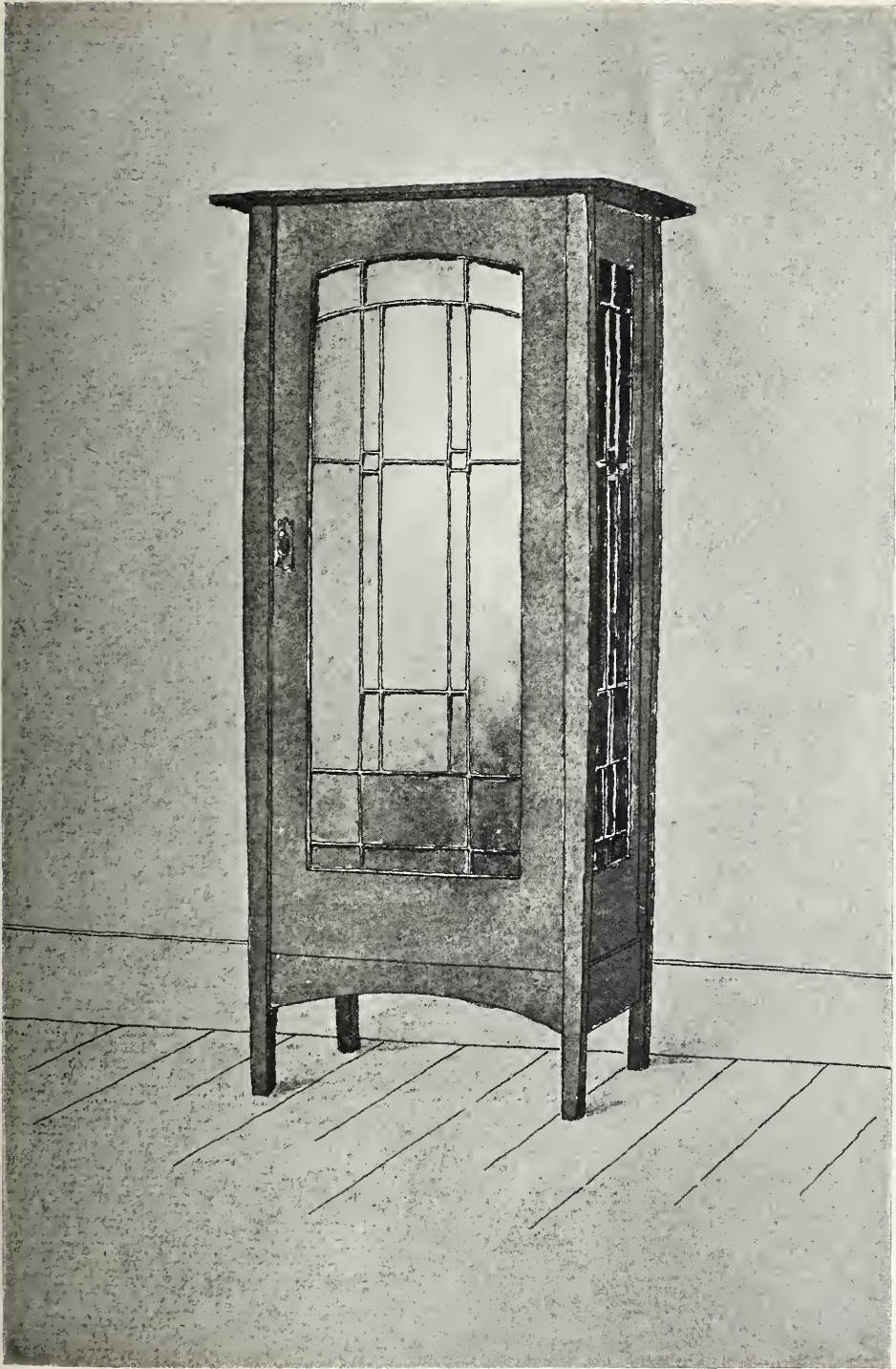




tentment and pleasure, interiors which shall, to some degree, respond to William Morris's conception of a place in which to live and work.

Therefore, to meet the requirements of this large class, who can not build their houses according to their wishes, or even materially alter their dwelling-places, The Craftsman presents as the first of a series of interiors, a dining room which may be arranged, at a slight expense, in any ordinary private or apartment house.

As in every room, the first essential is here to provide a suitable background for the movable objects. This is obtained by covering the walls with an imported canvas of artistic weave and agreeable tone. The ceiling is covered with canvas, painted, in order to produce the effect of rough plaster, and to this are applied, at even distances, boards of "fumed oak" corresponding in finish with the furniture to be introduced. A canvas frieze, fitted about the top-casings of the doors and windows, is then prepared;



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the floor is stained in yellow-green, and the back-ground is complete.

The canvas frieze, like the nursery wall-coverings described in a preceding article, is decorated with North American Indian *motifs*, stenciled in dyes. These *motifs* are derived from the basketry of the Pueblo tribes, and may be varied according to individual taste; but for the corner ornaments no design is more satisfactory than the Swastika, or sign of life, variants of which are given in our illustrations. The windows are hung with a textile similar to that of the wall-covering in weave and tone, but lighter in weight and finer in quality. The rug has a brown center sufficiently lighter in shade to accentuate the furniture of "fumed" oak, while its border shows a predominance of blue, with occasional notes of green and red.

The movable furnishings, according to the William Morris principle, admit no piece which does not literally earn its living: that is, render some actual service to the frequenters of the room. The decorative value of each of the few pieces is thus preserved, and free space made to become the ally of art. Other important advantages gained by this simplicity and spare-

ness, are the comfort of the guests and the convenience of the servant, who, if crowded among buffets, china-cabinets, chairs, and tables, requires the dexterity of a gypsy in the egg-dance to avoid breakage and disaster. Care has also been taken properly to adjust the movable furnishings to the size of the room: as apparent space may be rapidly diminished by the introduction of pieces too large and too massive.

With this effect to be avoided, the buffet has been so constructed as to present no solid front of wood; the plate-rack has been separated from its old companion, the dresser, and is found suspended by a metal chain from the walls; the china cabinet by the wide concave curve of its base, adds to the general appearance of lightness, as do also the chairs with their open backs and their rush seats.

Altogether, this modest interior would seem to be a step toward the substitution of the luxury of taste for the luxury of cost; an end toward which every American architect, decorator, and owner of a home should work, as an effort against the materialism which threatens our rapidly developing and prosperous country.



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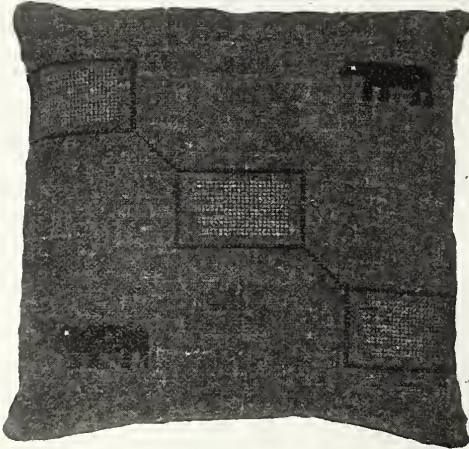
THREE "CRAFTSMAN CANVAS" PILLOWS

CANVAS fabrics of artistic weaves and in an extended gamut of color have recently been introduced from abroad into The Craftsman Workshops. They have the soft dull colors and shades found in the old French tapes-

greater strength and durability, and are not liable to crumple and crack, as their qualities of texture forbid such evidences of wear.

As their name implies, they are particularly adapted to receive embroidery in cross-stitch, done in linen flosses which agree with the substance of their own threads, better than embroidery silks could do, with their gloss raising the color-note.

The pillows shown in the accompanying illustrations are made respectively of pomegranate, a blue-green, and a brown fabric. They are embroidered with North American Indian *motifs* derived, as in the case of the nursery wall-hangings also illus-



tries: the pomegranates, the blue-greens, the "king's yellow," the foliage browns; thus constituting a full palette from which the artist in needlework may



trated in the present number of *The Craftsman*, from the basketry and pottery of the Pueblo tribes.

The pillow showing the pine-tree design has the mountain-symbol worked in red, with the trees in yellow-green; the embroidery being very effective against the "old blue" background.

The deer *motif* is worked upon a moss green background: the deer and the Indian's body in brown; the sun's disc, bow, arrow, and Indian's head in red, and the sun's rays and mountain-line in yellow.

The bear *motif* appears on a pomegranate ground, with the animal and outlining of the quadrilateral figures in dark purplish blue, and the bear tracks in clay-brown.



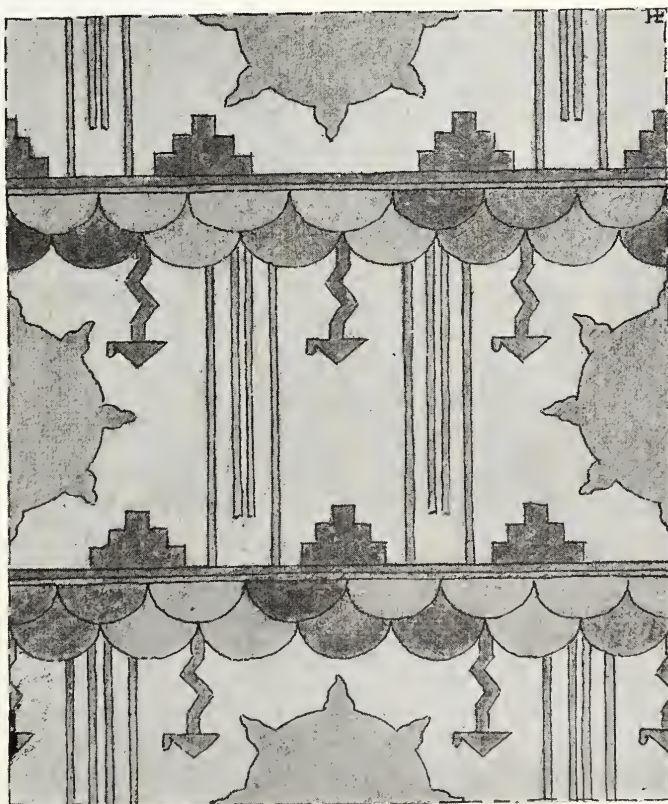
choose, as a painter selects from his color-tubes. They are more than substitutes for silk fabrics in many household uses, since they possess much

NURSERY WALL COVERINGS

IN INDIAN DESIGNS

THE accompanying illustrations for nursery wall-coverings are presented by The Craftsman with an educational as well as an artistic purpose. They are based upon North American Indian decorative *motifs*, which offer rich opportunities in both symbolism and ornament. These *motifs*, known and valued by ethnologists, have been neglected by artists. But they are worthy to be ranked with the Briton and Celtic systems, which are now in active, enthusiastic revival in England, furthered alike by the guilds and by individual artists and craftsmen. The pages of Racinet and of Owen Jones are brilliant with the ornament of the barbarous Gaul and Teuton. They show the textiles and the elaborately incised war-clubs of the savages of Oceanica; while the basketry and pottery of the red races of America receive adequate illustration only in the reports of the Government Bureau of Ethnology, and are therefore little known save to the learned few. Pictographs are one of the most fruitful primary sources of historic knowledge, and those originating among the sierras and on the mesas of

the New World, are as eloquent as those which were composed in the Nile valley, even if they reveal the spirit of a far less gifted race. The fact remains that they are replete with nature-worship. They are the external signs of occult forces and things, which attract for the very reason that they are secret. They belong to our own country, and are a part of our historical inheritance; so that the same spirit which



The elements

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prompts us to search genealogical records, and to attempt to locate the *habitat* from which our ancestors migrated, should inspire us with interest and love for American antiquities.

It is said by scientists that an affinity for plant forms (phyllomorphs) in ornament is the mark of a superior race; that animal-forms (zoömorphs), when, in the ornament of a people, they so predominate over plant-forms as almost to exclude them from the system, plainly reveal the limited mental capacity of their producers. The first statement is supported by the great lotus design of the Egyptians and the honeysuckle pattern of the Greeks. The second state-



The thunder bird

ment is an argument against the capabilities of civilization possessed by our prehistoric forest people. But even if it be true, the study of Indian pictographs need be no less delightful for designers and amateurs, or less valuable to seekers after historical knowledge. This study, if rightly presented to the child, will appeal to him through his imagination, and develop him without awakening in him the consciousness that he is doing work. If he be led from the plainer, more pictorial symbols, such as are offered in our illustrations, up to the highly conventionalized representations of natural objects found in both the basketry and pottery of the Indians, and shown to him in the decoration of the

things of his daily use, he will learn unconsciously to seek the meaning of more important things, and to make the most of his powers of observation. He will also receive preparation for the historical and literary studies which await him. Caesar among the Gauls will be for him like the white man among the Indians, and the grind of Latin construction be lessened by the impetus of the tale of adventure. The beginnings of the stories of races and nations will not be dry and hateful to him, for the memories of his earlier childhood will give him a means of comparison residing in all that he learned, by legend and bright-colored symbol, of the primitive people of his own country.

WALL COVERINGS

What the colored map and the illustrated chart are to the school-room, the wall-coverings of the nursery may become to the home. They may be made an effective means of attracting the restless fancy of the child and of opening to him vistas of thought which will educate his most valuable faculties.

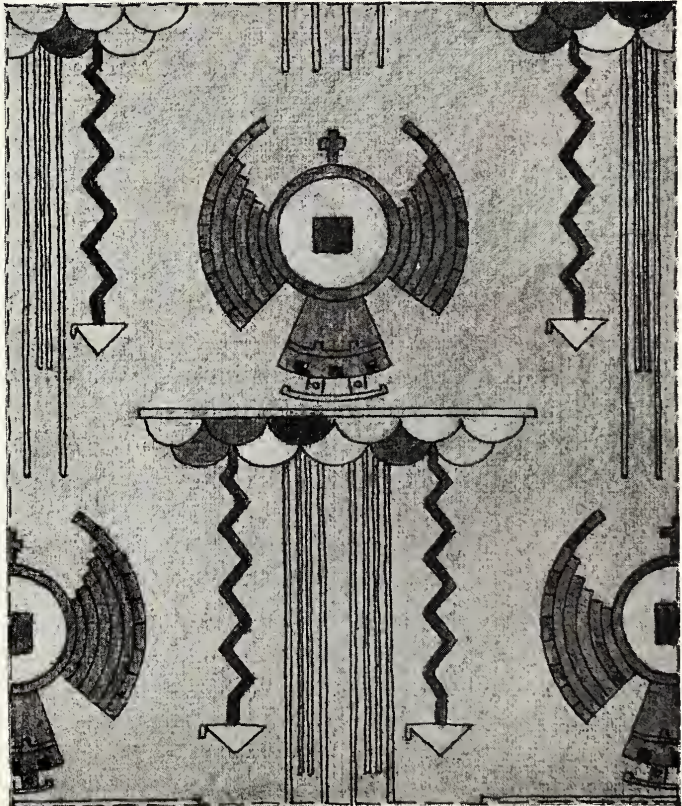
The designs here presented are intended to be stenciled with dyes, upon a canvas-like fabric. They are adapted from the pictographs of the Hopi Indians of Northern Arizona, as well as from those of certain Californian tribes. In some instances, as in the case of the men and the deer, the forms have been slightly modeled, lest their utter lack of suggestiveness and realism might make them uninteresting to the child.

The first design, named "The Elements," is virtually a direct transcript from the altar of the Antelope Fraternity, at Shipauluvi, a village of the Hopi Indians, in Arizona, at which the harvest festival, involving the snake-dance, is celebrated. Three units of design,—at least, one whole and two portions—are seen in the illustration. The semi-circles attached to the horizontal bands are the swollen rain-clouds, from which issues the lightning symbol. The semi-circular form of cloud is peculiar to the Hopi, who substituted it, in the pictographs of the region, for the earlier terraced form often

seen in basketry. It may be noted in passing that the use of symbols to typify the elements is not confined to strictly primitive forms of art, since the same use occurs in the much-admired work of the Japanese artists who flourished from the middle of the seventeenth to the middle of the nineteenth century.

The color-scheme chosen for the design of "The Elements" is wrought upon a dull red background. The sun appears in Indian yellow, the rain (vertical lines) in gray green, the earth and mountains (horizontal bands and terraces) in warm brown, the thunder bolts in dull blue.

The second illustration is one of a highly



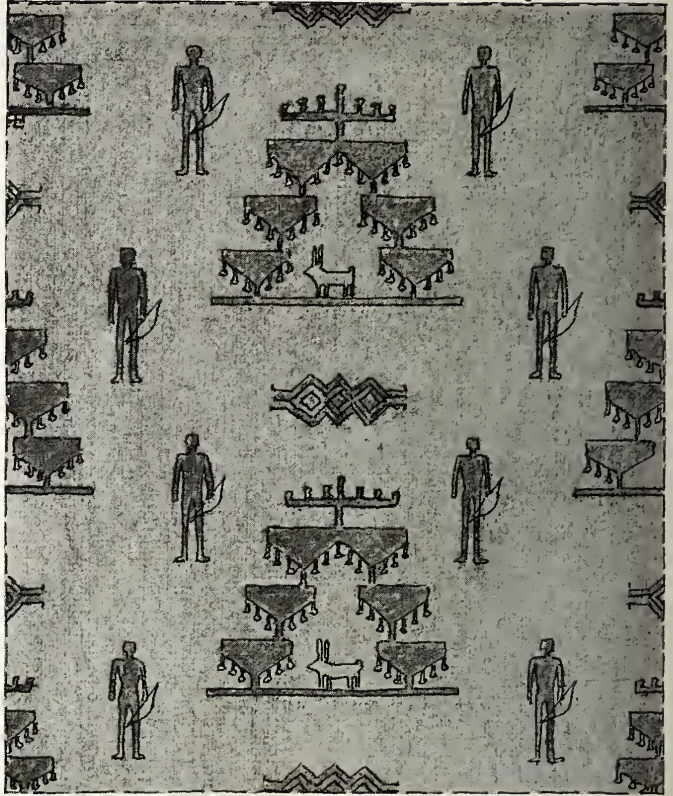
The storm

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interesting class of designs found in all spontaneous, racial art. It belongs to the same class as the alligator design in Oriental rugs, which has been subjected to such long evolution that, in many cases, only a herring-bone pattern and a dot remain to indicate the notched profile and the scales of the beast. The Thunder-Bird, as represented in our illustration, has not entirely lost its avian form, as is true of many birds, like the Man-Eagle, found in the art of the Hopis and other Indian tribes, where sweeping curves serve as the bare symbol of the bird-shape: all features and organs of the species having been lost in the evolutionary process. The legend of the Thunder-Bird, found as far North as among the Esquimaux, would appear to be that of a dreaded monster which swoops without warning from the sky to carry away the whale, the largest of the sea-born creatures.

The color-scheme of the design shows a gray-blue background, with the Bird in indigo blue (darker tone) and warm brown (lighter tone); while the thunder-bolts and balance of the forms appear in gray-green.

The third illustration, "The Storm," is a variant and combination of the two preceding designs. It therefore requires no explanation as a pictograph. The background is here a straw-colored fabric, against which the indigo blue of the dark-



The Forest

est clouds and the thunder-bolts show in strong contrast. The vertical lines of the rain are done in gray-green; the Thunder-Bird and the medium clouds in peacock blue.

"The Forest" is adapted from a pictograph found in the basketry of a Californian tribe. In this, the principal *motif* represents a bush or shrubbery; while the herring-bone pattern used to divide the units of design is, in the lower unit, a cloud-symbol, while, in the upper, it typifies the earth, or a hill. The design is thrown upon a warm green background, with the shrubs in golden brown and the men in dull red.

"The Happy Hunting Ground" is again

WALL COVERINGS

a transcript from the basketry of the Californian Indians; the second and fourth bands (counting from the base of the design) being respectively a mountain and a cloud symbol, while the third band is the pictograph of a flight of wild geese, occurring in the art of the Sacramento Valley.

The color-scheme is wrought upon a brown back-ground; with the mountains and clouds in red; the trees on the mountains, the men and the deer in blue; and the flying geese in peacock blue.

This last illustration is, perhaps, the most pleasing and skilful of the series,

since it unites a strong decorative effect with an equally strong imaginative idea. The Indian is here pictured in the midst of all that he loves best: he has the objects of his greatest pleasure near him, while about him lies infinite space.

These designs, which may be executed at little cost, if hung upon our nursery-walls, might show the Indian to our children in a new and better light: no longer as the scalper of men and the murderer of children, but as a being of simple life, possessing crafts, arts, a system of morals and a religious faith not to be despised.



The happy hunting grounds

CHIPS FROM THE CRAFTSMAN WORKSHOP

NOTHING is so conducive to thought—it were better to say meditation—as working with the hands. This union is the “integral education” of Kropotkin. It was the unflinching source of Hans Sach’s homely philosophy which streamed from his brain, as he cobbled and sang in the old craft-city of Nuremberg.

In the society of to-day—that is, before the realization of the great Russian’s ideal, and long after the days when labor was accepted as a dignified, essential part of civic life—it is indeed difficult to gain a point of view, a coign of vantage, from which rightly to see and to judge the human pageant as it defiles along the highways of the world.

It is difficult, but not impossible to attain this point of view. The attainment lies open to all, through a reversion to the simple life. And, strange to say, it is a Parisian who has indicated the path. We have used the word *reversion*, but it is no backward way that leads to the simple life. It has often been trodden before, but always by the pure, the exalted of the earth, who have removed the stones, thrust aside the brambles, and prepared an easier passage for those who should follow them.

The lovers of simplicity are then the best fitted of all men to understand, to estimate and to advance human endeavor. But who are these persons so distinguished, and where may they be found? It must be said that they differ with the times; that they partake of their period sufficiently to feel its inspirations acutely and to know its dangers, while remaining too loyal to humanity and themselves to succumb to its dangers.

They were the lovers of simplicity of whom it was said in the Sermon on the Mount: “Blessed are the pure in heart; for they shall see God.” These were they whose vision was not distracted by a complexity of objects, nor obscured by the glitter

of riches. In the Roman times, they were the sages and students who deserted the luxury and movement of the great capital, that they might sit at the unbought feast of the farmhouse, or who pursued calmly, in the midst of degenerate companions, those refining studies of language and literature which “nourish youth, delight old age, adorn prosperity, and offer consolation in times of adversity.” At that turning point of the world’s history, called the thirteenth century, the lovers of simplicity were those who, with St. Francis of Assisi, put on the hair-cloth shirt and girded themselves with the knotted rope; taking meanwhile the vows of poverty, chastity and obedience. Later, in the Middle Ages, these same lovers of simplicity were the guildsmen who apprehended the full meaning of citizen-liberty and who allied art to labor and both to life: making a threefold unity whose destruction was one of the most deplorable results of the negative Renaissance. Today again, the lovers of simplicity have changed their outward aspect. But they are the same in heart and soul. They rule their wants and feel no dominant passion. If they are rich and content, it is because they are superior to their surroundings, and not because they have wealth. If they are poor, they also rule their wants: never passing the limits of honesty, and looking upon the possession of riches as an accident, not as an essential. They are those whose ideals are clearly defined and fixed in place; who stand “four-square to the blows of Fortune:” the lords of their own hands and the masters of their own fate. They are found in all ranks and among all sorts and conditions of men. They are not of necessity poor, and, if rich, there is no “eye of the needle” through which they must pass to gain the heaven of the simple life. Simplicity does not belong to certain classes of society. It is a spirit possessed by certain chosen individuals.

To define the modern lover of simplicity we can not do better than turn to the thoughts of Charles Wagner, who says: “People are tempted

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to believe that simplicity presents certain external characteristics by which it may be recognized and in which it really consists. Simplicity and lowly station, plain dress, a modest dwelling, slender means, poverty—these things seem to go together. Nevertheless, this is not the case. Just now I passed three men in the street: the first in his carriage; the other on foot, and one of them shoeless. The shoeless man does not necessarily lead the least complex life of the three. It may be, indeed, that he who rides in his carriage is sincere and unaffected, in spite of his position, and is not at all the slave of his wealth; it may be also that the pedestrian in shoes neither envies him who rides nor despises him who goes unshod, and lastly it is possible that under his rags, his feet in the dust, the third man has a hatred of simplicity, of labor, of sobriety, and that he dreams only of idleness and pleasure.”

From this definition so logically given, so forcefully illustrated, we gain the conviction that to lead the simple life is but to be master of one's own desires; to recognize what is best for one's own well-being, culture and progress; to set up before one's vision honest standards and high ideals, and to remain loyal to them.

As a deduction from the same definition we gain

a description of the man of luxury. He is first of all a slave, bound by a chain of circumstance which checks and annoys him at every step. His vision is clouded and his gaze uncertain, since his standards and ideals are changing, at every moment, like marsh-fires burning above the decay and corruption from which they are generated. If poor, he believes that happiness resides in material prosperity alone. If he advance to riches, he so multiplies his wants that his means are as inadequate to supply them as they were in his former condition of life. If rich by birth and elevated in station, he mistakes the transient for the permanent, indulging himself for the moment and beyond bounds, without thought for the day after, when passion shall have cooled into satiety and the fertile superfluity whose fruits he grasped at, tasted, and threw away, shall bear for him only apples of Sodom.

The simple life is therefore the perfect synonym of civilization, and for one of the greatest prophets of our race and time, William Morris, civilization meant: “peace and order and freedom, the attainment of the good life which these things breed; not more stuffed chairs and more cushions, and more carpets and gas, and more dainty meat and drink—and therewithal more and sharper differences between class and class.”

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AT the present time, when public interest is so great in all that attaches to the name of Frederick Law Olmsted, the recently issued volume upon the work and life of his student and professional partner, Charles Eliot, has deep significance, other than that which centers in the principal subject of its pages. The book by its sub-title explains itself more clearly than could be done by any long review. Following the name of the young man whom it commemorates, there appear, somewhat after the manner of an inscription, these exquisitely combined words: “A lover of Nature and of his kind, who trained himself for a new profession, practised it happily, and through it wrought much good.” Here the touch of President Eliot of Harvard, father of the one commemorated, may be recognized; for it is the same as

that which gave a power and dignity rivaling the Greek of Simonides to the ascription of the Soldiers' Monument on Boston Common.

The record of the laborious young life is made largely by means of extracts from a diary, which are bound together by threads of biography. The opening paragraph is quaint enough to belong to an old New England chronicle, containing statements couched in unusual terms, like the following: “Hiis father came from a line of Boston Eliots who, for several generations, had been serviceable and influential people, and on the maternal side from a line of Lymans who had been useful and successful in life.”

Midway in the book occurs a valuable outline of the history of Landscape Gardening, together with a bibliography of the same, both prepared by Mr.

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Eliot for the publication, "Garden and Forest." These are of unmistakable value to-day, when questions as to the means of preserving and heightening the beauties of Nature are agitated in all sections of our extensive country.

There are other chapters of special interest, such as those descriptive of the architect's study of landscape gardening, pursued in European countries; not only in the usually visited capitals, but along the Riviera, in the south of England, in Denmark, Sweden and Russia. Later, there is much valuable information to be gained from the discussion of the Charles River Improvement scheme, the artistic treatment of Revere Beach, and of the landscape forestry in the Metropolitan (Boston) Reservation.

Altogether the book is an important document in the history of American art. [Charles Eliot: Houghton, Mifflin & Company, 1903. Size, 6x9; illustrated with plates and maps; 760 pages; price \$3.50.

THE OLD CHINA BOOK is a thick volume compiled with great labor, treating of Staffordshire, Wedgewood, Lustre, and other English Pottery and Porcelain. It is an excellent text-book for those who would enjoy intelligently such collections as those of the Boston Museum of Fine Arts, or of the Metropolitan Museum, New York. Mingled with the detailed accounts of the marks of identity by which the various wares may be recognized, are many anecdotes such as the one connected with "Great Aunt Thankful's Jug," which are peculiarly interesting to the reader of New England blood. Characteristic also is the story of the housewife who would not part with a lustre mug simply because "molasses had always been kept in it." The illustrations of the Wedgewood Jasper are especially well chosen, as are also those of the Spode, Lowestoft and old Chelsea wares. The Staffordshire potteries too receive extended notice as the source of the widely known and interesting series in blue and white representing the principal events of the Revolution and the noted buildings of the older American cities. [The Old China Book by N. Hudson Moore. New York: Frederick A. Stokes Company. Size 5½x8; pages 300; profusely illustrated; price \$2.00 net.

HOME ARTS AND CRAFTS, edited and compiled by Montague Marks. This is a manual, profusely illustrated, containing minutely detailed descrip-

tions of processes in modeling in clay, wax and gesso; in wood-carving, pyrogravure and metal-work. The descriptions are followed by short treatises upon applied design under the sub-divisions of natural and conventional ornament, the construction of ornament, wall-paper, textile and tile designing, and the preparation of working designs. Its scheme and table of contents are most attractive. Its value must be determined by practical use. But the name of its publishers should be a guarantee of tried worth. [Philadelphia & London. J. B. Lippincott Company. Size 7½x10; pages 149; price \$1.50 net.

JAY CHAMBERS, HIS BOOK-PLATES, by Wilbur Macey Stone. This is an attractive little book, printed on dark cream paper against which the black of the drawings is effectively relieved. The designs, all the work of a student of Howard Pyle, show the influence of the supreme old master, Albrecht Dürer, with here and there a trace of the Colonial style, or a wayward touch of *L'Art Nouveau*. Among the most pleasing of the plates may be mentioned the one bearing the name of T. Henry Norton, which seems like a sketch of Puvis de Chavannes laid over another by some artist of the Barbizon School. [Published for The Triptych by Randolph R. Beam, New York, 1902. Size 5x8; price \$1.25.

MEMORABLE IN THE SEPTEMBER MAGAZINES

THE Brookline (Mass.) Chronicle of September 5, contained a remarkable editorial upon Frederick Law Olmstead, recently deceased, which is of deep significance, in these days when civic improvement and municipal art are questions rivaling in public interest political issues and financial problems.

Of Mr. Olmstead's influence the writer says: "On nearly every public park of importance in the United States, his individuality impressed itself, either directly or through the imitation of some disciple. . . . His genius was like an unseen agency shaping great social destinies whose import could at the time be only dimly perceived. Though a lover of humanity, he was a servant of progress. The present was not all important to him, as to most men; the future for whose good he wrought, was everything." Later in the editorial appears the quotation of Mr. Olmstead's own words re-

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garding the effect of Central Park upon the population of New York, when he said: "No one can doubt that it exercises a distinctly harmonizing and refining influence upon the most unfortunate and most lawless classes of the city—an influence favorable to courtesy, self-control, and temperance."

The editorial closes with a parallel which is most interesting and apparently quite justified: "In his work Mr. Olmstead resembled in some respects William Morris. The two were utterly unlike in temperament—one visionary and enthusiastic, the other cool-headed and practical, but both were intellectually akin to each other as master craftsmen employing different artistic media for the attainment of ends distinctly human. Both wrought to divert men from the paths of sordidness and materialism: one avowedly, the other in silence. Both sought something far more precious than fame or riches, and achieved that place in the select company of the immortals which is the reward of those whose greatness of heart and nobility of soul have helped life to become sweeter and purer, and have created a debt which the remembrance and gratitude of men can only feebly repay."

THE CHAUTAUQUAN, always a leader in social progress, contains "A Survey of Civic Betterment," in which Mr. D. C. Heath, the educational publisher of Boston, gives utterance to sentiments which should serve as an inspiration to the people of every thickly populated area of our country. He writes: "I consider the securing of public play-grounds for children in the cities the best work that has been done in the last five years in the direction of civic improvement. It is because the child is father to the man. Horace Mann once said essentially 'one former is worth a thousand reformers.' I believe in spending ten thousand dollars on children where we spend one thousand on adults. The older we grow the more and more evident it becomes to us that our chief function in life is the putting of the next generation upon the stage."

To the same branch of education and civic betterment HARPER'S for September devotes a considerable space occupied by the simple, clear account, by Stoddard Dewey, of "A Paris Vacation School Colony." It is an article which makes one better for the reading. It offers an excellent portrait of the happy, yet grave, philosophizing French child of the people, and its attractiveness is greatly increased by a series of illustrations from the pen-

cil of that inimitable delineator of children, Boutet de Monvel.

THE ARENA, in its last issue, contains five appreciations by eminent men upon John Ward Stimson's recently published book: "The Gate Beautiful." Among these criticisms that of the Rev. R. Heber Newton is, perhaps, the most sympathetic and timely. In allusion to Mr. Stimson's return to America after years of study in Paris, Mr. Newton says: "The artist recognized our industrial inferiority in all the manufactures wherein beauty is a use. He noted our manufacturers importing trained workmen for the handicrafts which seek to give charm to life. He detected the presence of the veins of wealth to be found in men and women capable of such artistic work. He recognized that the true democracy must make of the beautiful, as of every other real wealth of life, a communal possession of the people. He perceived the truth that art can only flourish when it is not an exotic of the salon, but a native product in the homes of the people; when it is not the potted plant in the palace of the rich, but a sturdy out-of-door growth in the yards of the poor, rooting in the common soil of earth; that we can only have an art of the people when we have a people capable of art, living neither in sordidness nor squalor, but in the modest, honest riches which leave the soul of man capable of discerning that there is a wisdom more to be desired than gold."

HANDICRAFT for September publishes an article upon "Stained Glass," written by Mrs. Sarah Whitman, the Boston artist, which is beyond all doubt the best of the many upon the subject found in the American magazines of the present year. It shows the ample technical knowledge and the experience of wide travel necessary to the writer who would attempt such criticism, joined to a fervor which comes alone from the worker who has toiled through difficulties to success. It has, withal, a poetic quality in the "cut of the phrase" and the choice of words which causes the pages to "read themselves." It offers bits of criticism that deserve to be separately preserved by all students of the history of stained glass, and it should be developed by the author into an extended monograph. It contains a number of exceedingly interesting statements, among which the following will be welcome to many readers:

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"I have thought that a little square window by Burne-Jones, which may be seen in the Baptistry of Trinity Church, Boston, was perhaps the most perfect illustration of his work in glass. The subject is Solomon instructing the young David in the building of the Temple. The color in this window is very beautiful, and the composition singularly elegant and harmonious. The figures are drawn in the semi-mystical manner so characteristic of their author, and the method of painting the shadows and details is quiet and restrained, so that the mass is kept very flat. In work within the lines of Gothic tracery, Burne-Jones often showed a slightly flamboyant or half grotesque manner of treating details, but here everything is sustained within severe lines, and the effect both in line and color is elegant, simple, and full of religious feeling."

ARCHITECTURE presents, as usual, a series of fine elevations and plans: the former of club and country houses, public buildings, and formal gardens. It prints also an article upon "Handicraft in Design," which is a plea for the simple structural style, and as such readable and enlightening. At the same time, the author of this article misapprehends the New Art of France in that he mistakes the vagaries of certain individuals for the general principles of the school, and so condemns where there is much to admire and to incorporate into both the fine and the industrial arts, as a permanent legacy and capital.

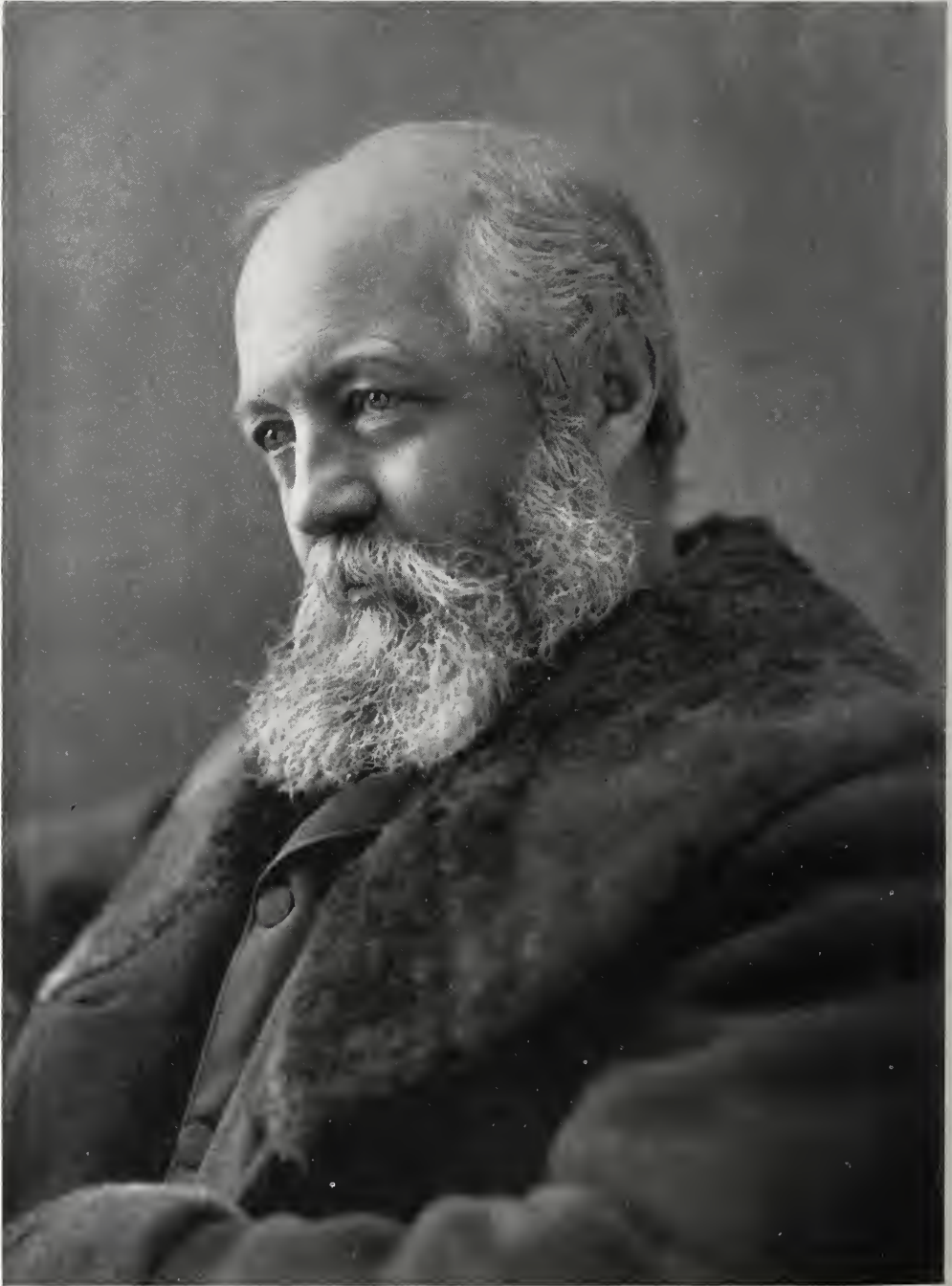
HOUSE AND GARDEN contains an admirable article upon "Old Pewter," by Dr. Edwin A. Barber of the Pennsylvania Museum, at Fairmount Park, Philadelphia. Dr. Barber is known as the author of the most valuable contribution as yet made to

the scanty history and criticism of American ceramics. His article is a short account of craftsmen, Oriental, European and American, who have distinguished themselves as workers in the metal which is an inexpensive substitute for silver. Accompanying the text, there are beautiful illustrations of colonial trenchers and tankards, Chinese shrine services, continental flagons of the eighteenth century, and one example of that lovely old German vase-form, called the *hanap*.

THE CRITIC offers an unusual fragment of comment on illustration in "Whistler's Butterflies," by Annie Nathan Meyer, in which the author of the comment, by means of a stickful of type and a choice made from "the delightful and impossible butterflies" scattered over the margins of the "Gentle Art of Making Enemies," provides the readers of the magazine with a quarter-hour of exquisite pleasure.

THE INTERNATIONAL STUDIO, in its special mid-summer number, is composed of three artist biographies and criticism, dealing respectively with J. S. Cotman, David Cox and Peter De Wint: the first named being a particularly valuable contribution to art history, since it treats of a man of great ability concerning whom little has been written. The September issue of the same publication is remarkable for two most attractive articles: "A Modern Spanish Painter: Ignacio Zuloaga," by Henri Frantz, and "The Vellucent (transparent vellum) Process of Bookbinding."

In summing up, it may be said that the September harvest of periodical literature offers something for all classes of readers: the student of sociology, the artist and the connoisseur,—unhappily, also, much for the devourer of crude fiction.



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THE ART OF FREDERICK LAW OLMSTED

BY ARTHUR SPENCER

POPE, who loved formal luxury in nature as well as in verse, took great pleasure in laying out the famous garden at Twickenham. A friend expressed regret that having completed everything he would find nothing more to engage his attention. "I have nothing left me to do," said Pope, "but to add a little ornament or two at the line of the Thames." On each side of the landing place he intended to put a swan, in the attitude of flying into the river, and behind them, on the bank, the statues of two river gods; then there were to be two corner seats or temples, with urns bearing Latin inscriptions, in the niches of the grove busts of Homer and Vergil, and higher up those of Marcus Aurelius and Cicero.

Similar preciosity marked the treatment adopted by Walpole at Strawberry Hill, and even, in a slightly less degree, that carried out by Shenstone on his rural seat of three hundred acres at Leasowes. Such examples of the artificial-natural belong to the first stage in the evolution of informal landscape gardening in England. Grad-

ually, in the course of the eighteenth century, the art lost its pseudo-classical barbarity, and grew more dignified and sincere. Sir Humphrey Repton and J. C. Loudon in the early nineteenth century substituted art for artificiality, and Downing, the greatest American landscape architect of his time, successfully applied the principles which they had developed. But the art of Repton, Loudon, and Downing, though it glorified nature, was consciously technical and perseveringly sophisticated. It was an art which concentrated itself largely upon details, and lacked the humane breadth requisite to adapt it to the wants of a democratic community. To point the way to the higher possibilities of an art whose goal should be nature, and whose means of attaining that goal should be adaptable to every conceivable condition of humanity, there was needed a new master, greater than his predecessors, who should deal with the art of landscape in the manner of the statesman and the lover of his kind.

Bred in the bustling commercial environ-

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THE BACK BAY FENS

"A salt creek bordered by salt meadows and low, wooded, gravelly ridges."—Olmsted.

ment of the nineteenth century, Frederick Law Olmsted was an unsophisticated child of his age, permeated by its utilitarian and practical spirit. At a time when society was less tainted with sordidness and luxury than now, his character matured without losing any of its native simplicity and purity, and as it developed, resisted the enervating influences of fashionable and sophisticated artificiality. Without fear of innovation, he created a new art and gave it a new name—a name that could not suggest dilettantism, a name that substituted serious design for mincing exquisiteness. A dignified architectural conception of the art of unfolding to men the beauties of nature took the place of the less straightforward, gardenesque ideal which to some extent had influenced even the best of his predecessors. With striking ingenuity and abundant common-sense inherited from

a thrifty and practical ancestry, he laid before his countrymen the merits of the new art. His forceful arguments won an attentive audience. Everywhere from the Atlantic to the Pacific the aid of his fine discrimination was sought, and the greater portion of his life was spent in designing the public parks with which his name will forever be associated in the minds of the people.

In the dedication of the fifth volume of Professor Sargent's "Silva of North America," Olmsted was described as the "great artist whose love for nature has been a priceless benefit to his fellow countrymen." From early youth he had been possessed of a passion for natural scenery. It had led him to spend many days in the open, to make distant pilgrimages to nature's most beautiful spots, and to read with avidity all the works that he could obtain on the sub-

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ject of landscape. Before he was fifteen he had read the chief books on landscape gardening that had been written. Yet it was the beauty of Thomson's "great simple country," rather than the tutored elegance of the garden, or the rugged picturesqueness of the wilderness that he chiefly loved. The reposeful, pastoral scenery of his native state of Connecticut, rich in the beauties of meadow, orchard, stream, and lane, he loved not less than the charms of the great mountain and mighty rivers. "No gravel paths," he wrote, "are half so charming as the turfed wood roads of New England farms, no shrubbery so pleasing as that which nature rears along farmers' walls, no pools so lovely as those which, fringed with natural growth, fill and drain away according to the season and the supply of rain."

That a man with this delicate artistic feeling for landscape should have been able to impress the stamp of his individuality on the entire public park policy of the United States seems wonderful, till one comprehends that the secret of it was the sentiment of human brotherhood which prevented him from professing any taste which the uncultivated might not share. Instead of permitting a gulf to separate him from his clients, he adopted their own point of view. Nature, he confessed, had never appealed to him in quite the same way as to the botanist or the naturalist, nor did he claim intimate companionship with nature in the same sense as Thoreau, Bryant, or Burroughs. In this unsophisticated way, professing no closer acquaintance with birds and trees, no more cultured connoisseurship of landscape, than the generality of men living in cities, he invited the untutored

common people, greatly his inferiors in aesthetic perceptions, to foster a delight in nature which might be utterly free from affectation or hypocrisy. This fact accounts for the marvellous impetus and inspiration which the American park movement received at his hands. Cities entered cordially into coöperation with him, and there were few recommendations that he made which they did not adopt. This result was brought about through his own modesty and sound judgment. A trained man of affairs, disciplined, as he had been, by such great undertakings as the supervision of the construction of Central Park and the organization of the work of the Sanitary Commission, he was able, through his knowledge of his fellows and his faculty for sane and convincing argument, to achieve what no avowed champion of a novel cult, hiding from plebeian ridicule behind a screen of professional sanctity, could ever have accomplished.

As for the art of Frederick Law Olmsted, one of its methods may be said to have consisted in substituting the simplicity of utility for the ornateness of artifice. Cleveland, an American landscape architect, whose ideals had much in common with those of Mr. Olmsted, wrote of Mr. "Capability" Brown, the English gardener, as falling into one fault in his zeal to avoid another. For geometrical angles Brown attempted to substitute graceful curves, so that it was remarked of his serpentine paths and canals that "you might walk from one end to the other, stepping first upon zig, and then upon zag, for the entire length." Similar scenic effects, at least with respect to ingenuity, must have characterized the extraordinary fortifications in Uncle

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A WOODSIDE, FRANKLIN PARK

"Mainly, the value of a park depends on the disposition and quality of its woods, and the relation of its woods to other natural features."—Olmsted

Toby's garden. Invariably will they be encountered when the fundamental importance of utility is forgotten.

All of Mr. Olmsted's work was designed first of all with a view to utility. With that principle as his starting point, his aim was to reproduce the beauty of nature. The materials of his art were primarily, with only casual exceptions of minor significance, physical rather than formal, and his art itself was an adaptation and arrangement, rather than a counterfeit or modification of those elements. If the norm of his workmanship did not exist in nature, approximations to it were to be found everywhere; not simply in the forests of Maine or on the rock-girded shore of Cape Anne, where nature retained much of her primitive aspect, but on the charming hillsides of Lenox, and the broad farming lands

of Connecticut, where man had left the marks of his husbandry. Open meadow, even though at a remote period it may have been produced by clearing away the primeval forest, supplied him with material not less legitimate than the umbrageous dells and ledge-capped highlands of the Adirondack wilderness. He did not adopt a scientific formula, and aim simply to reproduce the normal processes of nature. So he did not scruple to substitute a gentle slope for the harsh contour of a moraine, or to remove stones from a gravelly field and resurface it with loam. The artificiality of the town was mainly what he wished to avoid.

Remarkable as were the effects which were secured in the treatment of forest, seaside, and stream, probably the most delightful work of Olmsted—at all events that

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which daily furnishes the greatest enjoyment to large throngs of pleasure seekers—is to be found in such ample park meadows as he designed for Central Park in New York, and Prospect Park in Brooklyn. The same treatment, which is essentially a transcript of the broad fields of the New England farm, is to be enjoyed in the beautiful Ellicot Dale of Franklin Park, in the city of Boston.

These beautiful park meadows, however, with their charming vistas and broad expanses of turf, could not have been produced from the crude features of the landscape in its original condition, had not Olmsted been true to Loudon's doctrine that "the recognition of art is a first principle in landscape gardening." Refraining not less from a mechanical imitation of nature than from the use of superadded ornament, he endeavored to give his work the stamp of a common idea. If a landscape gave the lie in one place to what was said in another, the delightful impression would be destroyed. So he was always careful to avoid the presence of incongruous elements. At Easton's Pond in Newport, he remarked to Charles Eliot,—who was destined afterward to follow this advice at Revere Beach near Boston,—that any large structure, like a bathhouse, would look wholly incongruous on the gravelly beach close to the open sea. Likewise he insisted on the necessity, in public parks, of screening plantations to shut out from view the objects of the town, and whatever might be unfavorable, in his own phrase, "to a continuous impression of consistent sylvan scenery."

Of the art of Olmsted,—of which public parks afford, if not the most excellent, certainly the most notable examples,—the park

system of Boston embodies perhaps the most satisfying expression. In its innumerable contrasts of form and arrangement, in its variety of scenery, in its manifold opportunities, on the one hand for an exquisite treatment of limited areas, on the other for broad effects of composition in large tracts of woodland and field, it is quite unlike the public grounds of any other city. Such a combination of seashore, streamside, meadow, and forest scenery is doubtless to be found nowhere in quite the form in which Mr. Olmsted arranged it in Boston. Later his disciple, the lamented Charles Eliot, continued the work which his own failing health compelled him to relinquish. Olmsted's treatment of the Marine Park at City Point furnished Eliot with a suggestion for the Revere Beach and Nantasket reservations. Often the elder architect, as in the case of the improvement of the shores of Charles River, began work which was to be carried forward by the younger to a termination which could come only after many years. It was the park system of Boston, however, which furnished the pattern for that metropolitan system which has, more than once, been declared the model park system of America.

The Back Bay Fens, the Riverway, and Olmsted Park, are chiefly remarkable for the beautiful effects which were secured, notwithstanding a radical transformation of many acres of the region. Difficult engineering problems confronted the architect, and were solved by the same skill in dealing with artificial drainage which was shown at Belle Isle Park in Detroit, and at the grounds of the Columbian Exposition in Chicago. In the Fens, every square yard



OVER THE MEADOW, FRANKLIN PARK

"A breadth of view—which in spite of necessarily broad roads and gravel walks is very refreshing, interesting, and beautiful in a high degree."—Olmsted

of the surface was entirely changed. The ultimate appearance of the park, as it looks to-day, was thus forecast by its creator: "It is designed to appear a fortunate preservation of a typical bit of New England seashore landscape, including, as it will, a salt creek bordered by salt meadows and low, wooded, gravelly ridges. There will be in it no shaven lawns or pastured meadows, the planted ground above the salt marsh being occupied by trees, underwood, and low, creeping, flowering plants in a

condition suggestive of natural wildness."

Here, as elsewhere in the parks of Boston, we see the true American landscape. No American before Olmsted, not even the eclectic and elegant Downing, had clearly perceived the necessity of heeding the demand of his native land for worthy artistic treatment. Olmsted loved the broad meadow, richly carpeted with turf, and the great tree standing in stately solitude in the midst of the gently undulating, wood-bordered field. He realized that in those parts of the country which have long undergone cultivation, and are in certain features similar to sections of the Old World, the broad, open treatment, with views of striking isolated objects like trees or boulders, might be appropriate. Nevertheless,

in designing parks and laying out private estates he was extremely loath to introduce any elements of landscape which would seem foreign to their region. While he was familiar with the technical principles of English landscape art, he was never, in any sense, a mere imitator of the English style.

If he had a theory of landscape, it was a simple one, as free from artifice as the art that he practised. "Mainly," he said, "the value of a park depends on the disposition and quality of its woods, and the

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relation of its woods to other natural features," thus showing his belief in the fundamental importance of trees as a principal source of beauty. The character of his work renders apparent his preference for the dull, cool colors of the forest, rather than the warm, striking hues of the variegated flower garden. Potted plants, formal flower beds, and closely trimmed grass he thought suggested the town, or at least the suburb. In Franklin Park is to be seen precisely that sort of scenery that he loved—broad, slightly hollowed expanses of open country, set off by a background of dull, cool-colored woodsides, the top of the forest presenting a gracefully undulating sky line. Here is to be found, in his own words, "a leafy screen which hides the town, a breadth of view, an openness, a peculiar kind of scenery, which in spite of necessarily broad roads and gravel walks, is very refreshing, interesting, and beautiful in a high degree." Broad vistas and glades have been opened up by the removal of knolls and other obstructions, and trees and shrubs have been planted where the effect of shadow would enhance the charm of the sunny meadow. In the woods a thicket of low, sturdy bushes adds to the picturesqueness and harmoniousness of the perennially interesting scenery. Here, perhaps, we find the type of his ideal. Simplicity of treatment was for him the key to the problem of the reconciliation of beauty and utility. Roads, walks, and all formal and architectural elements he admitted into the park design only to the extent to which they were necessary to enable people to enjoy the best views, and to obtain rest and nourishment; they were the impediments of out-of-door art rather than its essentials.

In the national reservations of the Yellowstone, Niagara, and Yosemite, where nature had done all that was to be done, Mr. Olmsted's work consisted in little more than in suggesting how to make their beauty available for public enjoyment. In the designing of municipal parks, he was in a province which was distinctly his own demesne, wherein his talent could have free play. But his achievements in the frequently slighted field of domestic architecture must not be forgotten. Here he did much to foster a taste more robust and more American than that which tolerates the imported Italian garden and recrudescent pergola. He threw aside the technical rules governing "appropriation of ground," and recognized what might be called an application to landscape art of Ruskin's saying, "architecture does not begin until the utility of the structure has been provided for." If this rule was valid, the importance of defining clearly the line of division between what belonged to the home, and what did not, was greater than that of forming a beautiful prospect in which the relation of the house to its surroundings should be permitted to become confused. The treatment without the house, he believed, should conform to the treatment within, and should adapt itself first of all, to a pure and refined domestic life. He revolted from the Old World methods that Parmenter had practised, and gave the art of domestic gardening an entirely new character.

Throughout the country he left memorials of his taste and skill: in the grounds of colleges and public buildings, railway stations and private residences, in sumptuous country estates, and in the gracefully out-

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lined roads of suburban settlements. But his name will always be chiefly associated with the public parks of America. His love for his fellow men, his ardent interest in the welfare of society, his courage in facing the ridicule that the Central Park undertaking at first encountered, as well as the patience and foresight with which he was content to do work which only the hand of time could bring to completeness and retouch in mellow colors—all these things made him the chief support, as well as the principal inspiration, of the park movement. Art with him could exist only for man's sake, and must be dedicated to the object of producing not merely new pleasures, but new powers and new perceptions. He saw the dangers of the bustling, artificial life of commerce, and the need of a strong force to counteract a perverted exercise of the instinct of self-preservation. Yet to check the spread of a sordid materialism nothing could be so effective, he knew, as the development of new habits, new tastes, and new capacities for action and for enjoyment. Simple and noble pleasures, substituted for wasteful and degrading luxuries, could better man's condition, and such pleasures were to be found in the very forms of activity and recreation which contributed most to his physical and moral well-being. This was the ideal which Olmsted sought, with laborious earnestness, to inculcate throughout his professional career. With a manly continuity of purpose, he never forgot its importance. The faculties of an acute and vigorous mind and a virile and humane character wore themselves out in the splendid task of popularizing this ideal among the American people. He pos-

sessed, in a way, much the same sort of conviction regarding the vital needs of man's higher nature, as held men like Morris and Ruskin in sway. While he little resembled them in temperament, he was one with them in thinking of life as far greater than art. He sought to impress upon his age, with the judicious calculation of the man of affairs, rather than the impetuous zeal of the reformer, the highest ethical teaching of those who choose to worship art at the shrine of nature, and wish to bring about the awakening of men's souls to the beauty of the world about them.

Bacon wrote in his curious essay on gardening: "When ages grow to civility and elegance, men come to build stately sooner than to garden finely—as if gardening were the greater perfection." To the mind of Olmsted, landscape art was worthy of a nobler use than that of the fussy and elaborate ornamentation to which Bacon was accustomed. It deserved to rank with poetry, music, sculpture, and painting, not with perfumery and costumes. So he re-created anew the art of landscape gardening, giving it a form preëminently adapted to his own land and epoch. Working with nature's own materials, he sketched the outlines of an infinite variety of compositions of heroic size, leaving her to fill in the colors. Every summer she retouches them, ever and anon adding strokes which bring them closer, year by year, to the result that he intended; and with the coming and going of every season, the illusion of the absence of human design steadily grows more complete. It is even as he would have wished—to obliterate himself utterly, that the art which he loved might be glorified.

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IN THE MIDDLE AGES—THE TWELFTH CENTURY

JEAN SCHOPFER

Translated from the French by IRENE SARGENT

THE great movement which is observed to-day in the industrial arts, and which, under the name of *L'Art Nouveau*, has excited so many arguments, interests all serious minds; because, by whatever name one designates it, it is a real revival of the decorative styles which our predecessors had allowed to reach the final degree of decadence. We know well that we are not creating a new art; we know that time is a necessary coadjutor; but we are certain that we are right in not contenting ourselves with what exists, and in striving to do better: that thus, in the great work of civilization, we shall not be an obstacle to progress, but rather that we shall lighten the task of those who shall succeed us.

The duty of the critic, the function of the art reviews, is to exercise a judicious censorship over the productions of artists, and thus to contribute toward forming the public taste. But criticism is valid only when it is based upon principles firm, evident, and of value recognized by all. But where shall we find rules and principles? We shall not form them *a priori*, through a process of pure reasoning. We can discover them only by examining the beautiful works of the past. The attentive, intelligent examination of old master-pieces will permit us to establish for every art, for

every substance or material, the rules which, more or less consciously, workers in the industrial arts have followed in creating their works: rules which are to-day, as they were yesterday and will be to-morrow, good and stable, since they proceed from qualities peculiar to the method employed, which remains invariable throughout time; gold being gold, to-day, as it was twenty centuries ago.

It is, therefore, in the past that we must seek rules for the art of the future.

"The study of the past"—one might object—"Again and always! It appears to have been done so thoroughly that there is no return to be made to it. We have been nourished upon the past, until it no longer contains sustenance. The past, it would seem, is precisely what we should avoid!"

Now, in truth, there is nothing less known than the past. During the nineteenth century, for example, the industrial arts reproduced only a few unvarying models, each of which, enjoyed, one knows not why, the singular privilege of representing an epoch. One had thus a Gothic coffer, two or three *buffets* in the Renaissance style, a Louis XIV. writing-desk and chairs, Louis XV. silver,—and we were greatly surprised on entering a museum to witness the large liberty reigning in these styles, of which the modern imitators reproduced only

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a few of the more striking characteristics. The decorative artists had no precise knowledge of the riches of the past. They had before them only a few pieces which fashion required them to reproduce.

But there was a still graver aspect of the existing conditions. Artists knew the past

only to copy it. Instead of *studying* the old models, they exerted all their efforts to reproduce them with understanding and accuracy. They fashioned works of copyists, and not of creators. In that fact lay their principal error. A decorative art which enters the path of reproduction is a dead art. They copied so extensively that, when the innovators appeared, these latter were thoroughly alienated from the past which existed only in dead remains, and of which the same examples were offered in endless series. Affected by such conditions, many of those who cast themselves on the side of the new art, said: "Let us fix our gaze upon the present! Let us no longer have consideration for the past, which has been for us a frightful burden! Let our work be independent and original!"

But a style can not be improvised. There are rules which govern the production of a vase, a dresser, an arm-chair, just as there are rules for building a house. Imagination alone and unaided is impotent, dangerous, lawless. Let us praise the artists who say: "Let us fix our gaze upon the present," but let us complete their unfinished formula. We shall say: "Let us fix our gaze upon the present, with eyes that have studied the past." If we wish our modern work to be strong and lasting, it must not be in opposition to the changeless rules of art. It is to seek these rules that we study the past.

In reviewing fine models of historic styles, we should not regard them as objects to be copied. Our aim is not imitation. We say: "Here are admirable productions; but if you wish in turn to create a really beautiful work, deserving to be preserved and made known, understand that you will not gain your end by copying, but by



Antique vase of rock crystal, mounted in silver during the twelfth century; from the Treasury of the Abbey of St. Denis, near Paris; now in the galleries of the Louvre

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receiving inspiration from the lessons which the past can give you." These lessons, it is our duty, as historians and critics, to specify. "The artist who made this object," we shall say, "produced a work of art, because, first of all, he possessed an exact knowledge of the material he employed. Each material has its qualities and its defects. He has avoided the latter, and thrown the former into strong relief. The decorative effects which he has attained are precisely those which can be drawn from that special material and from no other medium. Furthermore, he has shown respect for his material. He has treated it honestly, without subterfuge or deceit. Thirdly, in order to create his work, he has sought inspiration only from the functions which the object of his labors was to serve. Utility dictated to him the choice of forms, which are beautiful, because they are necessary. Again, he has understood the part to be played by ornament, which should not be applied artificially upon the object, but rather should form an integral part of it, issuing from it as the leaf and flower issue from the stem, of which they are the expansion.

"This is not all; the artist-workman has shown respect for himself. He would have abased himself in his own opinion by copying an earlier work. He recognized the dignity of his art which resides in the invention of beautiful shapes. Therefore, he disdained even to repeat himself. And in case of the smallest ornament he submitted himself to the task of creating. Consequently, in the minutest detail, there has resulted an indefinable savor of originality, of personality.

"Lastly, he has respected his trade, his craft. He has employed only the best and

surest processes, although they might be the longest and the most costly. He esteemed time spent as of little consequence, provided the resulting work were beautiful."

Many more points remain to be noted, and they are those of primary importance. All these things the past can teach us. The lessons which we are to seek therein are not in the least dead or withered things. They are principles valuable for us: of present value, since they are constant and changeless. This is the way in which to question the past, the method by which we are here to study one of the most fruitful of the industrial arts: that of the silversmith, as developed in France from the Middle Ages to our own times.



Antique vase of porphyry, mounted in silver during the twelfth century: now in the galleries of the Louvre and known as the "Sugar Vase"

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The precious metals, gold and silver, were employed by men as soon as they could fashion and ornament objects. The desire of pleasing innate in both sexes, the pride

those who study the history of work in the precious metals.

The barbarian invasions ensued. The antique world crumbled away. The overwhelming floods of devastating peoples passed over the world and renewed its face. It is not within the limits of our subject to study here that which these barbarians brought with them; the Goths, Visigoths, Lombards, Franks, Saxons, Burgundians and Normands, of whom we are the sons. They had a taste for art which they translated in a manner both original and beautiful. We might indeed show specimens of their work which are related to the gold- and silversmith's art, and date from Merovingian times: that is to say, which are anterior to the ninth century. For example, bindings of missals, whose silver settings, encrusted with uncut gems or colored glass, framed some Byzantine ivory carving. There are also beautiful examples of the Carolingian period. But we wish to begin with finished works, which will show us the perfection of the new civilization in modern Europe. We shall, therefore, open this study with the twelfth century.

This period, it is true, epitomizes in a masterly way, the life of the previous Christian centuries. It attained the point of perfection toward which the arts unconsciously tended from the time when a new civilization arose. We may call the twelfth the great century of the Middle Ages. And with truth, since, if it shows us the height of attainment of the preceding ages, it gives also the point of departure; it opened a long path for civilization. It was the twelfth century which gave the solution of the architectural problem of vaulting, in a manner, solid, economical and beautiful, the



Antique vase of porphyry, mounted in silver during the twelfth century; now in the galleries of the Louvre and known as the "Suger Vase"

of displaying riches, have placed jewels in the number of the oldest documents that we have preserved regarding primitive humanity. Weapons were chiseled at an early period. Everyone is acquainted with the Homeric descriptions of scenes from the lives of the gods represented on the shields of heroes. In the period of the high Greek and Roman civilization, luxury engendered superb works of the goldsmith's and silversmith's arts, of which only a few specimens are extant. For a later period of Roman civilization, the *Bosco Reale* collection offers a series of important pieces for

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great edifices devoted to religion. The style called Gothic put forth its first attempts during the first half of the twelfth century, in the province of the Ile de France, of which Paris was the capital. In sculpture, there was a similar development. Monumental sculpture arose in France in the twelfth century. The thirteenth merely continued in the path already traced. As for the industrial arts, they had then reached such a degree of perfection that it can be affirmed that there has since been no progress, and too often only decadence. As for work in the precious metals, the pieces which we illustrate have never been surpassed.

There were then, as now, two principal methods of working silver: the one casting; the other beating the metal in a thin sheet over a hard form or matrix. In both cases, the silver was retouched by the chisel after being cast or beaten. Finally, the twelfth and the thirteenth century silversmiths used extensively patterns in relief, and also silver filigree, which they riveted upon the body of the piece, or, with great skill, soldered to it. Often, also, they retouched their pieces with the graving-tool, and traced decorative *motifs* on flat surfaces. Silver, has, indeed, defects as a material. It does not coat, like ivory, bronze and copper. It stains easily. When polished, it glistens with high-lights which sometimes change the appearance of the shapes. To overcome these defects there has been devised an entire series of ingenious methods: incising, hammering and engraving, which dull the surfaces.

In the Middle Ages none of these processes were neglected. The delicacy of the work is astonishing. Time was then an unimportant factor. The artisan proceed-

ed slowly and worked through days and weeks necessary to complete, according to rule, the piece upon which he was engaged. We, on the contrary, economize time always and everywhere. For us time is the only precious thing. We are forced to create much, and consequently quickly. To produce the greatest quantity in the least time, at the cheapest rate: such is the desire of the manufacturers who have industrialized the art of our times and who, in doing this, have killed it.

In the Middle Ages, other conditions prevailed. Time had not the same value. The artisan neglected nothing to render perfect the object which he fashioned. There are many individuals who form an indefinite, sublime idea of art, and persuade themselves that it is above and independent of small



Crucifix in gilded silver: from the Treasury of the Cathedral of Sens

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things of craftsmanship. This is a grave error. Art resides first of all in a faultless



The so-called "Chalice of Saint-Rémy": from the Treasury of the Cathedral of Reims

execution, in a perfect knowledge of technical processes, whether it is a question of a picture or of a jewel-box. These technical processes were transmitted from generation to generation in the workshops of the Middle Ages. The practical study of the craft constituted the entire apprenticeship of the aspirants to art. When the apprentice knew his craft thoroughly, he gained the mastership, and it resulted that the objects made with so much care and material labor were also works of art.

In our own time, art is taught in schools. But technical process has degenerated to nothing. What industrial art shall we leave after us, in spite of the lessons given in our schools by very learned artists who

write Art with a capital A? Let us first learn from the Middle Ages respect for qualities of craftsmanship which are indispensable in the industrial arts, and without which the highest gifts of invention and composition are useless.

We show first in illustration two antiques mounted in the twelfth century, at the time when, under the influence of the abbot Suger, minister of Louis VII., the arts received great encouragement in France.

In the eighteenth century, under Louis XV. and Louis XVI., beautiful Chinese porcelain vases were mounted in chiseled bronze. Such are now highly prized by connoisseurs. In the twelfth century the degree of refinement was equal, if not superior. There were antique vases of porphyry or rock-crystal mounted in precious metal, or classic cameos framed in gold and precious stones. Of these certain pieces have been preserved.

The first example which we illustrate (Plate I) comes from the old Treasury of Saint Denis, and is now in the Museum of the Louvre. It was mounted in silver, at the middle of the twelfth century. It shows the decorative taste peculiar to the times and the methods of work then employed. As in the earlier centuries, uncut gems were held in high favor: garnets, amethysts, turquoises, sapphires and opals were encrusted in the metal. This is a decorative method, characteristic of the barbarian styles and observed from the Merovingian period downward. Instituted by craftsmen of unerring taste, it produced a rich and striking effect. I see no reason why the artists of our own time should not return to it, and why they should not study from this point of view the work of the craftsmen in the

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precious metals up to the twelfth century. We shall present here examples of the same style more accentuated and complete.

We find, also, upon the mounting of the vase, applied silver ornaments in relief, such as occur throughout this period. The manner in which they are either riveted or soldered to the background is very remarkable. But aside from the workmanship, every one capable of appreciating artistic things, recognizes the beauty and breadth of style of the vase, the bold character of the ornament, the accentuation of its contours. We should carefully study the models of this period to understand what style is, to appreciate the delicacy of taste which can be employed in the composition of an object of art.

The following example (Plates II and III) is again an antique vase, this time in porphyry, belonging to the first half of the twelfth century, and known as the Suger Vase. It is preserved in the Museum of the Louvre. This piece of gilded silver is one of the treasures of the Apollo Gallery, in which are assembled all the objects of art in the Louvre. It has a character wholly different from any of the other pieces which we illustrate, and it shows how perfectly the art of the twelfth century could interpret animate Nature. There are no geometric designs, no uncut gems, no volutes or spirals. An eagle is represented. The neck continues the neck of the vase, the wings are attached to the handles, the vase itself, supported by powerful claws, does not lose its original character. It is a work of striking individuality and singular force. The head rises majestically; the widely opened beak is effective; above all, the eye, set in the flat skull, is eloquent and

threatening. It is a magnificent work of art, unequalled in modern times in both strength and restraint. To find its rivals we must seek among the bronzes of the great periods of Japanese art.

In the series of crosses with figures of the same period we give a piece from the Treasury of the cathedral of Sens, which is of a simple and beautiful design (Plate IV). An opal is encrusted at the extremity of each of the branches of the cross upon



Processional cross (Croix de Clairmarais) from the Church of Notre Dame at Saint Omer



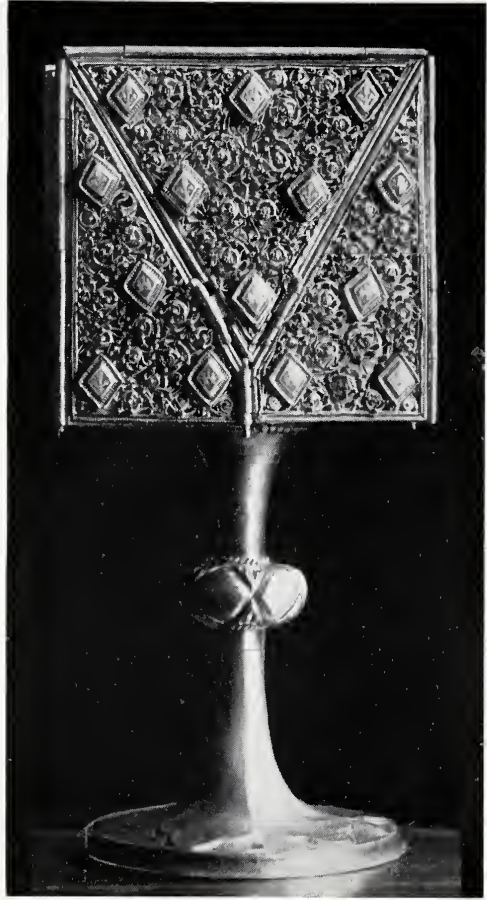
Reliquary in gilded silver: from the church of Saint Machon, at Bar-sur-Aube

which the Christ is extended, after the manner of the statues of the time. Crosses of the twelfth century are still numerous in France and Germany.

But let us first examine attentively the series of works in which the representation of the human figure does not enter. We find, indeed, fewer figures in the gold and silver work of the period which we are studying, than in the following centuries, when the human figure begins to be the most important part of the work of the craftsman in the precious metals. Generally speaking, the works of the twelfth century show a purely decorative treatment which has never been surpassed.

As an example of such treatment we may cite the chalice of Saint Rémy (Plate V), which is preserved in the cathedral of Reims. It is a characteristic work of the twelfth century, very rich in decoration, exquisitely finished, and treated in the grand style. We find here again, disposed with sure and sumptuous taste, the delicate filigree and the uncut gems which we have observed in our previous examples. This piece and the one following it are eloquent in themselves. No description is necessary.

The second piece, similar in style, is the Cross of Clairmarais (Plate VI), preserved in the Treasury of the church of Notre Dame at Saint Omer. It is, perhaps, the most typical work in precious metals of the period. It is, at all events, the one which gives the strongest impression of the peculiar style of decoration: the volutes, the applied filigree, the deeply-set stones so characteristic of the art of the twelfth century. The powerful general effect, the strong, restrained outlines are allied to the most delicate grace, to the most abundant richness of



Reliquary in gilded silver (open and closed views):
from a church at Charroux (department of Vienne)

detail. Scrolls winding about the precious gems, terminate in clusters of berries, or in floral forms resembling daisies.

At Bar-sur-Aube, we find a beautiful example of the same period. It is a reliquary of Saint Maclou, in the church of the same name (Plate VII). It is of elegant form, rich also as to decoration, and, like all the works of this period, it is supported upon a solid base of considerable diameter and excellent lines.

We now reach a charming work of the end of the same century. It is a reliquary

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in gilded silver, which is one of the treasures of the church of Charroux (Plates VIII and IX). It is a work perfect in composition and execution. Plate VIII represents the reliquary as closed. It is decorated with silver filigree of exquisite workmanship. The receptacle, when opened, (Plate IX) shows two angels displaying the relics of the saint. The front face of the plates of the cover bears engraved figures of the Christ and the kneeling donors. It is a singularity of the art of the Middle Ages that it almost never offers representations of God. The only form in which He appears, and rarely then, is that of a hand. Was it because the men of that period did not dare to attempt to figure forth the Almighty? I do not believe that to be the reason. The sculptors and the painters of windows preferred the Christ, the Son of Man, and His Mother, the Virgin, who were

nearer humanity and who appeared to them the most effectual mediators between them and God the Father.

We present, as a final example, a beautiful cross of the same period, preserved in the Museum of the Louvre (Plate X). It is a perfect type of the silver work of the last part of the twelfth century. It is decorated in filigree and uncut gems, and also with figures: the crucified Christ,—not the dying Savior, but the Victor over death: then, on two branches rising from the central support, St. John and the Virgin in the attitude of grief, exquisite in line and expression. Upon the foot of the cross there are plates of silver enamel in a style which produced masterpieces of mediæval art. But as this work may be classed under the head of enameling, rather than under silver, we shall not further describe it.

We are now to leave the twelfth century. From the point of view of workmanship in gold and silver, it is perhaps the greatest century that we include in our study. We have, therefore, lingered here, and made it the subject of an entire article.

Beside the qualities which we have already noted in the objects illustrated, there is yet one of great importance of which we have not spoken. This is that the objects fashioned at this period, while differing greatly among themselves, have yet a common characteristic: they were designed with the sole intention of discovering forms to which the metal most easily adapts itself, and which, furthermore, are suited to the proposed use of the object. Neither forms nor decoration were borrowed from any allied art. They are peculiar to work in the precious metals. They are excellent.

It might appear that to reserve for each



Reliquary in gilded silver (open and closed views): from a church at Charroux (department of Vienne)

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art the forms peculiar to it would be a simple matter. In fact, nothing is more rare. The arts incessantly borrow from allied arts, and the things borrowed, for the most part, bring misfortune. They seek to appropriate to themselves foreign and hostile forms. For example, wooden furniture has long imitated architecture. Our dressers and buffets boastfully display lines which were created for architecture pure and simple, and architecture in stone only. Inversely, at a certain period of the Renaissance, the façade of palaces imitated the fronts of coffers. Stone was treated like wood.

In work in the precious metals, the same conditions have obtained. Beginning with the thirteenth century, this art borrowed also forms from architecture. We shall see appear in objects wrought from metal the pointed arches, the pinnacles, the sculptured gables peculiar to the Gothic style. Even entire monuments will be imitated. We shall have dwarf chapels and miniature churches, the whole wrought with remarkable skill and delicacy. But therein lay the danger. The art of the smith in precious metals departed from the rules which had governed it up to that time, rendering it so beautiful throughout the twelfth century. It was about to lose its originality. We shall meet with excellent work in the three closing centuries of the Middle Ages. But we shall find no more works as perfect as those which we have already examined.

It is, therefore, the art of the twelfth century that the modern craftsman must study with the greatest care. For, it is necessary in all things, to reach primary sources. It is there that we find the purest and clearest water. The work in the precious metals of the twelfth century offers us

the finished types of an art which was then in all its richness, as also in all its purity.



Patriarchal cross in gilded silver, now in the galleries of the Louvre



Fig. 5. Blanket of woven skins

PRIMITIVE INVENTIONS

GEORGE WHARTON JAMES

WHEN does the age of invention begin? Could we but look back into the far away dim ages of the past and watch the ascent of man from barbarism to civilization, how fascinating the occupation would be! Especially would our keenest interest be aroused at those epoch-making periods in which some small but important discovery was on the verge of being made; when humanity was stumbling toward some great fact that, once seized, was to revolutionize future methods. Who would not delight in such occupation, were he able to take with him into those dark days the light of present day knowledge?

How did men invent fire? When, where and how did they first make any kind of clothing or house? Under what circumstances did they fashion the first weapon? When consciously grind corn? Weave baskets? Make pottery? And the thousand and one other things that the little bronze women and men have handed down to us?

I can conceive of few things as interesting as these in all human progress. How one's heart would beat in high expectation, knowing what was to come, when the naked aborigine first began to shape a bow and arrow, a throwing stick, a war club, a battle-axe! How many attempts there were before success crowned the first efforts; or, alas! how often the thing had to be given up until some future time, perhaps centuries later! How the primitive inventor,

prompted by some feeling, he knew not what, working solely for his own interest and profit, without thought of financial reward, or the higher incitement of doing good to his fellows, blindly groped along, confident that he could succeed where success had never yet beckoned; assured that he could accomplish, where none as yet had accomplished!

In the arts of hunting and war man has always been the inventor—those were his prerogatives. In the arts of peace, the domestic arts, woman was the pioneer; she was in her peculiar province. It is a tendency of our latter-day civilization that man claims chieftainship in the arts of peace; but in reality he is there an intruder, an usurper. Woman was the originator, the pioneer, the inventor. Man is the reaper, the enjoyer, and, sad to say, often the claimant and the boaster, forgetful that he inherited what he has and knows from his quieter and less arrogant female ancestor.

During the last few years a great wave of righteous sentiment has been aroused in favor of the North American Indian. As never before in our history, we are seeking to do justice to the peoples we have dispossessed. And not merely in the lower forms of justice—as honesty in treating with them about their lands—but in the higher forms, such as the recognition of what portion of our advancement we owe to their hitherto almost unrecognized struggles and labors.

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We pride ourselves upon our advanced civilization, and in some things truthfully, if not wisely. But how many of us have ever considered the questions: To what do we owe our high position among the civilizations of the world? Where did our civilization come from? Who first groped the way out of primitive ignorance, and made our present methods possible? Some-

and woman whom we know as North American Indians, have played a noteworthy part. It is high time, therefore, that we recognize this and express our gratitude for what they have done.

We too often think of our primitive tribes as dull, stolid, unthinking, unimaginative. Nothing can be farther from the facts. They are quick-witted, observant, thinking, imaginative, poetic. They set the ball of progress rolling; indeed, they first made the ball, then started it and indicated its general direction.

Given a Franklin, a Joseph Henry, and a Morse, the work of Edison, Gray, Bell, Marconi and Pupin is possible. But where would the second group have begun if the first had never been? One mind may influence millions. Stephenson and Fulton changed the history of the world; yet they were only men, not gods: men whose brains weighed but an infinitesimal fraction more than those of other men.

It is to the Indian that we owe the beginnings of the things we have carried to a greater or less degree of perfection. They were the original inventors, the suggestors, the "imaginators" (if I may coin an expression). We, the highly cultured and civilized, are the followers; they the leaders. We reap the rewards in the fields they grubbed, plowed, harrowed and sowed. A second crop is easy when the first hard work of clearing is done. So, while we complacently boast of the crops we now reap, let us not forget the day when our fields were wild swamps, rugged mountain slopes, or densely covered forest-growths. And in remembering, let us give due thanks to the long-ago aboriginal toiler, who, unconsciously working to improve his own condi-



Fig. 1. Chemehuevi woman on the Colorado River preparing splints for basket making

one had to begin. The trackless country is not built over with cities all at once. First, the explorer must go over it; then follow the pioneer and colonizer; finally, when everything is known to be reasonably safe, the multitudes pour in. So it is in the march of the world's civilization. There have been explorers to blaze the trails, and pioneers to suggest possibilities, and, in our race struggles, the little brown man

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tion, unconsciously worked to improve ours also.

This upward impulse is one of the most remarkable facts of all life. "Onward, ever onward! Upward, ever upward!" the hidden impulse urges, and the races have been compelled to obey. Necessity may have been the spur. That matters not. Something kept urging, and we are what we are to-day because of it, and because the little bronze man and woman obeyed imperative commands from some high and unknown power.

It must have been in the early days of the race that a vehicle for carrying was first discovered. The bird's nest, the tangled vines, the spider's web,—who knows?—may have suggested to the undeveloped mind of the early woman of the race the first net or basket, and aroused in her the desire to construct something that should enable her to carry many small things together. The desire awakened, she was forced to carry it out. How? What material could she use? What shape follow? At the very outset she was, by necessity, an adapter, an inventor. So she set to work, trying a variety of materials, experimenting again and again, until she found what she judged to be the best. And now we have learned that those native materials which she judged "best" for constructive purposes, modern science has accepted as having no superiors. Rapidly looking over the field of the Indian basket-maker of to-day, we find that she has tested every available material. She has covered the ground most thoroughly. The splint of willow, cedarbark, spruce-root, yucca-fiber, ash, hickory, slough-root, tule-root, corn-husk, squaw-grass, maiden-hair fern stem,

red-bud, and a thousand and one other vegetable growths cause the student to wonder at the wide reach of the Amerind's knowledge of materials. There is nothing that she has left untested. Every possible article has been tried and proven.

Having obtained the best possible material, the primitive woman proceeded to the invention of forms. Here Nature was her teacher. The primitive art-instinct is to imi-



Fig. 2. Hopi woman weaving basket

tate. The eyes fall upon some object that is pleasing. The object arouses a desire to copy it. True art inspiration can be best obtained in Nature. All the great masters of our later times have returned to the great source of life. Cloister-fed fancies may have pleased cloister-trained minds, but the great world has never been moved by anything but that which has been inspired by Nature. It is "one touch of

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Nature that makes the whole world kin." Our harmful divergencies lie in being artificial. The Amerind, fortunately, had no art schools; no teachers, with theories and systems deflecting the mind from undefiled sources of inspiration; no books confusing by their attempted explanations. No! she had nothing but pure, sweet, rugged, tempest-tossed, sun-kissed Nature. Nature in all her moods. Mother Nature; Father Nature; sunshine and storm; everlasting hills and earthquakes; waving grass-fields and tornadoes; flowing streams and tidal waves; towering trees and modest flowers. Here was her school of art and design; here were her models. She saw the spider's web, and she constructed the "reda" or net. She saw a gourd, and proceeded to make a water bottle shaped like it, and thus invented a shape structural and therefore perma-

ment: at once useful and graceful. For, should this vessel fall from the saddle, such is its shape that it would immediately right itself, so that but little of its precious contents would be wasted: a desideratum in the desert, where water is most valuable.

Thus, one by one, nature-shapes were adopted, until now the number and variety of them are almost beyond enumeration. The shapes alone of a good basketry collection would number many hundreds. And, remarkable to say,—or, rather, it would be remarkable, were it not that Nature never errs, and that in copying Nature the Amerind has avoided our errors—there is not a single shape that is ugly or inappropriate to the work for which it is needed. Water-bottle, treasure-basket, cooking-basket, mush-bowl, carrying-basket, meal-tray, hat, roasting-bowl, gambling-plaque, fish-basket: all are perfect in shape, and in adaptation to use.

The Indian woman, having chosen her material and invented her shapes, next considered the kind of stitches to be put into her work. Nature did not give her models from which closely to copy here, so she experimented and invented. The spider web was to her a mere suggestion, but that is all. So also the bird's nest. Therefore, our patient inventor sat down, undiscouraged by her task, and, year after year, faithful and patient, she tried, again and again, every weave and stitch that occurred to her. Who can imagine what this meant? Which of us, to-day, would like to be required to invent a new stitch or weave? At first, one naturally thinks that there can be few varieties of stitches; yet the North American Indian invented the simple mat weave, and then played variations upon it



Fig. 3. Havasupai Indian dressing buckskin

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by changing the order of intersection of the splints; she passed to the net weave, with its infinitude of changes; the plait or braid with its great diversity; the coil with its score or more of varieties; the web with its endless series of modifications. Indeed, it may confidently be said that there is not a single stitch or weave known to modern art, made with loom however complicated, that the Indian woman did not invent, and has not had in actual use for centuries. Is she not, then, entitled to our esteem and gratitude for her accomplishments in this direction, for what would the man of to-day be without his textiles varied? He is indebted to the Indian woman, as to other inventors of primitive times, for that which gives him his clothing, napery, bedding, and upholstery.

Basketry and fabric weaving are closely related. It is probable that basketry was invented first, and that weaving came much later. Undoubtedly, the first garments, after fig leaves, were skins of animals. Men killed the animals, and they, together with the women, dressed the skins; though, as belonging to the province of the hunter, it was purely optional with the woman whether or not she touched the skin. This division is clearly marked even to this day among the Havasupais: every man dressing the skins which are the result of his own hunting, and the women having no part in their preparation. The process is simple, yet perfect. No machinery or modern process can produce better, if as good, buckskin, as that which is made by these primitive people. Its quality is known and coveted by tribes a thousand miles away. The green skin is soaked in water until the hair is loose. Then, with

a pair of *ji-vi-so-o* (bone knives made from the ribs of a horse), the skin is scraped until perfectly clean. Another brief soaking and the skin is ready to be dressed. This is done by pulling, stretching and working the skin between the fingers, hour after hour, until it is as soft and pliable as desired. Many a time at a pow-wow or council, I have seen the men occupied in quietly rubbing and stretching the buckskin which they had in preparation. (See Fig. 3.)

Among the Havasupais also, one may see the means still in use by which pottery probably came into existence. The term, "Basketry the Mother of Pottery," is more real than imaginative. The basket was the matrix of the pot. Not long ago I saw a Havasupai woman parching corn in a basket. This she lined with a mixture of



Fig. 4. Havasupai woman parching corn in a basket

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sand and clay, in order to prevent it from cracking, and then threw into it a handful of corn and a scattering of live coals.



Fig. 6. Navaho Indian spinning

Blowing into the basket, she kept the contents whirling by a circular motion of the hands, until the corn was properly parched. Finally, with a dextrous swing, the corn and coals were separated; the latter was thrown out, and the parched corn remained.

In due process of time the clay lining, under such treatment, hardens, bakes, and separates itself from the basket. What must have been the thought of the first Indian corn parcher when she found a new and convenient vessel, made without the labor of weaving, shaped and perfect at her hands, ready for carrying water or anything else that she chose to place therein? That was a triumph of accidental

invention. But scientific research has shown that, voluntarily, for centuries, aboriginal pottery was made in basket or net moulds, and I have myself seen the Zuñi, Laguna, Hopi, Navaho, Acoma and other Indian potters, coiling the clay in ropes in exact imitation of their method of making basketry.

But now let us briefly return to textiles. Before skins were dressed, they were used for clothing: first, undoubtedly, in their rude entirety, afterward subjected to some process of cutting, and shaping to the body of the wearer. But this assumes the skins to be of a size large enough to be so used. What of the skins of smaller animals, such as the gopher, beaver, rabbit, raccoon, etc? These are too small for garments. Something was necessary to make them broadly useful. So the wits of the primitive inventors were set to work, and how slowly or how rapidly the idea came we do not know, but, eventually, we find the aborigine taking the small skins, and sewing or tying them together until he had a long rope; then, on a crude frame, actually weaving them into a blanket, such as that worn by the Mohave Indian in Fig. 5.

Later came the spinning and weaving of vegetable fibre, and what a memorial we owe to the long forgotten, if ever known, discoverers of these processes! My heart has often thrilled at the sight of the great monuments of the world erected in honor of the slayers of mankind, our warriors; and I have silently shed tears as I have watched loving hands strew the graves of unknown soldiers with flowers. But now when I see the mausoleums, triumphal arches, columns, statues, memorial bronzes, I say to myself:

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"How unjust, how foolish is mankind! Scores of monuments to the slayers of men, and nothing but curses and anathemas for the busy-minded inventors of the arts of peace. If we must honor the slayers, by no means let us forget the conservers of life."

How did the primitive spinner work? Watch him to-day. He is a Navaho,—he or his wife, sometimes one, sometimes the other. The process followed is the primitive one invented in the dawn of history. The Navaho and his neighbor, the Hopi, grew and spun cotton long before a white man's dreams saw a passage to India by way of the North West. When Spanish colonization began, and sheep were brought

into this Western world, three hundred or more years ago, Hopi and Navaho were quick to see the advantage the long, fine wool staple had over the fibre of the cotton. But originally it was yucca-fibre and cotton. And the spinning wheel? See it by the side of the Navaho in Fig. 6. It is a smooth stick on which a circular disc of wood is fastened. It is held in the left hand and rapidly twirled on the knee, with the cotton or wool in the right hand: so that the yarn can be stretched to the required thickness.

Everything is now ready for the weaving. The loom on which the skin blanket, already described was made, was, perhaps, the most primitive of all. It is still in



Fig. 7. Primitive loom used by the Navaho and Hopi Indians

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use by several tribes of Indians of the Southwest. It consists of four pegs driven into the ground to hold the four corners of the article to be woven, and completely around these one strand of the skin rope is tightly stretched. This forms the edge for sides, top and bottom, and the top and bottom strands also act as bases for the stretching of the warp strands. As soon as these are in place, the weft strands are woven over and under the warp, until the whole square is filled. Little by little, improvements on this primitive loom were made. The heddle was invented, and an article of many pages, with many illustrations, could be written upon this subject alone. The primitive loom as it is

used by the Navaho and Hopis of to-day is a crude and simple, yet most effective contrivance. On it the most marvellous blankets are woven. I have carried water seven miles in a blanket of Indian construction. Yet the whole affair is made by the Indian woman weaver with a few poles cut from the nearest grove, and a couple of raw hide ropes. Using two of the heaviest poles as uprights, she fastens the third across the top, and a fourth across the bottom. Below the upper cross-beam, another beam is suspended by lashings of rawhides, and to this the yarn beam is fastened. On this yarn beam the vertical threads of the warp are tied to a corresponding beam answering the same



Fig. 8. Hopi women building a house



Fig. 9. A primitive mill

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purpose at the bottom. The rawhide above serves to draw the threads tight, and when thus fixed, the loom is ready for the weaver. (See Fig. 7.)

With her different "shuttles" of yarn she sits on the ground, tailor fashion, and, thrusting a stick through the warp, divides the cords, so that she can run through them without delay the different threads of the wool. The "shuttle" is a simple piece

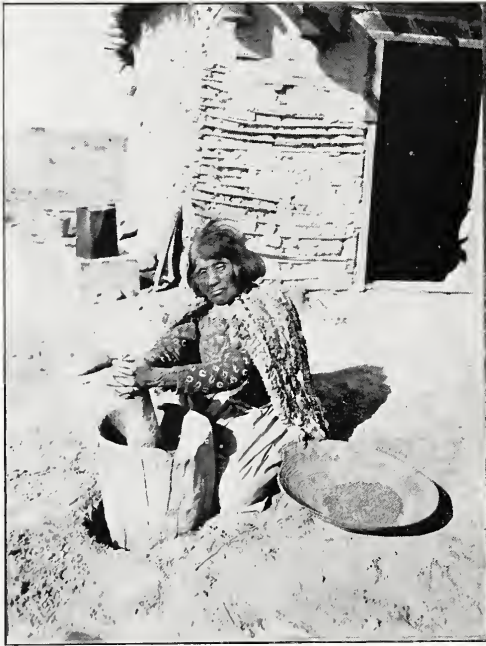


Fig. 10. Mohave Indian pounding mesquite beans in a wooden mortar

of stick, on the end of which the yarn has been wound. As soon as the thread is placed in position, a "batten stick" (which, like the woof stick, is always kept in the warp) is brought down with such great force as to wedge the thread into a firm and close position. And thus every thread is "battened down" with such energy that one does not wonder to find the blanket

when finished, impervious to the heaviest rains.

Of the invention of designs for Indian blanketry, basketry and pottery I hope to write later. The subject is one of great fascination and the more it is studied the more does it revolutionize many of our ideas regarding the development of the aesthetic faculties.

The popular conception of the Indian is that the man, the buck, is a monarch, rude and savage, and the woman, the squaw, is a slave, abject and servile. Like so many other "popular" conceptions based upon ignorance or superficial observation, this is an error. Almost without exception, the higher class of explorers, Livingstone, Speke, Burton, and others, tell of the freedom and equality of the primitive woman. The general error seems to have had its birth and growth from the failure of early writers to recognize the fact that among the Indians a distinct division of labor was invariably observed, and that neither sex ever intruded upon the work of the other.

Even to-day misunderstandings of this character are constantly liable to arise. Suppose a person unacquainted with the customs of the Hopi to have witnessed the scene pictured in Fig. 8. Here a score of women are seen engaged in building a house. They mix their own mortar, gather or quarry their own stones, are their own hod carriers, and neither seek nor expect the slightest help from the men,— who sit calmly smoking near them. With such a scene before him, the unacquainted observer would grow angry at the indolence of the men, and their brutality in compelling their women to do such hard work while they sit idly by.

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But this would be a waste of sympathy, and a clear evidence of the observer's ignorance. Hopi women, in building their houses, do not desire aid from the men. The women are the owners of the domiciles; therefore, what more natural than that they shall build them?

This very act of house-building is a proof of the Hopi woman's equality with her husband, and, possibly, her superiority over him. For within the walls of the house she is supreme. Except the personal, ceremonial, hunting and war belongings of her husband, everything brought within belongs to her, or is under her control. Even the corn of the field, planted and gathered by her husband, once put into the corn-storage room, is no longer at his disposal.

With the neighboring nomad Navaho the same equality of the sexes obtains, and I can imagine the laugh of scorn that a person would meet, who would question the Hopi or Navaho woman as to her degraded and subordinate position.

Among the aborigines, the sex division of labor was instituted according to the law of natural selection of work; woman, the home-maker, the child-bearer, remaining behind, while the men went abroad to hunt or to make war.

As the food provider, the Indian woman has always been the beast of burden. She has not only been compelled to find the food, but also to transport it to her home (to this the results of the chase are the main exception, woman never having been a hunter). For methods of transportation alone we owe many valuable inventions to primitive women, and bearing upon this subject, Professor Mason of the Smith-

sonian Institute, has written a lengthy illustrated article of great interest and value.

The food having been carried home, it was necessary for it to be prepared; and here was large scope for the exercise of the primitive inventor's faculties. How was corn to be ground? How cooked? How preserved? Aboriginal woman was the first miller. She took a flat slab of rock,



Fig. 11. Wallapai woman with mortar made from lava

sloped it to a convenient angle, took a smaller slab to act as a grinding stone, and, placing the corn between the two, rubbed the one rock over the other, until the grain became meal. Every Indian of the Southwest to-day uses these primitive mills, as seen in Fig. 9.

Some grains were found unfitted for grinding. They were better crushed by pounding, and the Indian women invented

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the mortar and pestle. Many of the mortars still in use are made from tree trunks cut off near the root and hollowed out, so that the gnarled twistings at the bottom form a solid pounding base. (See Fig. 10.) Later, mortars were cut out of solid rock. (See Fig. 11.) The process was slow and laborious, and a well prepared mortar meant the hard work of many months. On Santa Catalina Island, just off the coast of Southern California, a primitive quarry of these mortars was recently discovered. The material is a kind of soap-stone, and bears the marks of the excavation of many mortars. Others were in the process of removal at the time of the abandonment of the quarry. If one could draw back the veil of the past, what interesting disclosures might this abandoned quarry reveal! Was it war or pesti-



Fig. 11a. A Southern California stone mortar with basket hopper

lence that moved the quarriers and left their work uncompleted? Did they start to cross to the main land in their frail boats, and meet death in some sudden storm? Alas, we can only conjecture, for there is no record to tell us how this change came about.

The food ground, how must it be cooked? Here primitive woman had to use her faculties, and she became an adept at broiling, boiling, steaming and baking. Although still without pottery or metal utensils, the Indian woman of to-day boils water in a basket, heating it far more quickly than can be done by the means of gas stove or electrical apparatus. At her camp fire she always keeps a number of fair sized stones, and close by is her basket full of water. As soon as the stones are heated thoroughly, she takes a stick with a loop at one end, and, with a dextrous twist, picks up one of the stones upon the loop and throws it into the basket. As long as it "sizzles," she stirs it to keep it from burning the bottom of the basket. When it is cooled, it is rapidly jerked out and another hot stone takes its place. In this way the water is made to boil quickly. Many times I have seen acorn and other mush cooked in this way; the hot stones being stirred into the food until it was thoroughly cooked. (See Fig. 12.)

Even in the inventions of necessary toilet articles, the primitive woman has had her share. As we use the delicately scented Lubin's or Pears's soap, we are not liable to be grateful to the greasy little primitive woman of long centuries ago.

But we are so indebted. It was she, not our refined ancestors, who invented soap. They have invented new methods of pre-

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paring it, but the finest and best soap made even to-day, is the same as that which was prepared by the bronze woman of the wilds. She took the root of the amole (a species of yucca), bruised and macerated it, and



Fig. 12. Indian woman boiling water in a basket

then beat it up and down in her bowl of water. She thus made better, sweeter and more agreeable soap than comes from the French or English perfumer of reputation.

I have thus rapidly outlined a few of the things which we owe to primitive woman. The list might be lengthened ten times. I have said nothing of the instruments for making fire, the hand drill, the making of skin and birch bark canoes and other vessels, the work in metals, the taming of wild animals, the cultivation of plants, the discovery of medicines and of their methods of application.

But even with these things the list would be inadequate. The inventiveness of the primitive woman was never more wonderfully shown than in religion and philosophy. She devised a system of religion to account for all the fearful phenomena that she observed. She was the inventor of the story-telling art, and, indeed, the first teacher of language. She excelled in the art of representing human thought by picture-writing, out of which the alphabet was slowly developed. Therefore, it is not too much to say that we owe a vast amount of gratitude to the ignored women of the dawn of history. If, in future, we find ourselves unable to speak a good word for the Indian, our American representative of a primitive race, we shall no longer be able to plead ignorance. We shall at least "have awakened our senses, that we may better judge."

BY BEHOLDING TRUE BEAUTY WITH THE EYE OF THE MIND, WE
WILL BE ENABLED TO BRING FORTH NOT IMAGES, BUT REALTIES,
AND BRINGING FORTH AND NOURISHING TRUE VIRTUES, TO BECOME
THE FRIENDS OF GOD.

PLATO

WAS JESUS A CARPENTER?

ERNEST CROSBY

JESUS is usually said to have been a carpenter. This assertion is based chiefly upon a single passage in the Gospel of St. Mark (vi, 3), where the people listening to his preaching in the synagogue in "his own country," were astonished and cried: "What is the wisdom that is given unto this man, and what mean such mighty works wrought by his hands? Is not this the carpenter, the son of Mary?" Taken by itself this text is by no means decisive, for it is not a statement that Jesus was a carpenter, but merely that his auditors called him such, and they might have been mistaken or inaccurate. If we turn to the parallel passage in the Gospel of St. Matthew, we find an almost identical account of the same episode. "And coming into his own country he taught them in their synagogue, insomuch that they were astonished, and said, Whence hath this man this wisdom and these mighty works? Is not this the carpenter's son? is not his mother called Mary?" (Mat. xiii, 54-5.) The two phrases, "Is not this the carpenter?" and "Is not this the carpenter's son?" are clearly variations of what was historically a single question, and in the original Greek they are equally similar: οὐχ οὗτός ἐστιν ὁ τέκτων; and οὐχ οὗτός ἐστιν ὁ τοῦ τέκτονος υἱός. The people evidently made one of these remarks and not the other, and the difference is due to the error of one of the recorders. Which version is the more likely to be correct? It is impossible for us to

determine, but it is at least just as probable that the designation of "carpenter" was applied to his father as to himself, and we must still consider the question of his calling an open one. There is a passage in the Gospel of St. John which seems to have been derived from the same source, and it reads as follows: "And they said, 'Is not this Jesus, the son of Joseph, whose father and mother we know?'" Here the words, "the son of Joseph," might be regarded as a paraphrase of the words, "the carpenter's son," which would make this reading of St. Matthew's appear to be the most authentic, and if this conclusion be correct, all proof of the fact that Jesus was a carpenter would disappear from the Gospels.

The word τέκτων which is correctly translated in our versions of the New Testament as "carpenter," has etymologically a somewhat broader meaning, denoting any kind of craftsman, the same root appearing in our word "architect," which comes from the Greek ἀρχιτέκτων, a master-craftsman. In the time of Jesus it undoubtedly designated any worker in wood,—cabinet-maker, wood-carver, or builder as the case might be,—but it must be borne in mind that practically all the houses of Palestine were built of stone, that material being very plentiful, while timber was rare. Justin Martyr, who lived in the second century, refers in his "Dialogue with Trypho" to the trade of Jesus. "And when Jesus came to the Jor-

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dan," he says, "he was considered to be the son of Joseph the carpenter, . . . and he was deemed a carpenter (for he was in the habit of working as a carpenter when among men, making ploughs and yokes; by which he taught the symbols of righteousness and an active life)." (Chapter 88.) In the absence of other confirmatory evidence this passage does not seem to be conclusive. The phrase "he was deemed a carpenter," suggests uncertainty on the part of the writer, and the imputation of symbolism to the mechanical work of Jesus has a certain fantastic air which would tend to classify the story with the legends of the apocryphal Gospels. The four canonical Evangelists make no further allusion to his trade or occupation. They pass over his life from his early infancy until his thirtieth year, in a few words, and it does not appear that during the period of his ministry he engaged in any manual labor, or at any rate if he did, the fact is not mentioned.

Let us turn from these unsatisfactory proofs to the internal evidence afforded by the words of Jesus himself. His discourses, conversations and observations have been preserved in great fullness as recorded by various hearers, and we may be sure that we have a quite complete compendium of his entire thought as expressed in language. Let us examine the Gospels and read his sayings with the hope of extracting from them some hints of the work which he was accustomed to perform, day after day, during his youth and early manhood. And we are surprised first of all not to find a single word which points to either carpentry or to any handicraft whatever. He shows deep familiarity with almost every other phase of life: domestic, com-

mercial, professional, agricultural; for no man ever entered more fully into the daily routine of existence around him and reflected it more vividly in his every utterance. How often he may have seen his mother hide the leaven in three measures of meal! and how clearly the use of the definite number "three" gives the color of an actual experience to the parable! And so he speaks of "two" women grinding, and we find the same precision in the story of the man who comes to his neighbor's house at midnight, and cries: "Friend, lend me *three* loaves, for a friend of mine is come to me from a journey, and I have nothing to set before him." Jesus had seen children asking their fathers for bread, and he takes this commonest of foods as a symbol of himself: "I am the bread of life." He speaks familiarly of the household supplies and articles: of salt, and candles and bushel-measures; of the mending of clothes and the washing of cups and platters; and when he tells us of the woman who called in her friends to rejoice with her after she had found the lost piece of silver, we may well suppose that he is recalling some actual event. Nothing in the home life of his own family or of his friends escaped him, and all that he observed was impressed upon his mind so that he could use it as occasion offered in parable and metaphor.

He shows an acquaintance also with the mercantile life of towns; he tells of the merchant seeking pearls, of bankers and money-lenders and usurers, and he knows the price of sparrows in the market: "Are not two sparrows sold for a farthing?" (Mat. x, 29.) "Are not five sparrows sold for two farthings?" (Luke xii, 6.) He speaks of judges and officers of the law, and of

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physicians. He has seen children playing in the market-place, and Pharisees praying at the street corners and in the Temple, and he remembers the details of feasts and weddings, the order of the guests at table, and the style of garment required. He can use for illustration the sepulchres on the hillside, the wars of kings of which he has read, or the latest tale of robbery, either of the highwayman or of the burglar who breaks through (or rather "digs through"), and steals.

But of all this nothing seems as yet to suggest a regular occupation on the part of Jesus. Such callings as have been referred to by him so far are evidently looked at from the outside. The references are those of an observer and not of an actor. When we turn however to his allusions to the rural world of corn-field and vineyard and sheepfold, we seem to enter a new region of which he speaks with the technical knowledge of an expert. With what particularity he details the incidents of the sower's day's work! Nothing could be more certain than that Jesus had often sown seed himself and seen the birds devour that which fell by the wayside, and had watched the fortunes of the crop from day to day, and noted how the sun scorched the blades which came up in rocky places, "because they had no deepness of earth," and how they withered away, "because they had no root," and how the thorns choked the seed that fell among them. And he knew exactly how much that which fell in good ground should yield: "some a hundredfold, some sixty, some thirty." When tares grow in a field, he was aware that it is best not to attempt to root them out, but to wait until the harvest and then to say to the

reapers: "Gather up first the tares, and bind them in bundles and burn them; but gather the wheat into my barn." And he had often watched with wonder the miracle of the growth of grain, which, while the farmer goes about his duties, springs up and grows, "he knoweth not how." And he had followed the fate of the "grass of the field," "which to-day is, and to-morrow is cast into the oven" as fuel. He knows that the "mustard-seed" is the smallest of seeds, and he has seen the birds light in the branches of the tree which springs from it. He has remarked the fowls of the air, and their nests: the sparrows, the eagles feeding on carrion, the fox and his hole, and the lily of the field. He has lived out of door and studied the action of sun and rain and lightning: he knows that a cloud rising in the West portends a shower, and a south wind scorching heat, and that when the fig-trees shoot forth, summer is nigh at hand. He has seen oxen and asses watered on the Sabbath, and has probably done it himself. They are "loosed" from the stall and led away to watering. He is conversant with the custom which, when the servant comes in from plowing, requires him first to prepare his master's supper. Jesus knows well the great estates of the rich with their stewards and overseers, and it is such products of husbandry as oil and wheat which formed the debts reduced by the "unjust steward." He knows well the rich man who builds great barns and fills them with his crops, when his soul is required of him. Country sights of all kinds furnish him with ready images: the man who puts his hand to the plough and turns back, the treasure found in the field, the ox or the ass fallen into the well. He appears also

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to have had some knowledge of fishing, and of the way in which the fishermen draw the net up on the beach, and throw away the bad fish while they gather the good into vessels, and when he advises Peter at their first meeting where to cast his net, the result is successful.

No less marked is the familiarity of Jesus with fruit-culture. A fig-tree which has not borne fruit for several years must be digged about and fertilized. A good tree brings forth good fruit, and a corrupt tree evil fruit, and the latter must be hewn down. Men do not gather grapes of thorns nor figs of thistles. Jesus knows how laborers are hired in the marketplace to work in vineyards, and how a man employs his own sons in such work, and he tells a parable of a householder who planted a vineyard and set a hedge about it, and digged a wine-press in it, and built a tower, and let it out to husbandmen. He likens himself to a vine. Vine-branches that bear no fruit are taken away, while those that bear are cleansed so that they may bear more, and the withered branches are burned. The new wine must be put into new leathern bottles, as it would burst old bottles.

Jesus also shows special knowledge of the duties of a shepherd. A sheep may be lifted out of a pit on the Sabbath. He is himself the good shepherd. The porter of the sheepfold opens the door to the shepherd, but the robber climbs up some other way. The sheep recognize their shepherd's voice, and he calls them by name and leads them out. When he has brought out all his own sheep, leaving behind those of the other shepherds, he goes before them and they follow him, for they know his voice. But they will flee from a stranger, because

they do not know his voice. He likens himself, too, to the door of the fold. The good shepherd gives his life for the sheep, if they are his own sheep, but a mere hireling runs away from the wolf, and the wolf snatches them and scatters them. When the owner of an hundred sheep loses one, he leaves all the rest and searches for the lost one in the mountains until he finds it, and then he rejoices over it more than over the other ninety-nine. Jesus sends his disciples forth as sheep in the midst of wolves, and he warns them against false prophets which come in sheep's clothing, but inwardly are ravening wolves, and he tells how shepherds separate the sheep from the goats.

We have now given a fairly complete *résumé* of the references which Jesus makes to the popular life around him. It is wonderful what a living picture we can construct from it of the society of his time. Only one feature is absent,—almost totally absent,—and that is any hint of craftsmanship of any kind. In one place he speaks of the two men who built houses on the rock and on the sand, but not a single detail of the construction is given. It is the fall of the house on the sand which is described, and how the rain descended and the floods came and the wind blew and smote upon that house. All his attention is fixed on the work of nature. In another place he tells of the building of a tower, but he only refers to it for the purpose of dwelling upon the necessity of counting the cost beforehand, lest it be left unfinished. It is certainly astounding that whatever his occupation, Jesus never alludes to the work of an artificer. A carpenter's trade offers almost as many opportunities for parable and

THE CRAFTSMAN

parallel as the farmer's. The difference in the fibre of woods, the seasoning of timber and its warping, the use of the various tools, the adaptation of the parts of the article manufactured to the whole,—surely here was a field worth cultivating! Is it not inconceivable that Jesus should have been a craftsman and yet have failed to say one word of his craft? His mind seems to have turned almost invariably to the world of the farm for his similes; the scenes of farm life were always haunting him, and he recurred to them with evident affection. Even the excuses given by the wedding-guests were agricultural excuses: "I have bought a field, and I must needs go out and see it," "I have bought five yoke of oxen, and I go to prove them." It is noticeable in this connection that Justin Martyr ascribes to Jesus the trade of making yokes and ploughs, both of them agricultural implements. If this really was his occupation, it would give additional interest to his injunction: "Take my yoke upon you, . . . for my yoke is easy," but if he had intended to speak of his trade he would hardly have added the irrelevant phrase, "and my burden is light," as the burden drawn by the yoke was not manufactured by the maker of the yoke. The carpenters of Nazareth to-day make little miniature yokes and ploughs which are sold to pilgrims and travelers, and I possess one of each which I bought there some years since. They have taken their idea from Justin Martyr.

In only one place do we find Jesus confronted with craftsmanship or with plastic arts in any form, and that was when he was going forth from the Temple at Jerusalem, and "some spake of the temple, how it was adorned with goodly stones and offerings"

(that is, votive offerings), or said to him, as it is given in another Gospel: "Master, behold, what manner of stones and what manner of buildings!" But Jesus does not express any admiration. "Seest thou these great buildings?" he says. "There shall not be left here one stone upon another which shall not be thrown down." That this temple of Herod was a most magnificent building we learn from the writings of Josephus. Mr. James Ferguson, a competent authority, concludes in his description of it that "it must have formed, when combined with the beauty of the situation, one of the most splendid architectural combinations of the ancient world." It seems safe then to infer that Jesus was indifferent to architecture and to craftsmanship generally. I have looked through the "*logia*" of Jesus (that is, the sayings attributed to him on good authority, but not contained in the Gospels), and have only succeeded in finding in one of them any reference, direct or indirect, to handicraft. Resch, in his "Agrapha" (Leipzig, 1889) gives sixty-two fairly authentic sayings of this kind, but none of them is to the point. In the winter of 1896-7, however, a manuscript, dating probably from the third century, was discovered in Egypt by Messrs. Grenfell and Hunt of the Egypt Exploration Fund, which contained among other "*logia*" the following sentence, "Jesus saith:" (and then follow some undecipherable words) "Raise the stone and there thou shalt find me, cleave the wood and there am I." The authenticity of this text is exceedingly doubtful, but it should be taken into consideration in determining whether Jesus was a carpenter or not.

The conclusion to which I am disposed to

WAS JESUS A CARPENTER ?

come is that Jesus was not a carpenter, and that if his father ever was one, he had ceased to ply his trade before Jesus was old enough to pay attention to his work; for otherwise the early impressions of the craft would have impressed themselves upon his mind. The tradition, in fact is, that Joseph was a very old man and that he died while Jesus was still a lad. It seems pretty certain on the other hand that Jesus had earned his living in agriculture, vine-dressing and sheep-raising, so that not only were all the details of these occupations at his fingers' ends, but they afforded him with the rich stock of illustrations upon which he was accustomed to draw. The Jews have never

been preëminent as craftsmen, for which fact the proscription of graven images may be in part responsible, and the idea of "joy in work," as presented by Ruskin and Morris is peculiarly Western and modern. That Jesus was an artist from the literary point of view, no one who reads the parable of the "Prodigal Son" can doubt, but in the world of the senses it was nature, and not art, that attracted him. He had no taste for craftsmanship, and it is altogether unlikely that he ever was a craftsman. From his cradle in the manger of the oxen to his tomb in a "garden" (*κῆπος*, orchard or plantation), his life savored of the soil and of its primary and essential travail.

AND THE INDIVIDUAL IN WHOM SIMPLE TASTES AND SUSCEPTIBILITY TO ALL THE GREAT HUMAN INFLUENCES, OVERPOWER THE ACCIDENTS OF A LOCAL AND SPECIAL CULTURE, IS THE BEST CRITIC OF ART. THOUGH WE TRAVEL THE WORLD OVER TO FIND THE BEAUTIFUL. WE MUST CARRY IT WITH US, OR WE FIND IT NOT.

RALPH WALDO EMERSON

JAPANESE BOOK ILLUSTRATIONS

LEON MEAD

WE should not judge Japanese pictures solely by our own canons. To understand what Japanese art means we should know something of the national spirit of the people, their temperament, their customs, their traditions; for their great painters and carvers and craftsmen have put all these and much more into their work. The history of Japan may be said to be perpetuated in her works of art; and among the latter may be classed *de luxe* books—made chiefly for rich foreigners, as the average native cannot afford them. Certain wealthy Japanese savants, however, have special books, with fine illustrations, made for their libraries.

They possess in Japan the skill and facilities to turn out exquisite vellum editions. Xylography has made giant strides there, and their colortype printing, done by hand on crêpe paper, is rich and glowing in effect—almost like embossed enamels. The reproductions here presented of course give no idea of the brilliant color schemes of their originals, which as specimens of artistic illustration, however, do not belong to the highest class. They may serve to suggest the general merit of the works that are sold to foreigners as souvenir volumes at moderate prices. The *de luxe* editions have far more delicate tints and elaborate contrasts, not to say embellishments, and much decorative gold work, like some of the medieval missals of Europe.

Many of these souvenir books are merely a series of pictures, without any text, except a few explanatory words in Japanese on the margins. They usually give a pictorial version of some popular old legend or celebrate the exploits of some Shinto god or historic hero. The Buddhist mythology is also often represented, but artists nowadays are leaving such lore alone; as Buddhism is under the ban of the government.

Formerly, painting was not considered a vocation by itself in Japan, but a branch of decorative art. For this reason some of the foremost artists in the "Land of the Rising Sun" never attempted an ambitious subject on canvas, but painted birds and flowers on china and porcelain, or quaint designs on lacquer, or executed superb carvings on ivory. The artistic bent of others was exercised in the work of painting pictures on paper-lanterns, fans, parasols and screens, or in weaving gorgeous brocaded silks and priceless tapestries and mats.

About one hundred years ago such artists as Hôyen, Yusei and Hokusai began to break away from the trammels of the old schools and conventions, and to take up free-hand drawing. This was intended to be a popular art and of necessity economy was an important factor; therefore, the process of printing with color blocks was evolved. Four printings in the hands of an expert workman are all that is necessary to produce color combinations of the utmost subtlety and power. To the Occi-

JAPANESE BOOK ILLUSTRATIONS

dental mind the crudeness of the process is startling, and to those who are familiar with machine processes, possibly appalling.

Imagine an engraver with a piece of cherry plank, on the flat side of the same carving, with the utmost precision, lines

only the trained skill of the printer as a means of register, are produced these prints which rank in the art world in the same plane with the etchings of Rembrandt.

Prior to Korin the art of the Japanese was essentially classic and a continuation



the most comprehensive that the art of the world has ever seen, with a Japanese jack-knife. This process includes what is known as the black or outline block, and others which carry the different colors to be printed each over the other. Then with the combination of the simplest possible colors mixed with a little rice paste, and

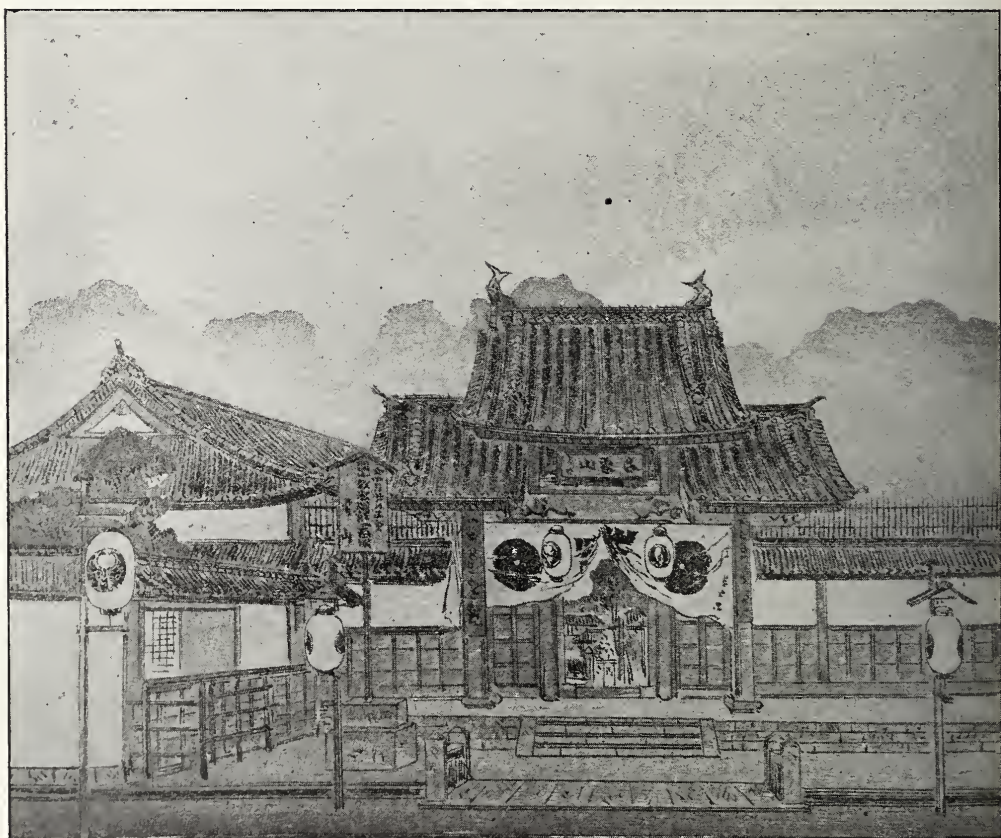
of the conventions brought to their country by the Chinese, through the medium of their Buddhist Priests. It was characterized by extreme angularity of form, rigid conventions and symbolism of an involved and pronounced type. With the advent of Korin, who was the first master and greatest influence in the life and art of

THE CRAFTSMAN

Hokusai, came the response to a demand for a popular art; the old being done entirely at the request of Shogun and his noble associates.

The Ukiyo, or "Floating World," had then its origin in Korin, from whom came an artistic descent of most illustrious mas-

Great art is in no sense psychologically narrow or insular. It is not impossible for Western artists to absorb the essence of Japanese art. Moreover, certain Japanese artists, such as Genjiro Geto, who have studied in this country and Europe, have shown a quick aptitude in acquiring the



ters. Among these may be mentioned: Hokusai, Toyokuni, Kunasada and Hiroshisi, with whom color printing, as a great art, perished in the middle of the last century; there being at the present time strenuous but tentative efforts on the part of the Imperial Government to revive it.

essential details of the three chief schools of Occidental art. Many, too, have sought to combine the features that distinguish the best works of Japanese and of Western painters; but the results thus obtained are hybrid and promise no supreme achievements. The Japanese would better con-

JAPANESE BOOK ILLUSTRATIONS

fine themselves to their own style and not try to blend with it an exotic taste; or if they prefer Western ideals and methods, they would better follow them exclusively.

The range of Japanese subjects for the brush, for wash drawings, for dry point

they exaggerate those features which they think make for beauty. For instance, they regard a long nose as aristocratic, a sign of high birth; hence they make long noses in their pictures, although, as everyone is aware, the people have short, stubby noses.



etchings, etc., is not wider than their treatment. In dramatic painting, amazing versatility is evinced. Human violence is one of their favorite themes. In painting wind storms—typhoons, as they are called in the Orient—the Japanese are not equaled by Western painters. To American eyes their portraits are little short of caricatures; for

If you have studied at first hand the characteristics of the Japanese, you are better prepared to judge of their art. If you know that as a people they are imaginative, humorous, emotional, aesthetic, and very much like children, the *motifs* they introduce in their book illustrations and the expression of their thoughts and fancies in

THE CRAFTSMAN



color have for you a clearer and more serious significance. But even then, at times, from inability to command their point of view in art, we miss some of the suggestions of their symbolism.

Only the Japanese temperament can grasp the ethical or artistic purpose back of those pictures which to us seems merely bizarre and elusive in meaning. We laugh at their perspectives and their figures, which, according to our ideas, are out of drawing. But we must remember that the

Japanese artist purposely avoids what we call Greek symmetry; that in the irregular line he makes his most effective appeal to the appreciation of his countrymen. He interprets life and nature, illustrates poems, legends and stories from a point of view into which enter a thousand convictions and actuations more or less opposed to our own; though in a final analysis these differences are found to be merely radiations which are traceable back to the same source. Only the eternal human soul is unresolvable.

BROWNING'S MESSAGE TO ARTISTS AND CRAFTSMEN OF TO-DAY

BY GEORGE WHARTON JAMES

THE poet, the prophet, the seer. How often he writes in one age, far in advance of his time, the peculiar message needed for the next.

Browning is gone, but his message lives. It had power and force when he wrote it. It has greater potency to-day. It is needed more to-day than then. He was no trifler with life and its duties. He was no unthinking optimist. He believed in directing natural impulses, making the most of them, getting the best out of them. In effect, he said, "We are going along well only if we get well out of our going. We need not worry about the future if we are doing our best now. But let us be sure that we are doing our best."

In "Andrea del Sarto," his great poem on the faultless painter, he preaches his powerful sermon to the Artists and Craftsmen of to-day.

Hear ye then and heed!

No one questioned the work of Andrea. Even in his own day his technique was regarded as perfect, "faultless." Pigments, canvas, brushes, lent themselves to him and obeyed his every behest. He thought and desired, and immediately his thoughts and desires were made manifest upon the brilliant and striking canvas upon his easel.

The world came and worshipped at his shrine; bowed at his feet, flattered, fêted, praised him. Money flowed into his cof-

fers. His fellow painters envied him, congratulated him upon his godlike and perfect gifts, hated him for his supremacy over them. Yet his good will, his courtesy, his high breeding, his gentleness, in a measure won them and softened the fury of their envy, and assuaged somewhat the pangs of their jealousy. Yet, poor fellow, he felt as none of them dreamed he felt. He had a personal skeleton in his own closet, he, the happy, to-be-envied, the elect. Sadness and sorrow were his constant companions. Every new achievement in the eyes of the world was a new sorrow to himself. Every new triumph was a new failure to him.

For he felt that he did not possess that heaven-born aspiration,—desire, longing, passion,—that alone makes work worthy. With consummate art and skill Browning, the most conscientious poet of all time, reveals the painter's inner soul,—shows his secret sorrow.

"I often am much wearier than you think,
This evening more than usual."

Yes! who knows, who can know, the sorrow of the soul looking upon its own glaring imperfections, incompletenesses. And the keenness of such sorrow is the fact that it is for what the world never dreams to exist. The cry of weakness of the man who leads, like Savonarola, or Cromwell. The cry of uncertainty of the dogmatist, like Calvin. The cry for wisdom in him whom

THE CRAFTSMAN

the world counts wise. The cry of inability in whom the world counts its most able.

Del Sarto knew his ability from the world's standpoint. He had seen even the critical world pass sentence on the vulgar mass called his "work."

"Things done, that took the eye and had the price;
O'er which, from level stand,
The low world laid its hand,
Found straightway to its mind, could value in a
trice."

He was no fool. He could truthfully exclaim:

"I am bold to say,
I can do with my pencil what I know,
What I see, what at bottom of my heart
I wish for, if I ever wish so deep—
Do easily, too,—when I say, perfectly,
I do not boast, perhaps."

He could compare his own work with that of his compeers. He knew well enough that when the critics praised their work they were praising his. And there was no boasting in recognizing acknowledged facts.

And he knew, too, how easily such masterly work flowed from his fingers. It was easy—there was no effort. It seemed as if everything lent itself to his moods when work was to be done. Pigments mixed easily; the subtlest colors came without thought; brushes obeyed his lightest touch. Other men struggled for years to find the right pigments, and when they thought they had succeeded, weary hours were spent in trying to compel certain color combinations which would not come, yet to Andrea these things came without thought, without struggle.

"I do what many dream of, all their lives,
Dream?—Strive to do, and agonize to do,
And fail in doing. I could count twenty such
On twice your fingers, and not leave this town,

Who strive—You don't know how the others strive
To paint a little thing like that."

Conscious power! "I do what many dream of." Dream! nay, they strive and agonize to do. "You don't know how the others strive." It is impossible to conceive the effort, the anguish, the heart-rending struggle of some souls to accomplish what to them is ideal, and yet what to others, to the Andrea del Sartos, comes so easily. And in that fact the truly humble masters exclaim with him:

"I am judged.
There burns a truer light of God in them,
In their vexed beating stuffed and stopped-up brain,
Heart, or whate'er else, than goes on to prompt
This low-pulsed forthright craftsman's hand of
mine."

Yes! he knew that it was aspiration, longing, soul's desire that counted. A quarter-farthing rushlight kept as fully aflame as possible was more worthy in the great master artist's eyes than a two-penny candle guttered and flaring with charred wick. His hand was that of a "forthright craftsman," but its pulse was low. It is the high pulse that counts, the throbbing brain, the anxious, reaching-out heart, the straining nerves.

How goes it, brother craftsman of to-day? Are you a "low-pulsed forthright craftsman," content with your own achievements; self contented in the admiring congratulations of those who do not know what you feel they ought to know? Are you resting upon something found made, instead of reaching out, even though it be through "acts uncouth," to something higher and better? Rest assured if you are of the self-contented class you will never know the joy of soaring heavenward.

BROWNING'S MESSAGE

Poor Andrea could see that:

"Their works drop groundward, but themselves, I know,

Reach many a time a heaven that's shut to me.
Enter and take their place there sure enough,
Though they come back and cannot tell the world."

Ah, yes! The striving soul enters heaven, even though its achievement be small. God measures by effort, not accomplishment. For:

"What is our failure here but a triumph's evidence
For the fullness of the days?"

"What I aspired to be,
And was not, comforts me."

Andrea knew that though his "works were nearer heaven," he "sat here."

And where was the joy of having his works approach heaven if he himself were tied down to earth? The artist is greater and of more importance than the art. It is *he* that should be in heaven, or going thitherwards, through his art, and not his art soaring higher than himself.

Then that cry of passionate admiration for the "sudden blood" of the striving artists:

"The sudden blood of these men! at a word—
Praise them, it boils, or blame them, it boils too."

They live intensely, fiercely, furiously. A word of either praise or blame stirs the blood to frenzy. That is life! That is to abound in life! Oh, for the quick, living, pulsing blood, the pouring stream that flows, flows swift, fast, strong.

Andrea knew the difference between them and himself:

"I, painting from myself and to myself,
Know what I do, am unmoved by men's blame
Or their praise either."

But he lacked the fire, the life, the all-abounding vigor and aspiration that stir the soul to its deepest depths and make its highest flights possible. He could do what he desired, what he willed, but was that enough?

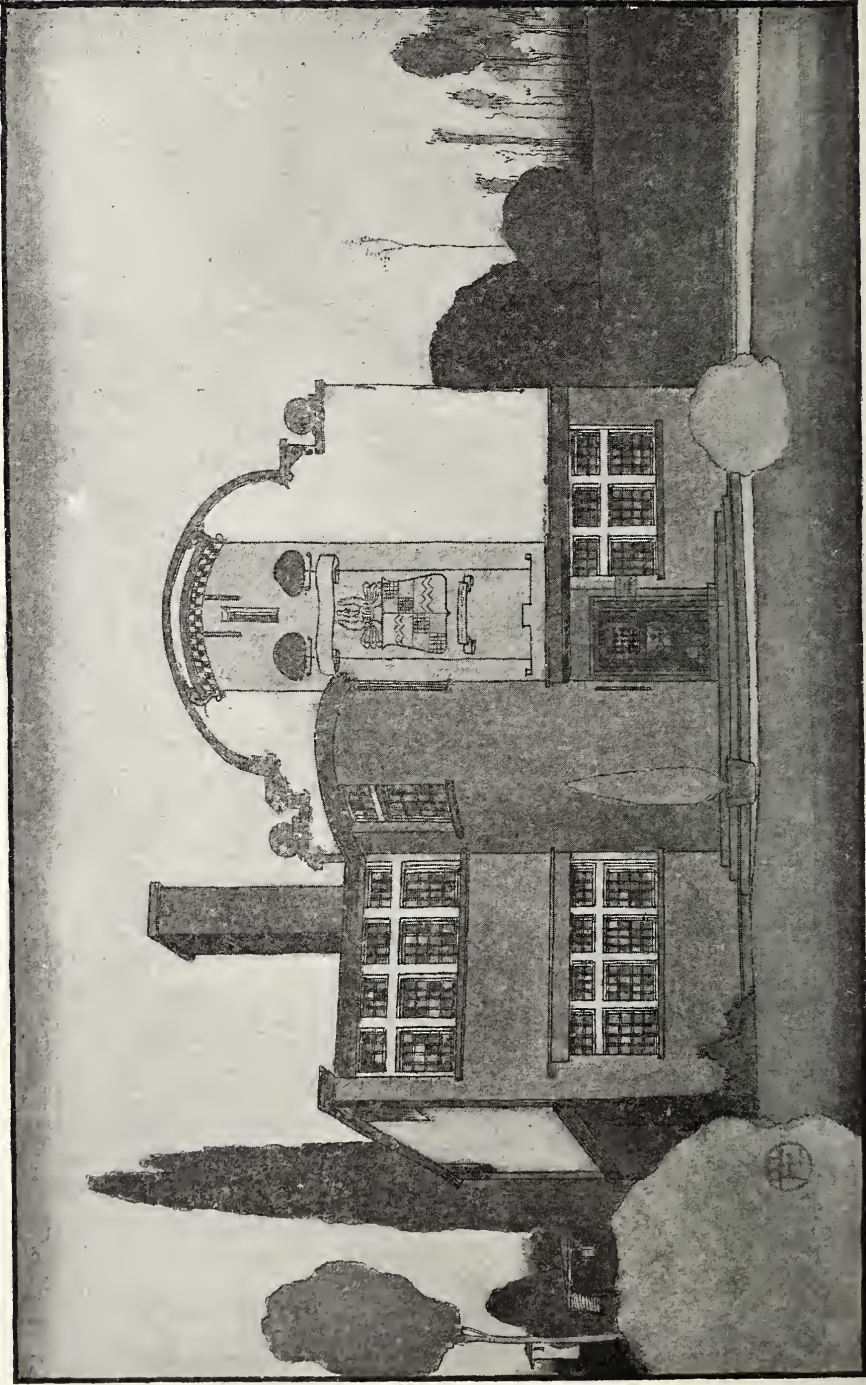
"Ah! but a man's reach should exceed his grasp,
Or what's a heaven for?"

Then read his mournful criticism of his fellow painter's work. In technique imperfect, in detail faulty, it yet possessed the greatest quality of all. As Andrea could see, this imperfect draughtsman "poured his soul out that heaven might so replenish him." An arm here is wrongly put, the body is wrongly drawn, but,—and here is the important point,—*the soul is right*.

"He means right—that, a child may understand."

Andrea could alter the arm and make the body's lines perfect, but "all the play, the insight and the stretch," the passion and the creative power were not in him. Poor Andrea! And that power comes alone of love. Love, love, love, love is the moving, the creative, the godlike power.

To the Artist and Craftsman, Browning should ever be an inspiration. His three poems, Andrea del Sarto, Abt Vogler and Rabbi Ben Ezra should be, by them, learned by heart and recited daily. Like a cold bath to the body they tone up the nerves of the soul, quicken the inner pulses and stimulate them to higher endeavors, and more god-like achievements.



A note of color

A NOTE OF COLOR

HARVEY ELLIS

THE design for a house of moderate cost, submitted by The Craftsman for November, is intended simply to advance certain ideas as to the use of color, as color, on the exterior of buildings and, as well, to suggest the desirability of the "sun-parlor" in the houses of this class.

It is intended that the house shall be built of "run of the kiln" stock brick. Upon this brick foundation will be placed, in the usual manner, with expanded metal lath, etc., an outer covering of cement, to be later described. The roof is of tin, painted black, while the exterior wood-work is white.

At the time of the Renaissance, form was thought to be the chief requisite, and the monotonous gray and yellow structures built from the sixteenth century down to the present time, while interesting as studies in proportion and formal composition, have little more vitality than the skeleton of a mastodon. In fact, were it not for the accumulation of the grime which has found lodgment in the recesses of the carvings and mouldings, most of them would be no more interesting to the average observer than a problem in Euclid.

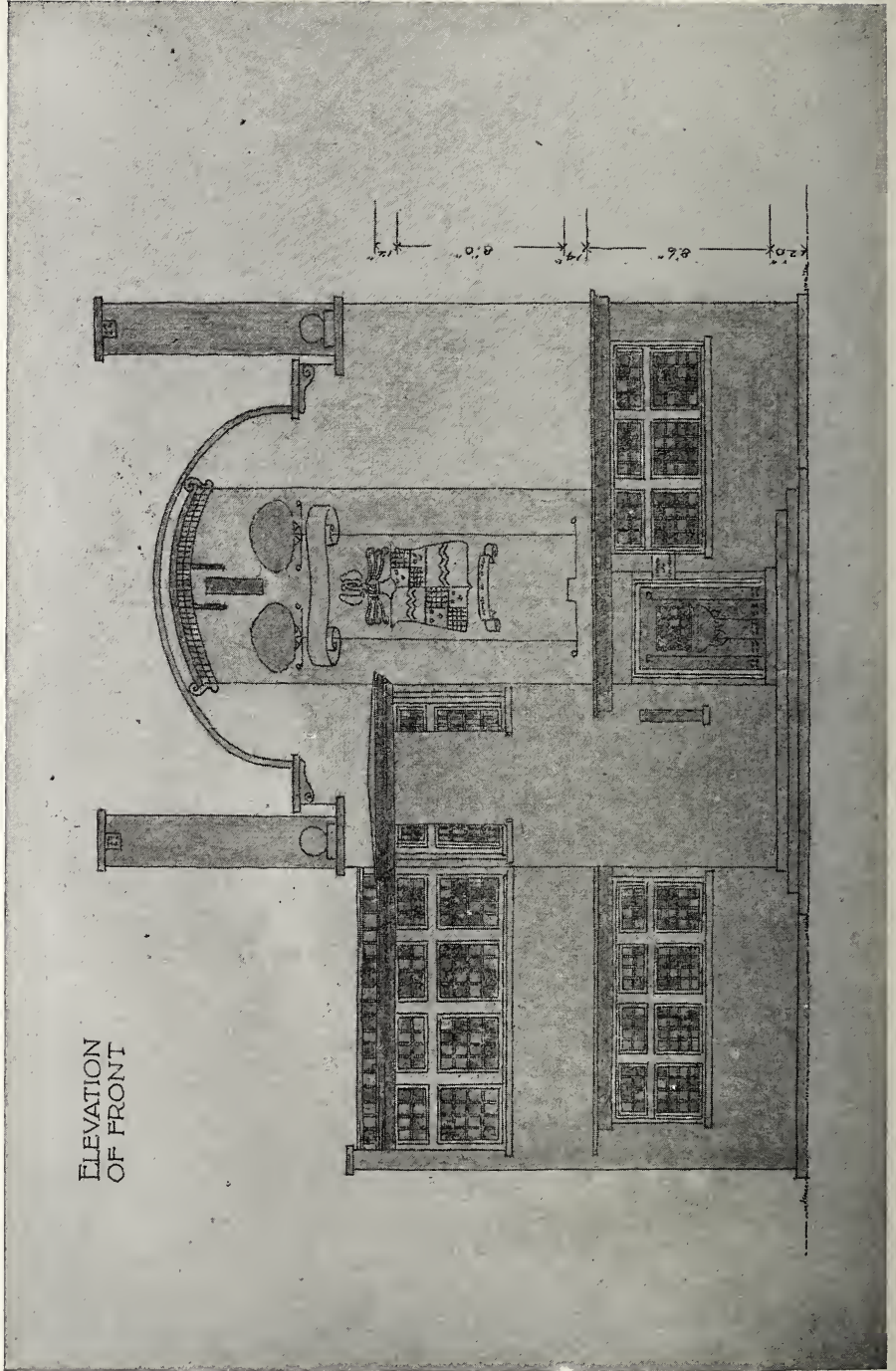
In a half-hearted way, the men of the Victorian Gothic revival attempted the use of color in their works, but the result was too tentative to be taken with serious consideration; since these architects lacked the calculated audacity of the Arab designers, who, combining the pure primary colors in

small quantities, produced decorative results, refined, harmonious and glowing.

The element of cost is, of course, a serious consideration in domestic work, and the methods of color decoration, just mentioned, would, for this reason at least, be practically prohibited in our own country.

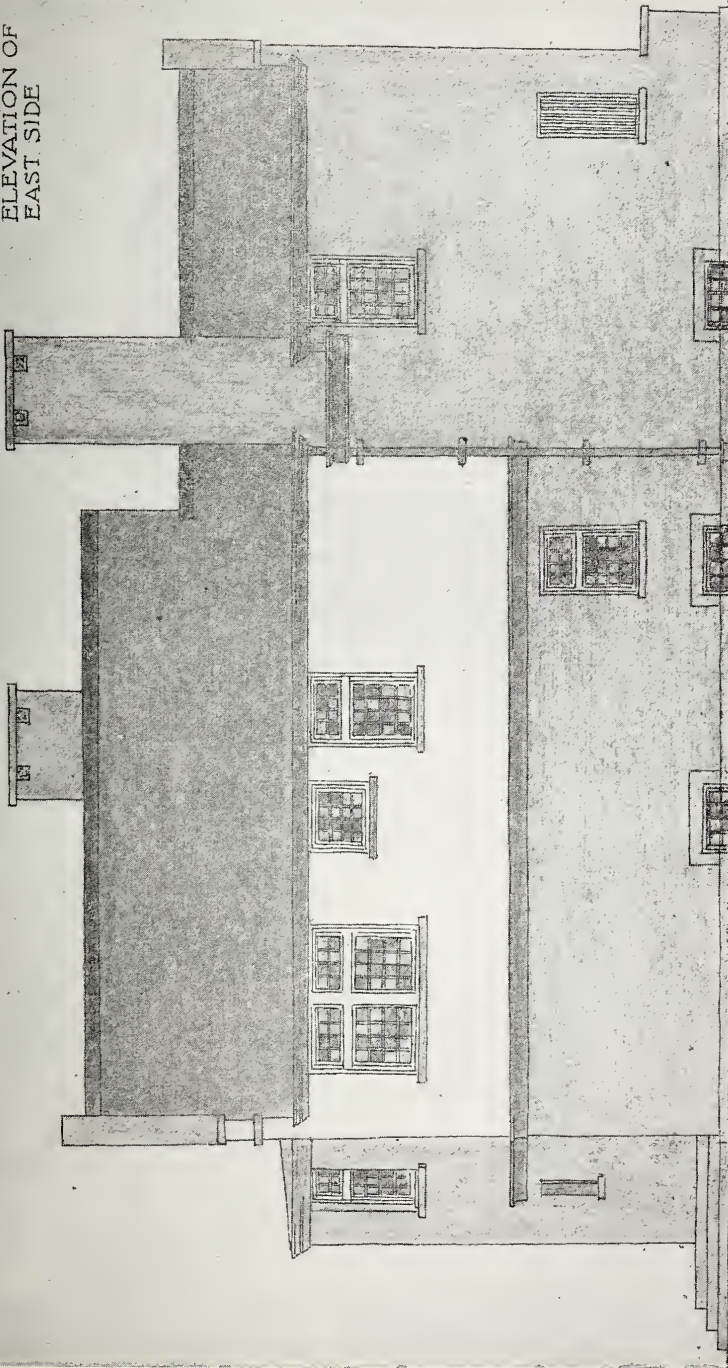
In the design here presented, an effort has been made to plan a house of moderate cost, which shall have an adequate amount of coloration evolved from the materials themselves, and attained without any extra expense, save that which is the accompaniment of thoughtful study.

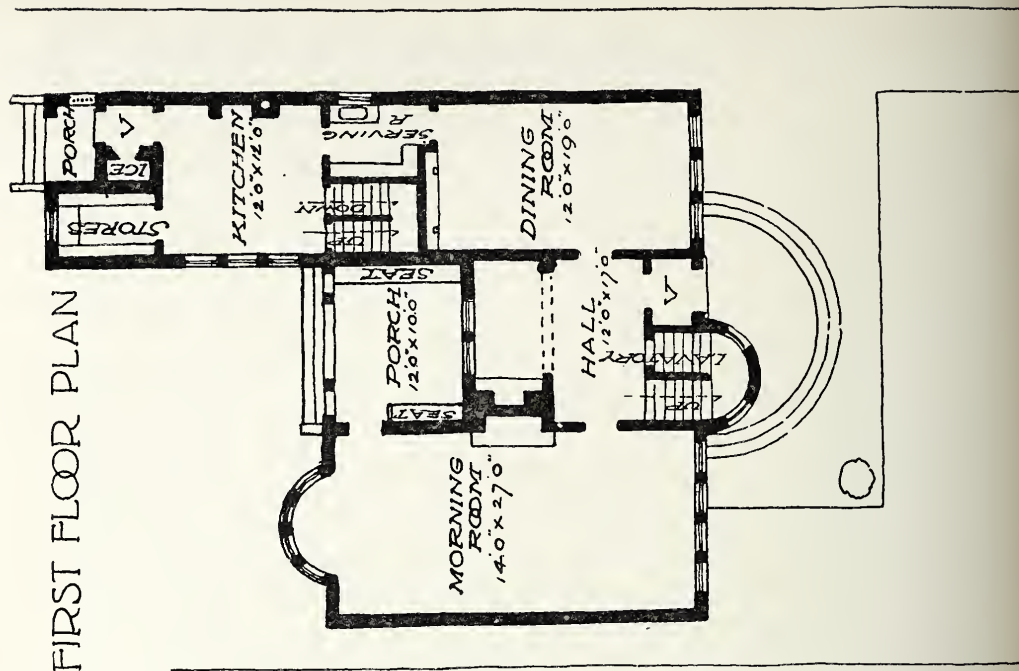
It will be discovered by the careful student that the Arab designers distinguished sharply between exterior and interior schemes of decoration: the interiors being literally embroidered with all-over patterns of exceeding intricacy, done with complementary colors in their pure state. These interiors, owing to climatic conditions, as far as chiaroscuro is concerned, are in a state of half tone, and this fact, together with the smallness of the particles of pure color, and their close proximity, causes them literally to mix in the eye: a condition absolutely impossible in this climate, where the marked preponderance of gray days makes anything like the deliberate planning of colors impossible, save at sufficient distance for the atmosphere to lend assistance; nor is it possible to accept for ourselves the strong white, vivid reds and raw greens, which, in warm climates, are brought to a



ELEVATION
OF FRONT

ELEVATION OF
EAST SIDE





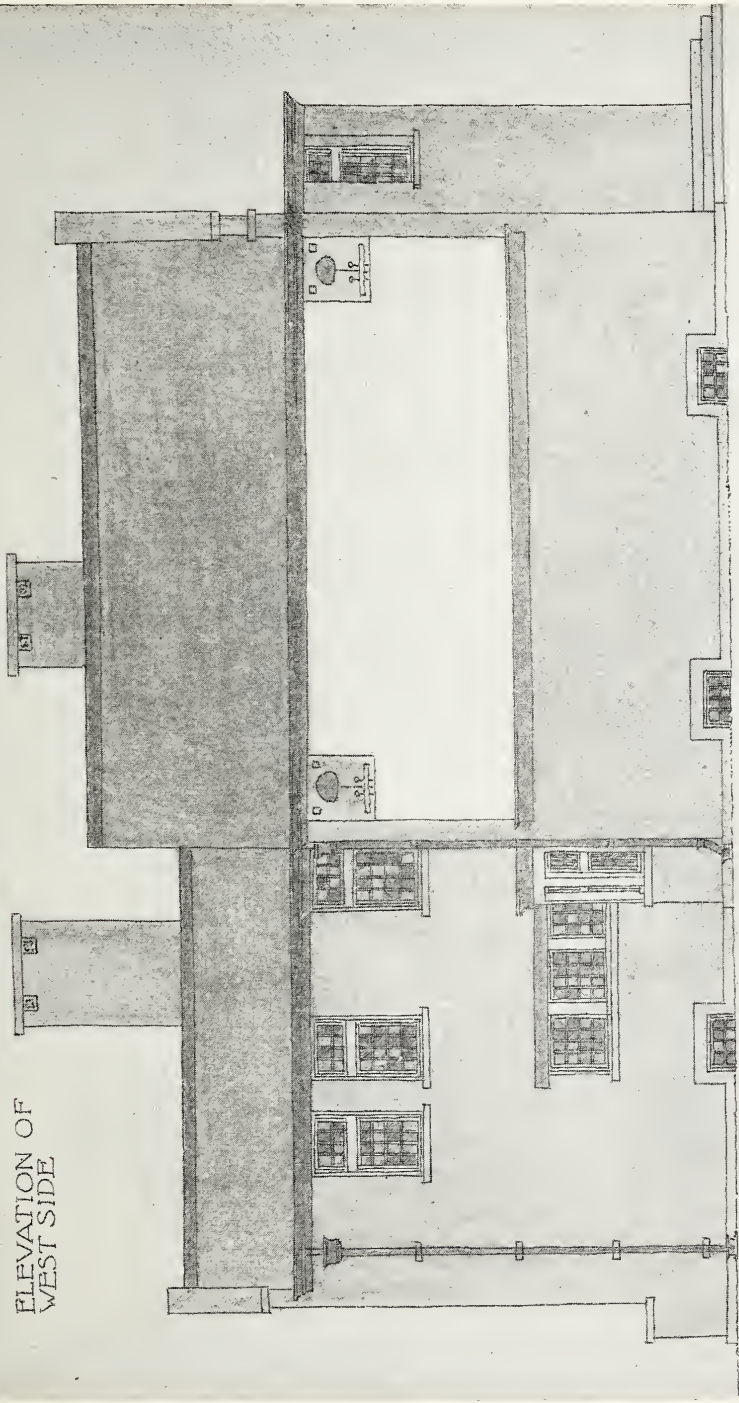
harmonious whole by the color-destroying qualities of brilliant sunshine. We shall find aid in our problem in the simple, restrained color schemes found in the better Japanese color prints. Here we have colors of the utmost subtlety combined frankly with that delicate appreciation of the intimate relations of tones which is the despair of the Occidental decorator.

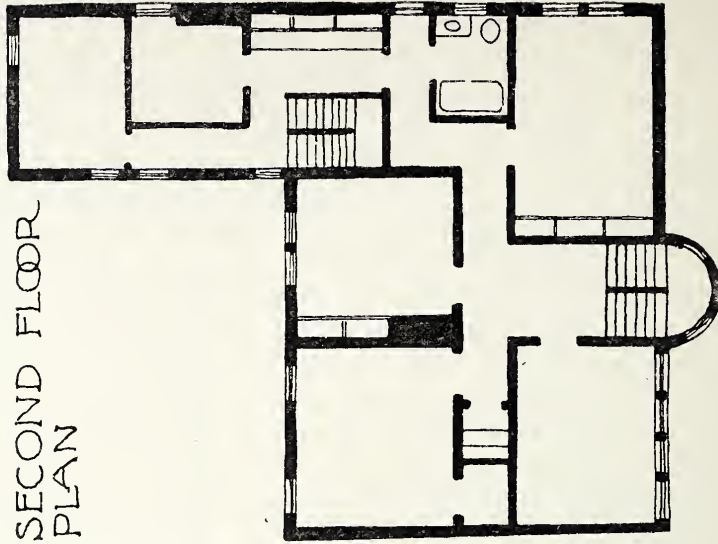
Therefore, acting upon the suggestions of these inspired workmen, let us study the simple materials at our command.

Cement, in its various brands, possesses, within a limited range, colors which may be modified or accentuated, as desired, by the aid of earth colors, such as yellow ochre, burnt sienna, raw umber, and kindred pigments; excepting, of course, the modifications due to the light and dark arrangements of the elevations.

Let there be applied on the darkest portions of the rough brick skeleton, a cement which, having been lowered to a half tone with raw umber, produces a full olive brown. Those parts which show white in the drawings are covered with pure La Farge cement, which, when set, gives a fine, creamy white. Imbedded in this latter, on the front, is a combination cement inlay in *sgraffitto* work, not at all difficult of execution by the ordinary mason, and absolutely permanent when completed. The body of this decoration is of pale yellow ochre. When it is set and thoroughly hard, the design is pounced on the same from the cartoon and afterward deeply traced with a chisel. That portion of the design which has the conventional tree-tops is removed and replaced by a sage green cement; while the deeply incised lines are filled with a cement darkened heavily

ELEVATION OF
WEST SIDE





with lampblack in order to insure a strong outline. The gamut of warm tones is now well begun, but it lacks a note of orange and a cool color to give value to the harmony, which, while pleasant enough in itself, needs the vitality to be gained only by opposition. An examination of the design indicates the front door as the focal point for the orange note; which is supplied by a copper sheathing with repoussé ornamentation. This, with the foundation, steps, front door frame, copings, window caps, etc., in Hudson River blue stone, or its equivalent, completes the chord of color.

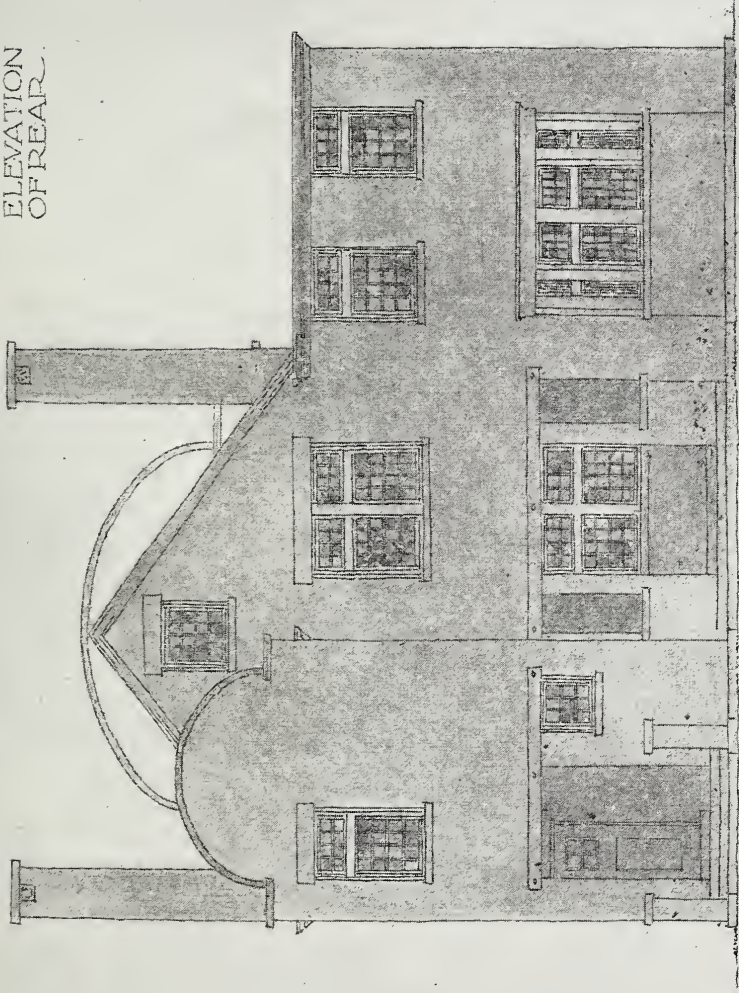
The interior, as an inspection of the plans will show, is absolutely simple and strictly conforms to the requirements of usefulness and economy.

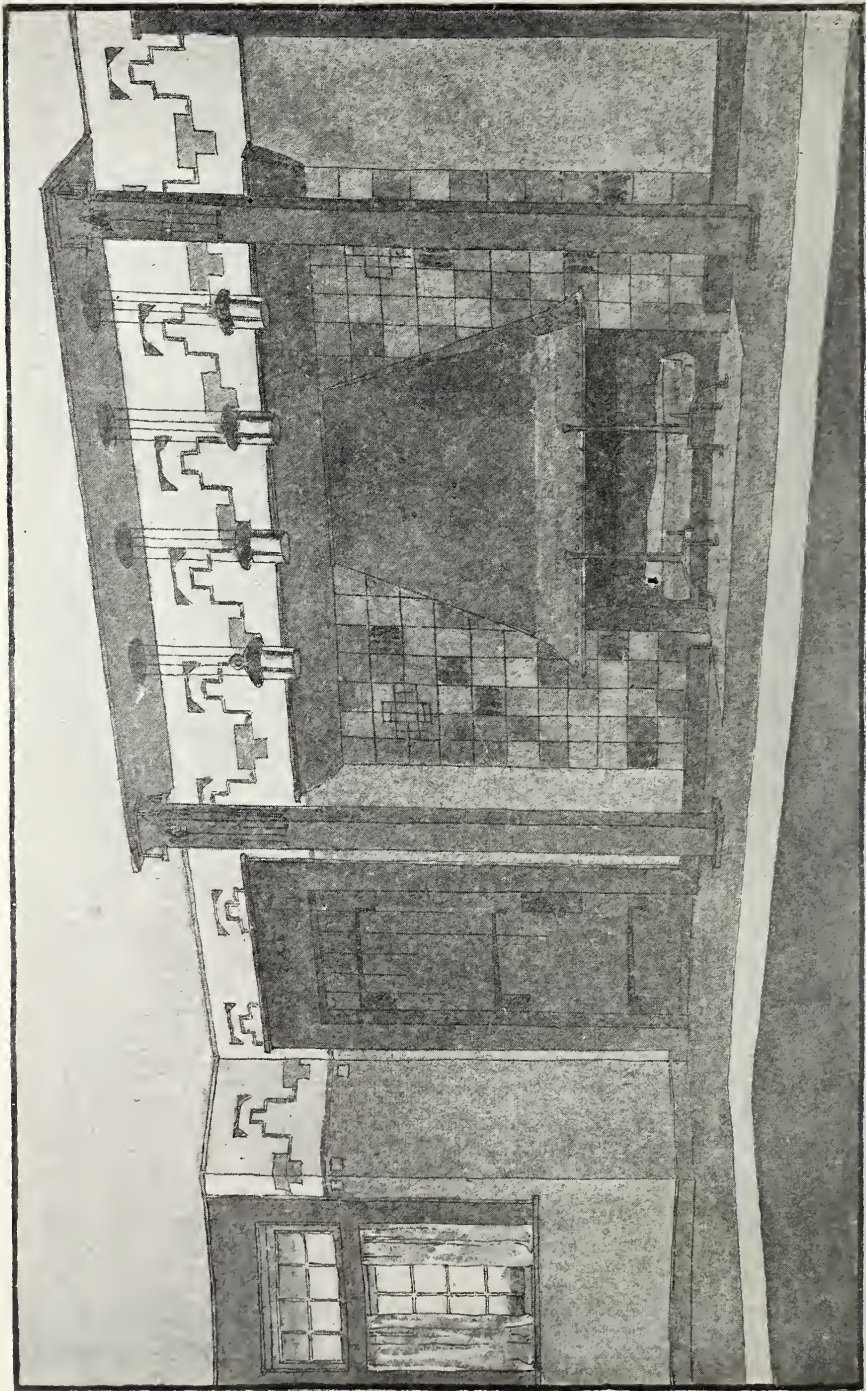
The house is entered at the center, with the main staircase located in front and flanking the front door. Directly opposite is the reception alcove with a fire-place, and on the left of the hall the morning room, which is more than ordinarily important for

a residence of this size. This room has for its purely decorative feature a frieze of *motifs* adapted from the symbolic ornament of the North American Indians. It is formed of asbestos tiles in shades of dull blue, sage green and lemon yellow. The walls of the room, up to the frieze, are covered with Craftsman canvas of pomegranate shade. The facing of the large fire-place is also of asbestos tiles in varying shades of deep French blue and moss green. Here the woodwork, as also in the hall and dining-room, is of fumed oak; the design of the floor, with the modifications incident to the different dimensions, being illustrated in another portion of the present issue of *The Craftsman*. The ceiling of this room is finished with plaster with the color of pale lemon yellow.

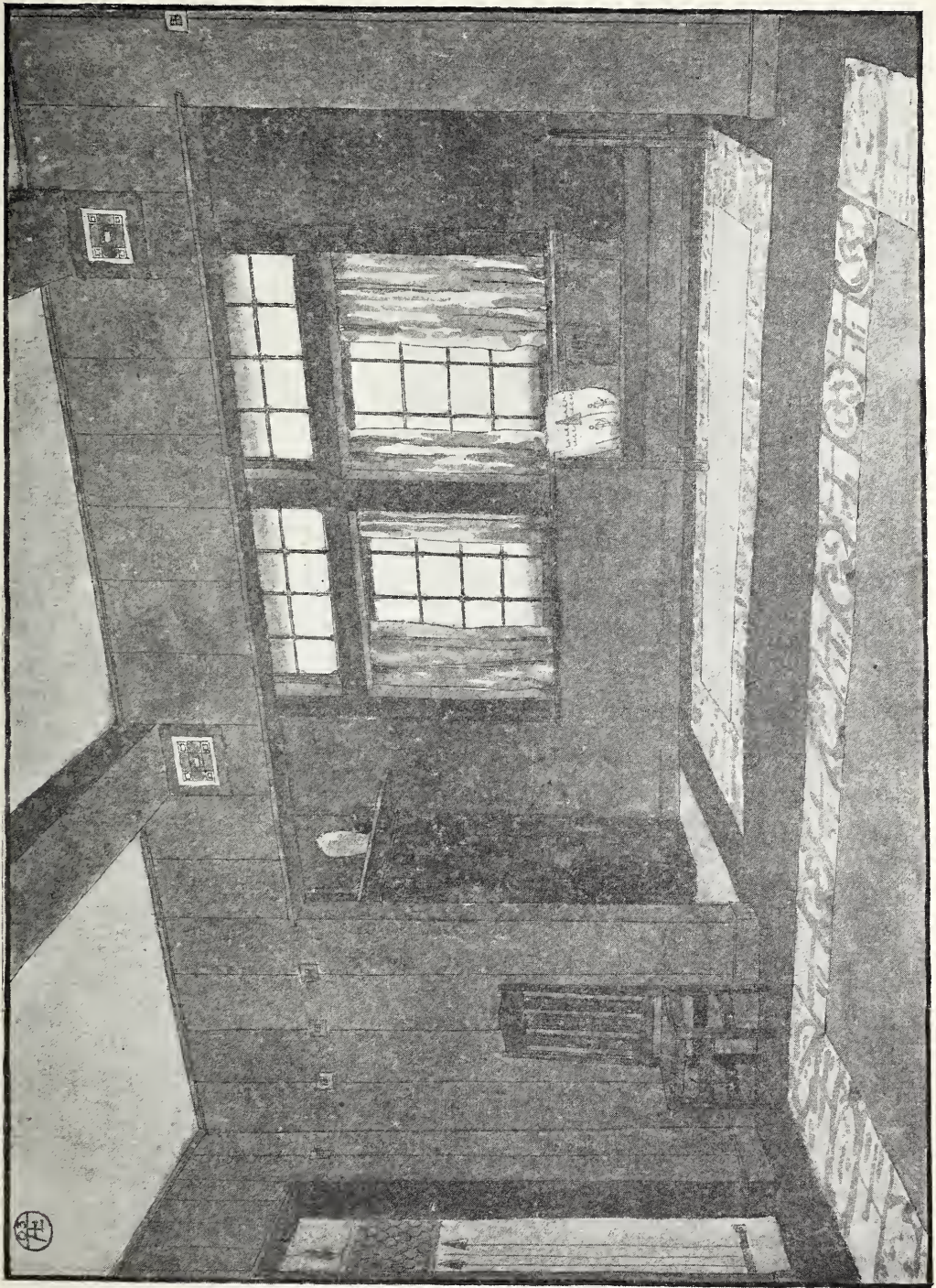
The hall is treated with extreme simplicity, being wainscoted to the ceiling with wide boards of fumed oak, having vertical semi-beaded joints. The ceiling is beamed, with yellow "butcher's paper" carefully

ELEVATION
OF REAR.

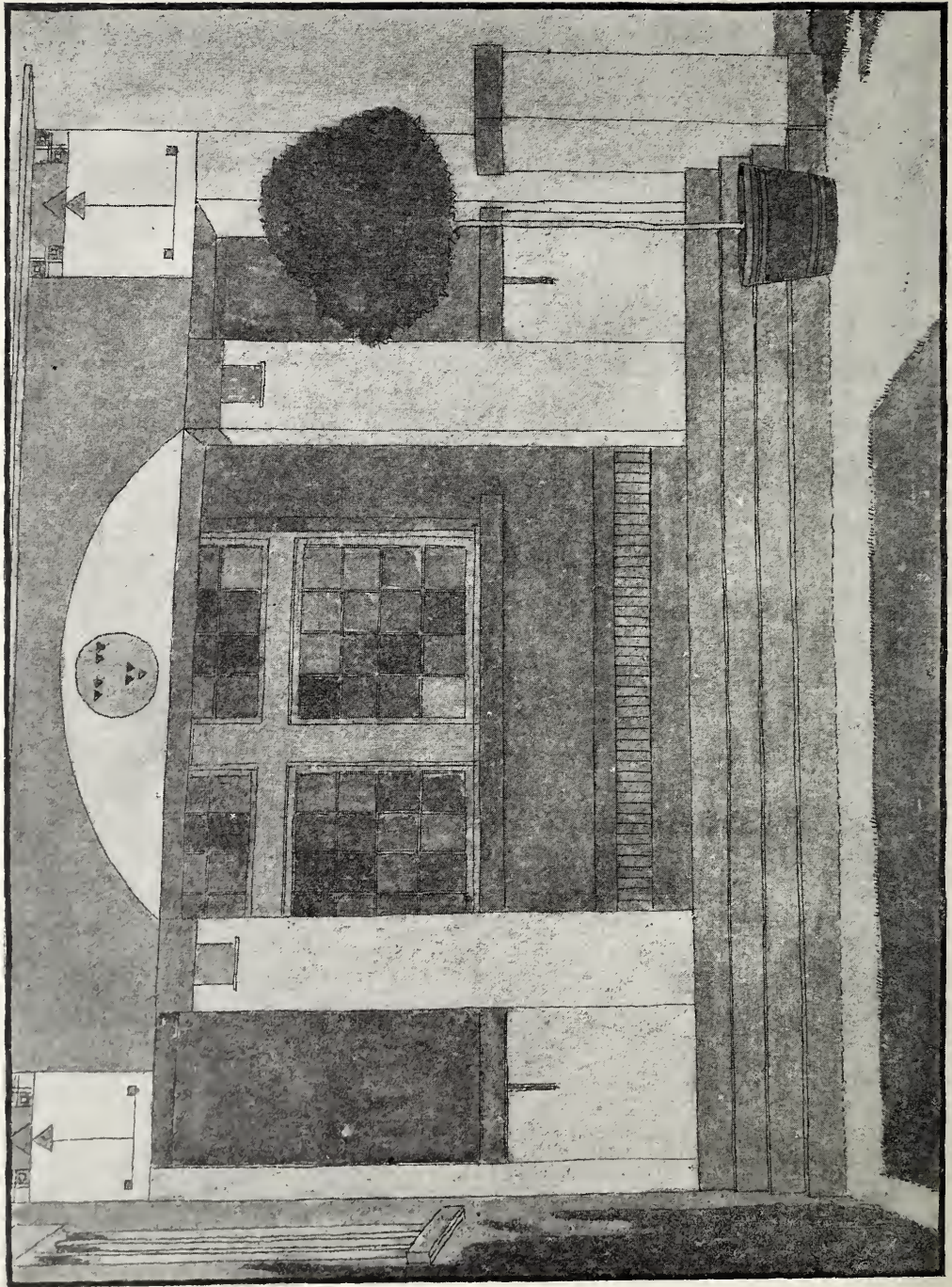




The living room



Reception alcove from hall



Garden front

A NOTE OF COLOR

butt-jointed between the same, while the floor is of ebonized cherry.

The walls of the dining-room are covered with sand-finished, orange-colored plaster, and decorated at irregular intervals with Craftsman tapestries of varying sizes, illustrating episodes in the life of Sir Gawain, the Green Knight. The ceiling is paneled with wooden beams and is tinted in pale tones of green and old rose, while the floor is of brown fumed oak.

The kitchen and its dependencies are finished in Georgia pine, with the exception of the floors, which are of hard maple, and stained with Prussian blue to the color known as moss-green.

The decoration of the entrance hall is continued up the staircase, and through the hall on the second floor. The bed-rooms, bath-room, etc., are finished in ash, having a warm olive tone; the walls being covered with sand-finished plaster, stained with shellac, tempered with such pigments as may be desired, according to the location of the room. The attic, which is not illustrated,

contains a large store-room and an additional servant's bed-room.

The "sun-parlor," located, for privacy, in the second story, has, as shown, a front and a roof of glass: that of the roof being hammered, and constructed in the manner usual and proper for sky-lights, and provided with proper drainage.

The interior walls are finished in Harvard brick; pale yellow for the body of the walls and with a pattern in brown and black for a frieze. The floor is laid in large cement tiles (fourteen by fourteen inches) with two and one-quarter inch joint between: the latter filled with ordinary hard burnt red brick, split lengthwise and set on edge. The glazing of the front of the "sun-parlor" is so adjusted as to be removable in warm weather, by which device the space is converted into a quasi roof-garden. This makes it practicable to dispense with the too intimate front porch, which is not only objectionable from an aesthetic point of view, but, in many respects, a positive affront to the passerby.

I NOW REQUIRE THIS OF ALL PICTURES, THAT THEY DOMESTICATE ME, NOT THAT THEY DAZZLE ME. PICTURES MUST NOT BE TOO PICTURESQUE. NOTHING ASTONISHES MEN SO MUCH AS COMMON SENSE AND PLAIN DEALING. ALL GREAT ACTIONS HAVE BEEN SIMPLE, AND ALL GREAT PICTURES ARE.

RALPH WALDO EMERSON

HARDWOOD FLOORS

PROBABLY the most abused institution in connection with building operations is the hardwood floor.

While other portions of the building are given thought, care, and personal design, the hardwood floor is selected in a perfunctory manner from one, or possibly two catalogues issued by makers of hardwood floors; thereby putting it in the same category with stock mantel-pieces, pressed mouldings and like abominations that flood the land to the utter destruction of the individuality of the average home.

It would seem that the floor, which is as important from the structural point of view

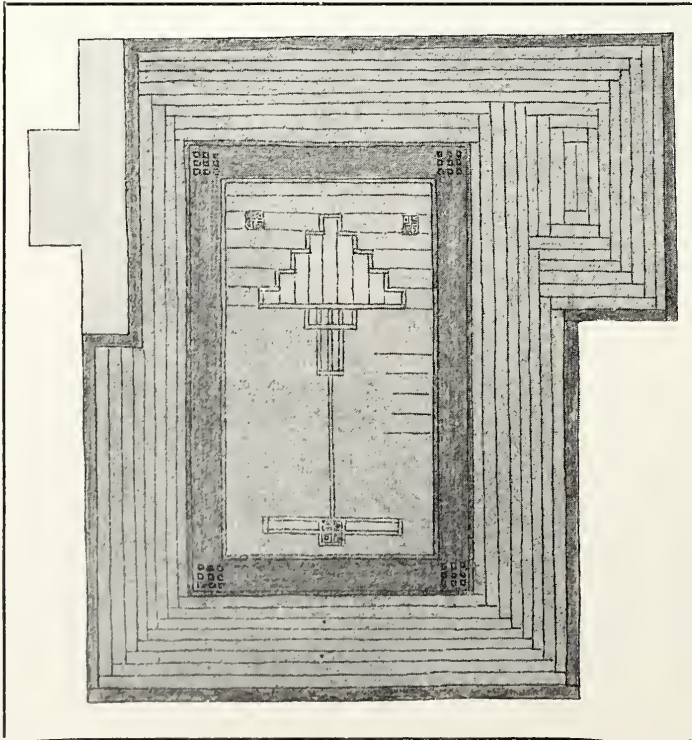
as the ceiling, and more often seen, should be treated with a certain amount of courtesy by the designer. The architect, or whosoever lays out the structure, approaches the design of the ceiling with more or less reverence and invests fully as much thought on this portion of the structure as on any other.

The ordinary hardwood floor seems to bear no more relation to the room in which it is placed than so much oil-cloth or linoleum, which indeed it very much resembles, although the oil-cloth is usually much better in design than the stock floor.

In the making of these floors the person who is responsible for them seems to be in a

delightful state of uncertainty as to whether they are a structural element of the house or simply a wooden mosaic, and with this uncertainty in mind attempts to ride the two horses going in opposite directions, with the usual distressing result.

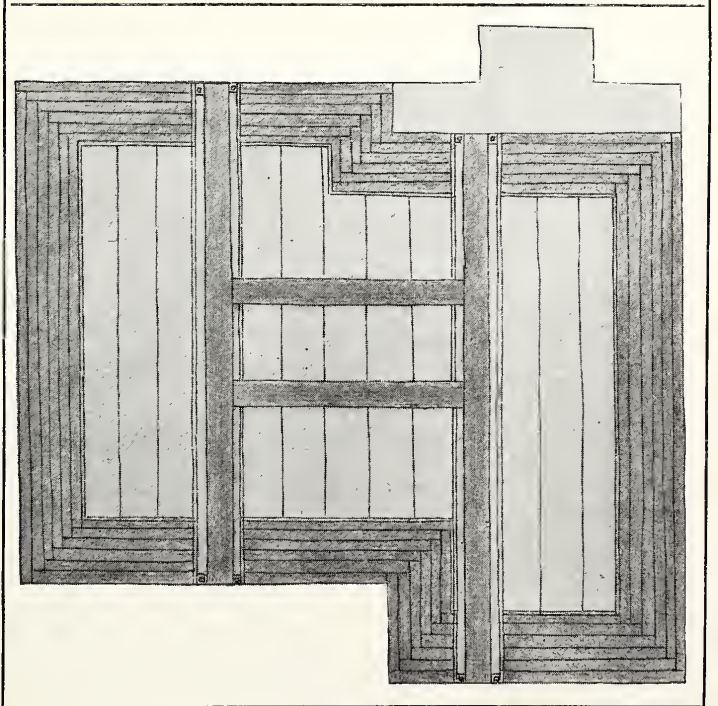
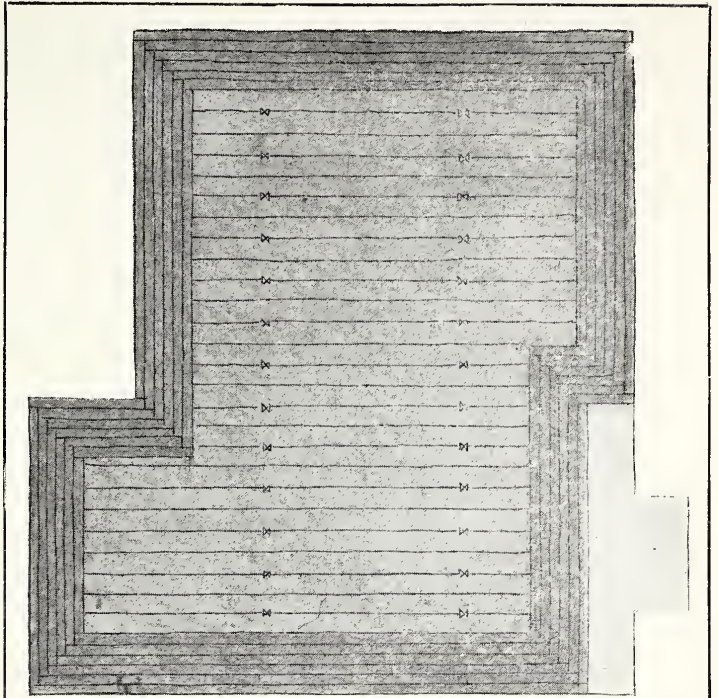
The hardwood floor is, of course, in the properly constructed building, laid on top of a sub-floor of a cheaper material, as a support, thus indicating at once that the superimposed is a wood mosaic pure and simple, or, if the term is more pleasing, a wooden rug. Accepting this fact,



HARDWOOD FLOORS

why then are not wood floors designed, as rugs would be, with a definitely considered pattern that shall take into consideration the materials in which it is made, as you would consider the wool in the rug, instead of putting down an absolutely meaningless border, lifted without any too much intelligence from, it may be, the Saracenic or Renaissance motives, and put down, without rhyme or reason, in a house that is trying honestly to be itself without regard to precedent or styles, thus ruining any claim that the building may advance to possess style.

With these thoughts in mind the accompanying designs are presented, which are the products of the Craftsman Shops, and are, so far as the pattern is concerned, self-explanatory. These designs have been invariably reproduced in ash, oak or cherry, the latter being used only where the floor is ebonized, as is the case in the last design reproduced in this article. This particular pattern has some features which entitle it to especial mention.



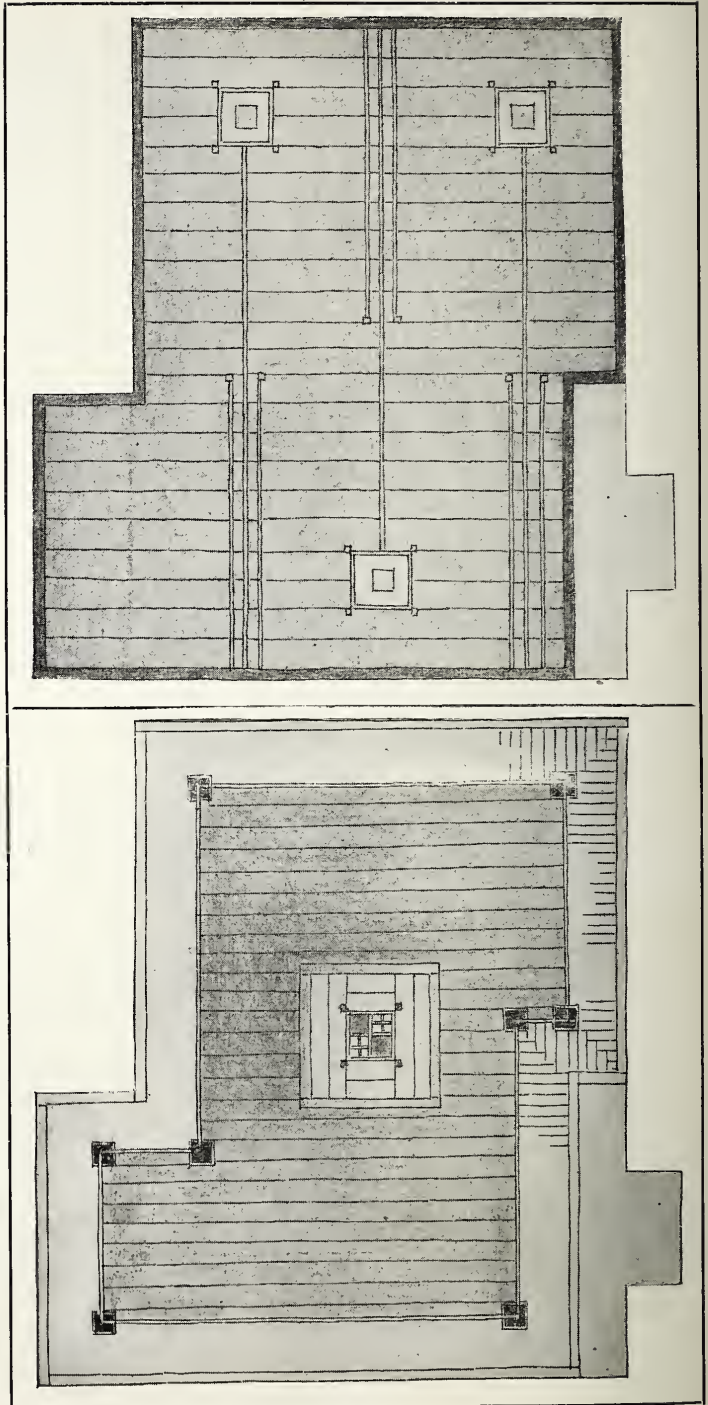
THE CRAFTSMAN

The floor boards, which are twelve inches in width, are of cherry, ebonized, and have between them strips of whitewood three-quarters of an inch in width; and at each end of every other board is a panel, as indicated by the drawing, made up of cherry and whitewood.

The whitewood is left in its natural state, and the result is extremely attractive, in spite of the seeming audacity of the combination. The problem presented by the finish of the same is, however, considerably more complicated and demands careful attention.

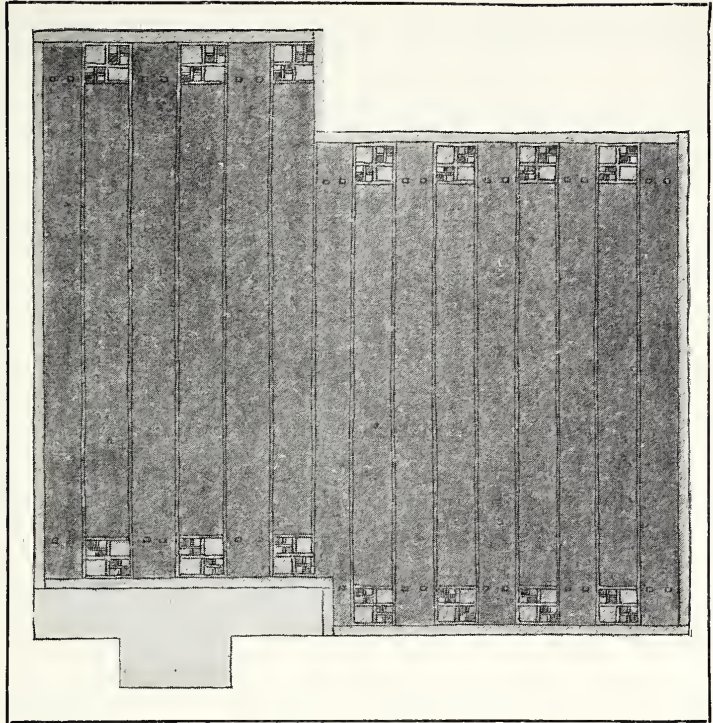
The usual methods of preparing hardwood floors involves generally the use of varnishes or wax, both calling for constant care to preserve anything like their ordinary states; both are slippery and difficult to walk upon and, when new, offensively brilliant, and when worn, offensively dull.

The floors illustrated in this article are first treated with an application of twenty-six proof ammonia, thereby giving them the desired shade of color, which is known as fumed; the name obviously being



AN ORDINARY ROOM

derived from the pungent gas given off by the ammonia. Upon this is placed shellac, treated in such a manner that while the shellac retains the protective qualities of a hard varnish, the surface is absolutely matt and has no more polish than the surface of an egg shell. This finish, which is peculiar to the Craftsman Shops, has the merit of being easily and quickly applied and absolutely permanent, as well as requiring no weekly polishing or other of the heartrending operations incident to the care of the usual hardwood floor.



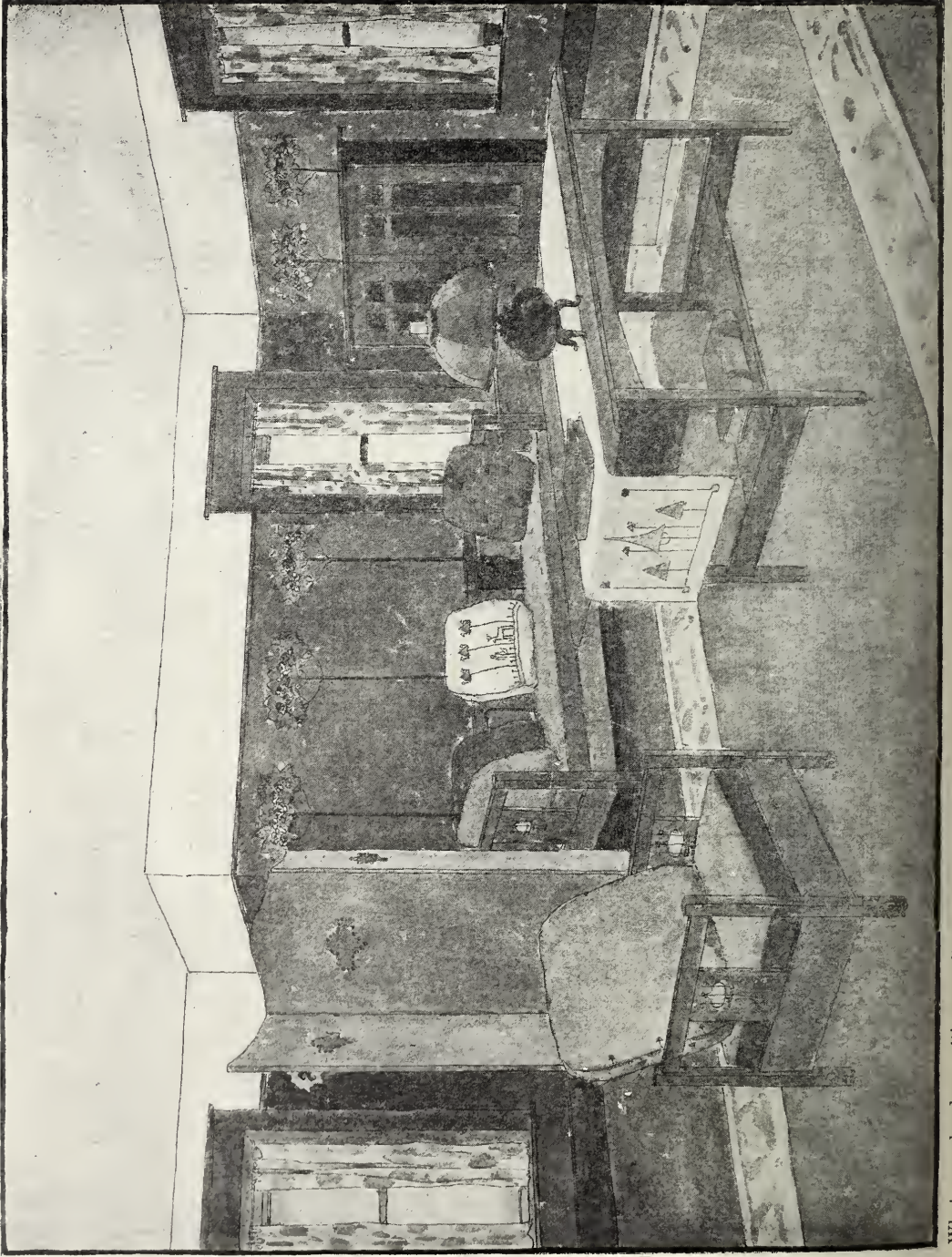
WHAT MAY BE DONE WITH AN ORDINARY ROOM

THE scheme of decoration and furnishing herewith illustrated is a solution of a problem presented to The Craftsman within the recent month. The room in itself, minus the decoration, is the ordinary, average room found in the average houses that abound in every city. The walls are the usual lime putty hard finish plaster; the ceiling of the same, and the floors of Georgia pine.

In connection with the prime consideration of the decoration of the room was intimately related the factor of economy. Having this in mind, the walls, up to the bottom

of the frieze, were covered with cartridge paper of a half-tone green, upon which was outlined and stenciled a formal floral pattern of considerable dignity. The leafage of this pattern is of blue inclining to purple, with lemon yellow flowers and dull burnt orange stems; all vigorously outlined in dark brown.

The ceiling was tinted upon the hard finish, a pale, somewhat warm-toned gray, and the floor was of Georgia pine, stained to a rich warm brown. The casings and base board, which had formerly been painted a not too agreeable shade of gray, were



What may be done with an ordinary room

CANVAS PORTIERES

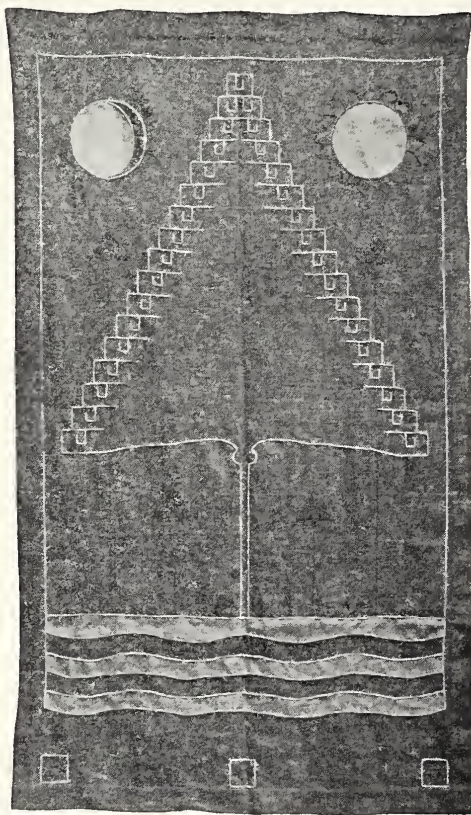
replaced with facings of the same design, of Georgia pine, and treated in a manner identical with the floor.

Upon light brass rods the window openings are draped with China silk in delicate shades of English red, turquoise blue and a pale tawny yellow. This scheme of color is continued in the Albee rug, with a body of subdued yellow and a border of cool tones of blue and green. These varying colors are brought together and focused in the Craftsman pillows, shown in the design, which are of hues of pomegranate, pale tan, purple and blue. The furniture of the room, which consists of a bookcase, settle, three chairs and a table, is finished in fumed oak, which harmonizes most admirably with the rest of the woodwork. The screen of Craftsman canvas, and the lamp of brass are also productions of the Craftsman Shops. The result, while produced with extreme economy, is most satisfactory and is recommended to the careful attention and study of the readers of this magazine as an example of what may be done in a rather commonplace room by the exercise of trained judgment and a practical knowledge of the relationship between fabrics, furniture and fixtures.

CRAFTSMAN CANVAS PORTIERES

LOVERS of primitive simplicity in household decoration find a charm in the pillows, covers and hangings that are being designed and made in the Craftsman Workshops. Three unique designs for pillows appeared in the September Craftsman.

This month we present illustrations of two pairs of portières that are very effec-



tive in the quaint symbolism of their pattern, and the skilful blending of their colors. They are made entirely by hand, and could easily be reproduced in the home.

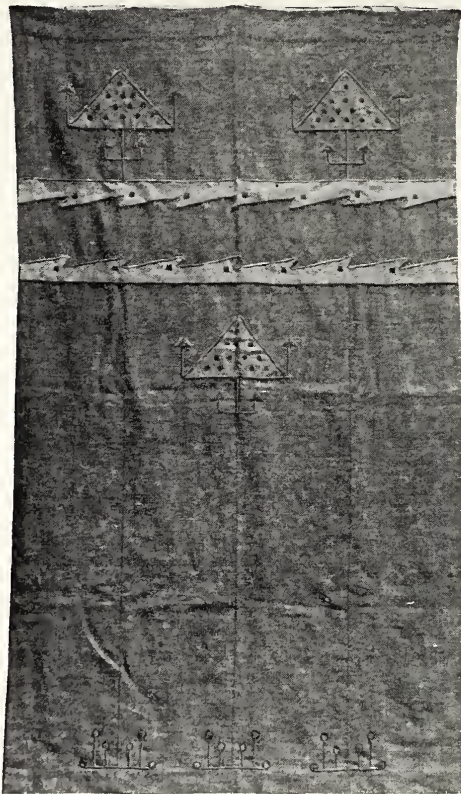
The pictures fail to tell the story of the soft, firm, pliable fabrics, in exquisite warm colorings and soft dull half-tones. Neither do they suggest the durability that is a point of merit in these Craftsman canvases.

The patterns are in the spirit of the art of the Pueblo Indian tribes, as shown in their basketry and pottery.

The pine-tree curtain—whose primitive *motif* is described by the designer as “a

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glorification of the pine-tree"—is made of Craftsman canvas in the soft red shade



known as pomegranate. The wavy bands—suggesting water—and the sun and moon are in appliqué; the water being in old blue,

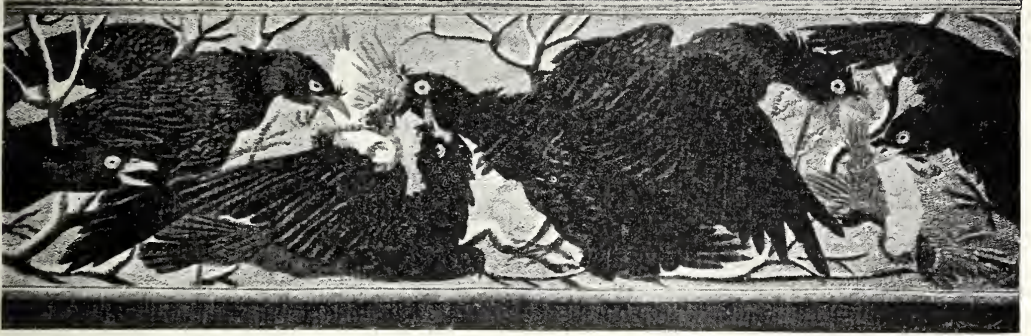
the sun in natural canvas, and the moon in old blue with dull green crescent shadow. The pine-trees are embroidered in olive green linen floss. The large pine-tree outline, which seems to unify the whole pattern, is worked in natural floss. All other outlines are in natural floss, except the edge and rays of the sun, which are clear yellow, and the small figures above the water and inside the little squares, which are olive green.

The other portière, embroidered in mountain-ash design, has a gray green canvas for its foundation—a soft, cool, willow shade. The outlines are all traced in dull yellow green, as are the little trees. The large tree symbols are appliqué, of canvas in a greenish blue; and the warm crimson of the clusters of berries strikes a note of rich color that gratifies the eye with a pleasing sense of contrast. The jagged bands, a conventionalized cloud effect, are of natural canvas, appliqué, and their tiny squares and the round berries near the bottom of the curtain are worked in the crimson floss.

The berries embroidered in clusters on the dull blue trees are done in French knots; all the rest of the needlework is in simple outline stitch.

TOO PREVALENT IS THE CONVICTION THAT GOOD ART DOES NOT DO SO VERY MUCH GOOD, AND THAT BAD ART DOES NOT DO SO VERY MUCH HARM. THE EXCELLENCE AND VERITY OF ART, NEXT TO MORALS, IS THE HUMAN SOUL'S SALVATION.

GEORGE W. CABLE



Decorative border, Winter

A BELGIAN DECORATIVE ARTIST: MADAME DE RUDDER

With a preface and translated from the French by IRENE SARGENT

THE CRAFTSMAN for October presented illustrations of the racial art of the Russians, which was seen to be barbaric—as one might say, elemental,—vigorous, full of accent, and characterized by a passion for crude color. From such a study it is interesting to turn to a wholly opposite evidence of the aesthetic sense, as shown by a typical representative of a people of high civilization and old artistic culture; by one in whom are revived the qualities which produced the civic splendor of the Low Countries. The Belgian needlewoman, whose work is about to be discussed, received her genius from heredity, and her inspiration from her environment; while her patience is the very same as that which animated the old craftsmen of the teeming, laborious cities of the Netherlands, who wrought when art was still religion; who diligently fought and repaired the in-

roads of the sea, and disputed the soil of the Fatherland, inch by inch, with the Spanish usurper.

It is hopeful thus to note among widely differing peoples the renewal of their early and strong characteristics. It is a sign that their old spirit which marked them off from other groups and nations, and created their distinctive life, is now rising, like sap in springtime, to produce new blossoms and fruit.

So judged, the work of Mme. de Rudder becomes for us simply the latest stage in a characteristic art which is the outcome of the guild-system and of many other deeply-concealed causes which exist in the Flemish nature, like hidden rivers flowing beneath the streets of a populous town.

In the Middle Ages, the production of textiles made the Low Countries famous and rich; while their geographical position

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facilitated the disposal of their finished fabrics. For hundreds of years the patient weavers went on perfecting their craft, until in the sixteenth century, the wars of religion stretched an iron hand over the Catholic provinces, and the gossiping looms of Antwerp and Ghent lapsed into death-like silence. But there had been no decay or degeneracy in the craft. The memory of the skill attained by such expenditure of time, energy and intelligence, remained with the people as an inspiration. The guild-spirit, which, at its best, was an unremitting effort toward perfection, lived on in the masterpieces which it had produced in both the fine and the industrial arts.

These facts will account for the technical perfection which characterizes the Flemish, or rather Belgian textiles of to-day. Their artistic qualities proceed from equally remote and equally vital causes. The love of beautiful stuffs was developed among the Flemings by their early commercial relations with Italy and the East. The eyes of the people living in an atmosphere of mists and clouds, found intense pleasure in sumptuous color, while the gradations of tone were not lost upon these sensitive organs, as upon the Italians living in an atmosphere suffused with light and therefore destructive of local color. The aesthetic sense of the Flemings has shown itself as persistent as their manual skill, and both are evidenced to a high degree in the personality and work of the Belgian needlewoman who stands as the first representative of her craft in the modern world, while she has devised, invented and improved, until none who have preceded, can be compared with her. She is a typical child of her country, one of whose cities, Arras, gave its name to

decorative tapestry, and sent out from its looms the translations into textiles of the great cartoons of Raphael. Her art is appreciated by her countrymen, and her works are received into the places which



Prudence: Province House, Ghent

MADAME DE RUDDER



"There was a shepherdess"

they best deserve and decorate. In the revival of civic pride and municipal beauty at present sweeping through the old Flemish provinces, now constituted into the kingdom of Belgium, Mme. de Rudder is recognized as an important factor. Her tapestries adorn the Town Hall of Brussels and the Province House of Ghent, recalling the old racial art of Flanders, but adding thereto the modern spirit which shows the touch of the creative genius.

The work of this artist has been effectively studied by M. Verneuil, and it is his appreciation which we offer, adapted from the original French, in which it appeared in the September issue of *Art et Décoration*.

It is seldom that an artist really worthy of the name: that is, one who, having acquired a solid and deep knowledge of the art of drawing, painting or sculpture, resigns himself to produce decoration, before having attempted what the world at large calls "grand art."

Few persons feel spontaneously the

charms of applied art; few apprehend the pleasures that it procures for its fervent disciples. Almost all, on the contrary, dazzled by the brilliant, but all too rare glories of painting or sculpture, burn their wings at this splendid but deceptive torch, only to return disillusionized to an art worthy nevertheless of attracting them before all others.

For this reason we should honor those enthusiasts who understand without experience the high mission of the decorator; who are able to enjoy the simple pleasures of industrial art. Among such must be placed Madame de Rudder, who has restored the beautiful art of embroidery and has equaled by her work the finest pieces as yet produced.

This artist has already had a busy and successful, although short career, upon which it may be well to cast a rapid glance. Her first studies were pursued in a professional school at Brussels, in conjunction with private lessons in drawing and paint-



"In the moonlight"

THE CRAFTSMAN



Decorative border: Autumn

ing received by her from Mlle. Maria de Rudder, herself the pupil of her own brother, the well known Belgian sculptor. But no idea of utilizing her acquirements had entered the mind of the young girl, when she married the brother of her instructor, and thus became Mme. de Rudder. The newly married artists at once felt the charm of collaboration, but it was only after a period of indirect efforts that their real vocation was discovered.

These first attempts were simple embroideries designed to decorate furniture: chairs and similar pieces; such, although interesting, did not yet promise the artistic development which was to follow these still timid efforts. But the thought came to the needlewoman that what she did for flowers she might accomplish for a figure or a head. In this new departure she was successful, and her path opened before her.

At that time, she wished to prepare a significant gift for M. Courtens, the Belgian painter, who, at the Paris Exposition of 1889, had won the medal of honor by his picture, entitled: "The Rain of Gold," an allegory of autumn and of the fall of the leaves. Mme. de Rudder therefore chose a similar subject, and embroidered a rain of flowers in a scheme of sumptuous

color. The recipient of the gift, M. Courtens, was most enthusiastic over the result of the work, and strongly counselled the sculptor and his wife to follow the way which so auspiciously opened before them: the way which, being followed, led to the splendid accomplishments which are here to be described.

The first example of this collaboration was shown at the exhibition of the association *Pour l'Art*, held in 1894. It was a panel entitled: "Eagle and Swan;" the design being embroidered upon an effective fabric as a background. The same piece was afterward seen at the Secessionist Exposition, at Vienna, and there purchased by an amateur of reputation. Pieces of the same character quickly followed one another; originality and merit increasing, as is too seldom the case, with the number of the works produced.

Resolutely attacking difficulties before which less courageous workers would have retired, Mme. de Rudder composed a screen from the subject of the "Fates," which, like the story of Penelope and the fable of Arachne, is one of the most appropriate in the whole range of literature for treatment in needlework. In the execution of this screen the artist used, for the first time, a



Embroidered panel: Spring

THE CRAFTSMAN

method which she has since largely employed. In her panel of the "Eagle and Swan," she had simply embroidered the decorative *motif* upon a fabric background; but in the "Fates" screen she enlarged the possibilities of her effects by an *appliqué* of stuffs differing in texture. For the draperies of the goddesses, she chose old Flemish, French, and Italian silks, certain of which being torn, she was forced to supplement through the addition of decorative *motifs*: these hiding the defects of the fabrics, and, at the same time, creating a new resource for the needlewoman, who had thus at her disposal three methods: embroidery upon a simple background; fabric applied upon fabric; and supplementary embroidery upon the fabric applied.

The screen of the Fates, finished in 1896, was exhibited at the Artists' Club of Brussels, where it attracted the attention of M. Buls, then burgomaster of the city, who recognized at once the possibilities of the artist and of her new methods. He therefore commissioned her to provide the decoration for the Marriage Hall of the great Municipal Building. In consequence, Mme. de Rudder and her husband executed in collaboration, during the year 1896, a charming work which honors not only the artists who conceived and executed it, but also the official whose discrimination caused it to be created.

This period was for Mme. de Rudder a time of constant, rapid, almost feverish production. Almost simultaneously with the commission for the Town Hall of Brussels, she received from M. Van Yssendyck, architect of the Province House of Ghent, the order to design and embroider six large allegorical panels. These works represent:

Wisdom under the guise of a modernized Minerva, bearing an olive branch; Justice holding a thistle and the symbols of the Law; Eloquence crowned with roses and with a lyre in her hand; Force bending a branch of oak; Truth with a cornucopia and holly.

These six panels are remarkable for the subtle decorative sentiment evident throughout the composition, as well as for their perfect execution. The three methods: *appliqué*, simple embroidery, and embroidery upon the *appliqué*, alternated at the will of the executant, concur in a singularly harmonious effect. But it is noticeable that, contrary to the scheme followed in the "Fates," all the flesh parts are here embroidered.

From time to time, the artist sought relief from the fatigue resulting from her great commissions, by composing small panels, which bear the same relation to her serious work that light comedy bears to the drama. Among such may be mentioned a cat, which is a marvel of patient, artistic embroidery, together with a number of little scenes illustrating folk-songs and nursery rhymes, like "There was a shepherdess," "In the moonlight," and "We shall go to the forest no more."

Finally, as a last trial of incessant activity, the artist executed for the Congo Free State, eight large panels destined to decorate a hall in the Brussels Exposition.

These panels, now in the Museum at Tervueren, Belgium, are most interesting. Measuring two and one-half metres in height, by one and one-fifth in width, they are executed in pure *appliqué*, with outline embroidery. They are typical exhibition pieces, very interesting as such, in both composition and execution. They



Embroidered panel: Summer

THE CRAFTSMAN

represent the triumph of civilization over barbarism. The nude and the negro are originally treated, and certain panels,—as for example the one typifying fetish-worship—are singular and striking.

At the conclusion of this effort, Mme. de Rudder resolved to make a farther step in advance by attempting great works of decoration, by producing things never before accomplished by needlewomen. Choosing the Seasons as a theme, she designed four panels, each two metres in height, by three in width, to finish which she devoted seven years of close labor; working as always in companionship with her husband, but in this case even in closer artistic sympathy with him. These panels constitute the most decisive work of the artistic pair, who gave their best efforts to arrange a new treatment of an old theme. They thus produced compositions of great originality, which form a complete poem, a cycle of human life. In these compositions all is carefully considered; no element or detail results from chance, and much is emblematic.

Of the four panels, all here illustrated, the first two completed, Spring and Summer, were shown at the Turin Exposition of 1902.

The panel of Spring is a picture of youth. In a smiling landscape, amid banks of flowers, children play, dance, sing and crown themselves with blossoms. A sister just verging upon womanhood, holds a child frightened by the play of a young goat, while superb white swans are swimming among tall iris plants. Such is the central composition, brilliant with high-lights. This is enclosed by a wide border, which is in itself a pastoral poem, like an eclogue of Theocritus or Virgil. The up-

per part of the border displays the signs of the zodiac framed in lilies of the valley; swallows, the symbols of bright days to come, are seen in flight, while other birds are making their nests. The vertical bands of the frame are formed by decorative arrangements of flowers; the lower part, scattered with lotus-blossoms, suggests the spring-tide appearance of the streams and ponds.

In the panel entitled Summer, the color grows warmer. Harvesters reap the grain. Youths are bathing; a fair, young shepherd tells his love to his shepherdess, amid the tall flowers, and with his dog at his feet. The animal is a marvel of color and needlework. But the same might be said of the whole panel. The flowers so perfectly studied—lilies, clematis, thistles, sun-flowers, daisies, poppies,—as well as all other details, reveal a patient observation of nature, as also a truthful and decorative interpretation of the objects represented. The same general scheme is continued in the border. Wheat-ears and daisies frame the signs of the zodiac at the top, while hops and eglantine roses form the side bands; the base showing seaweed, fish, crabs, frogs and turtles, as symbols of aquatic life.

The panel of Autumn is, perhaps, the most successful of the series. A young mother nurses her infant, while a larger child plays with clusters of grapes hanging from a trellis, upon which rests a superb peacock. Opposite the peacock and balancing it in color and richness of embroidery, there is a magnificent study of still life: pheasants and wild boars, hares and ducks, recalling the spoils of the hunt, are rendered in a range and beauty of coloring



Embroidered panel: Autumn

THE CRAFTSMAN

which are remarkable, effective and sumptuous. In the border, fruits with birds pecking at them, surround the astronomical emblems of the months; squirrels play among ash and medlar trees; a flight of wild geese traverses the reeds.

The panel of Winter is an interior scene. Two old people are seated by the fireside. A sheaf of chrysanthemums sounds a note of color in one corner of the composition. A young child, the symbol of renewed existence, offers to her grandmother a branch of mistletoe. The grandfather, nearer the fire, is somnolent, as typical of slowly wasting life: thus contrasting with the child whose buoyancy is restrained by the sign of silence made by the grandmother. Through the windows, a snowy landscape, delicate and soft, is admirably rendered. The signs of the zodiac are here joined with poppies symbolizing the sleep of Nature. Ivy and pine, as the only plants whose verdure resists the cold, are introduced with bats, in suspended animation, hanging to their branches. Below, treated as a frieze, crows and a large bird of prey are disputing over the mutilated bodies of small birds.

Like the panel of Autumn, that of Winter contains a deep symbolism, which is as worthy to be studied as the decorative effects produced by the embroidery. It may be said that throughout the work, inspiration and execution go hand in hand and are worthy the one of the other. These two essentials combine to make a strong, important piece, clearly conceived and splendidly executed. The two artists labored together as brain and hand, in perfect understanding, although here the executant was fully endowed with creative faculties.

Simultaneously with these four panels,

Mme. de Rudder embroidered for a rich amateur a screen of one and one-fifth metres in height, by seventy centimetres in breadth. This work, fine in color and execution, represents Penelope undoing at night the web wrought by her during the day. The robe of green, the tawny hue of the hunting dog, the metallic effects of the lamp from which issue three jets of bright flame, unite in a color-scheme most pleasing and beautiful, although much simpler than that belonging to the panels of the Seasons.

Such are the latest works of the great Belgian needlewoman who has surpassed all her European predecessors. She has also, in certain points, excelled the masters of her art in Japan; for while the latter seem now to seek fineness of execution, even to the injury of artistic sentiment, Mme. de Rudder, although complete mistress of a flexible, beautiful, powerful execution, exercises her accomplishments only to produce works worthy of a true artist: decorative, versatile and subtle. She should be congratulated for the possession of genius. She should receive gratitude for having revived and carried forward to new successes a beautiful and useful art.

[Editor's Note.—It is interesting to note in the work of Mme. de Rudder a point of difference which sharply distinguishes the European from the American artist. That is: her versatility, her evident desire to lay aside, at certain moments, her graver studies, in order to treat the lightest and most childish themes, which she renders with a characteristic spirit and grace. She pictures the heroes of village fairs and nursery tales with the same devotion that she evidences in her representations of the Cardinal



Embroidered panel: Winter

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Virtues intended to decorate some splendid town-hall of her native country. She has that simplicity, that joyousness of mood, which keeps the men and women of the continent young, long after the mature American has lost the power to smile and to be amused. Among the illustrations here presented of allegorical and sentimental subjects treated in large, two small embroidered pictures are introduced. They do not strike a false note among their more ambitious companions. They serve the same purpose as the bright bit of comedy which illuminates the sombre grandeur of the Shakspearian drama. One of these subjects, illustrating the old French nursery song: *Il était une bergère*, has also been treated by that inimitable painter of children, Boutet de Monvel, in a series of the drollest possible pictures, which tell the story of the shepherdess and her prying cat. But as the verses which so amuse French children and even their parents, are not widely known in America, the picture will be better understood if the characters of the little tale be fully described. So, in explanation, a paraphrase of the song is here given, with the unavoidable loss of the rhyming syllables which form the most amusing feature of the French original:

There was a shepherd maid
Who fed her lambs and sheep
In wood and cool green glade,
On hill-side, rough and steep.

She milked her patient ewes
And made curds rich of taste:
She sought no drop to lose,
No morsel small to waste.

The cat, with roguish air,
Watched shepherdess and curd;
Though seeming not to care
For aught he saw and heard.

The maid said: "If you steal
Your paw toward that fair dish,
Your back my stick shall feel,
Until for death you wish."

The cat put not his paw
The savory dish within:
He tried to keep the law
By thrusting in his chin.

The maid then angry grew,
She cried: "Take that and that!"
Till with her stick she slew
Her naughty pussy-cat.

The other small picture is a scene from the story of Harlequin (or Pierrot) and Colombine, two of the more pathetic characters of the village-fair repertory. In this *Mme. de Rudder* has chosen to emphasize the comic element, to give the heavy, Low Country features and forms to the lovers; so differing from certain French illustrators and poets who have made real tragedy out of these humblest and poorest of elements. She thus acknowledges a view of life taken in a laborious country, in which melancholy, born of idleness, is an almost unknown evil.

FROM MERTON ABBEY TO OLD DEERFIELD

JANE PRATT

WILLIAM MORRIS, poet, socialist, craftsman, dreamed many dreams; also, he had a magic gift for making dreams come true.

In the year 1881, when he was forty-eight years old, he bought some disused print-works on the little river Wandle in Surrey, only seven miles from London, and set up there the Merton Abbey Works. Here formerly Merton Abbey had stood; nothing remained of it then except a bit of crumbling wall. But when Morris brought his looms and frames from London and put them into the long, low buildings beside the mill pond, the spirit of the Middle Ages, the Middle Ages of the poet's imagination, settled down over this quiet enclosure among the trees.

It was to mediæval times that Morris and his associates looked for inspiration. Ruskin had pointed out the way to them, and he had not preached in vain; here at Merton Abbey was craftsmanship joined with art and workmen happy in their work. Instead of tall chimneys belching smoke, there were poplars and willows hiding the buildings from the road; instead of the rumble and roar of pitiless machines there was the sociable whir of hand-looms and the song of the birds; instead of dust and unwholesome fumes, there were fresh air, sunshine, and the odor of the flowers in the old-fash-

ioned garden; instead of pale workmen, deadened, yet alert, each one chained to his great monster of a machine, there were ruddy-faced men and girls interested in what they were doing, and seeing the beautiful fabrics grow under their hands with a sort of personal affection.

When William Morris moved his manufactures from London to Merton Abbey, the business was already well established, and a circular sent out at the time recounted that the firm was prepared to furnish painted glass windows, arras tapestry, carpets, embroidery, tiles, furniture, printed cotton goods, paper hangings, figured woven stuffs, and furniture velvets and cloths.

Burne-Jones, Morris's dearest friend from Oxford days, painted the cartoons for the stained glass windows; but little furniture was made, and that not from Morris's designs; it was to the embroidery, the carpets, the tapestry, the figured cloths and the wall-papers that he gave most personal attention.

And personal attention meant a great deal to William Morris. "One secret of the excellence of Morris's own designs," says his biographer, "was that he never designed anything which he did not know how to produce with his own hands. He had mastered the arts of dyeing and weaving before he began to produce designs for dyed and woven stuffs to be made in his



Deerfield workers in "blue and white" embroidery

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workshops." When he was reviving the use of the old vegetable dyes,—“I myself have dyed wool by the self-same process that the Mosaical dyers used,” he said. His hands were constantly in the vats and discolored accordingly. “I am dyeing, I am dyeing, I am dyeing,” shouted the burly, sea-faring looking man to a friend come to see him at the factory.

Color was a sort of passion with him, good, pure, permanent color. The faded blues and sage-greens of his earlier period were by no means his ideals, they were only the best he could get at the time. “If you want dirt,” he raged to a customer who was talking about subdued shades, “you can find that in the street.” Each new color he courted like a lover. “The setting of the blue-vat,” he wrote in his essay on dyeing, “is a ticklish job, and requires, I should say, more experience than any other dyeing process.”

“There was a peculiar beauty in his dyeing,” says a Mrs. Holiday, one of the most skilful of his pupils in embroidery, “that no one else in modern times has ever attained to. He actually did create new colors; then, his amethysts and golds and greens were different from anything I have ever seen; he used to get a marvelous play of color into them. The amethyst had flushings of red; and his gold (one special sort), when spread out in the large rich hanks, looked like a sunset sky. When he got an unusually fine piece of color he would send it off to me or keep it for me; when he ceased to dye with his own hands I soon felt the difference. The colors themselves became perfectly level and had a monotonous, prosy look; the very

lustre of the silk was less beautiful. When I complained, he said: ‘Yes, they have grown too clever at it—of course, it means they don’t love color, or they wouldn’t do it.’”

It was just the same when he became interested in weaving. He had a loom set up in his bedroom and often began weaving as early as four o’clock in the morning. In making the designs for his Hammersmith carpets, he first made a drawing, which he carefully colored himself. One of his assistants then enlarged this design on “point paper,” each point representing a single knot of the carpet. This point paper was at first laboriously made by Mr. Morris himself, but he gradually trained men to do it for him.

The history of his revival of the almost lost art of tapestry weaving is another romance of the work-shop, and not the least interesting of the sights to the visitor at Merton Abbey Works were the looms bearing these pictured splendors.

The pattern-stamping rooms showed a different process. Here his famous chintzes,—the cotton being clamped down on long tables,—were stamped with a hand-block on which the design was cut, and velvets and other fabrics were similarly treated. Elsewhere, the hand-painted wall papers were decorated.

The productions of this socialist, this friend of the poor, were expensive, and their decorations were rich and lavish, yet nobody decried more than he an accumulation of senseless superfluities. “Have nothing in your houses,” he said, “that you do not know to be useful or believe to be beautiful”. His taste in furniture was for solidity, straight lines, and great simplicity.



Deerfield art exhibit of 1901

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An old-fashioned country kitchen he could admire; the foolish bric-a-brac of an ordinary drawing-room he despised.

Most of all he insisted, as did others of the Pre-Raphaelites, that the true root of all arts lay in the handicrafts, and that a great art could never grow up in a country whose workmen were mere machines, unhappy drudges. Meanwhile, as a step toward making craftsmen artists, as well as for the delight and the good of the doing, the artists turned craftsmen. The result was the formation of the Arts and Crafts Exhibition Society, which held its first exhibition in London in the autumn of 1888. Ever since that time, there has been an increasing interest in England and here in America in societies of Arts and Crafts, so-called, for the production of household decorations of good design and of hand workmanship.

One old town especially, Deerfield in Western Massachusetts, has done most excellent service in this revival of the old arts. But Deerfield was not a frontier town in the sixteen hundreds, and old at the time of the Revolution, for nothing; nor does it neglect to draw conclusions from the reminders of this history shown in its Memorial Hall. Deerfield is no blind follower of Mediæval Italians or English Pre-Raphaelites. As Ruskin and Morris liked to talk of that wonderful Thirteenth Century, when men loved their work and took pride in it, so the Deerfield embroiderers and weavers feel themselves true descendants of the Colonial women, who, after their baking and brewing, their scouring and scrubbing, were glad to sit down in their great, clean, sunny, shining kitchens and study out some new design for a blue and white coverlet, or

sew together long strips of carpet rags for which the butternut dye was already waiting.

Pleasure in their work? Of course they took pleasure in their work, the men and women of that old time. Those dry Puritans and the English High Churchman, the "idle singer of an empty day," were at one in that. They gloried in the work of their hands, those New Englanders. What jollifications they had at their "raisings," when the great timbers of their noble Colonial houses were hoisted into place. Husking bees in the autumn, quilting bees in the winter, sugaring-off in the spring: festivals of labor blossomed out all along their sober-colored year. And while recreation and labor were thus joined, labor and love, too, often went side by side. As somebody has said, it was before mother and daughter power was superseded by water and steam power. If the son were going away from home his mother and sisters, letting their grief but quicken their fingers, spun the thread and wove the cloth which was to make him a coat; the little girl worked samplers and pricked her poor little fingers sewing a fine shirt for her father, of which he and she were very proud.

Outside of the house, too, the country town had many industries in the days before the giant steam carried them all off to the cities. Deerfield now is the quietest of farming towns, but as late as the early part of the last century, it was a community of varied activity. We hear of brooms, hats, saddles, wagons and chaises, plows and cultivators, pewter buttons, bricks, gravestones, coffins, made here—and all made by hand, mind you; of cordwainers, tanners, curriers, blacksmiths,



Deerfield basket makers

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wheelwrights, cabinet-makers, coopers, printers, book-binders, jewelers, watch-makers, who worked in Old Deerfield when nobody talked of art, but every man did his work well.

Then Deerfield was indeed a busy place. The boats came up the Connecticut and unloaded at Cheapside; the stage from Boston brought the latest traveller and the latest news. The old Academy, when founded in 1799, attracted young life from all the country round, and the older generation lacked not dignity and wit to keep up with the liveliest. So, with busy hands and with busy minds they lived and found life good.

But the century which saw the great industrial revolution and the development of the Western States, made a great change in Deerfield, as it did in many another country town. Cheapside stands no longer at the head of navigation on the Connecticut. Deerfield's fat cattle are no longer famous in the Boston markets. Its prosperous farmers no longer rank as river gods. Its many old industries have departed.

The Deerfield of to-day is loved of artists and other clever folk, some of whom have bought and restored old houses standing hospitable under the elms. To this present day Deerfield, very quiet and just a little lonesome after the summer houses are closed and the summer people are gone, the new artistic crafts have been a real blessing.

It is always the little spark from outside which kindles the fire, the drifting pollen which best fertilizes the seed, and it was two adopted daughters of Deerfield, of modern artistic training, but of old New England

stock, who started the Blue and White Society. Their idea found a fertile soil in which to grow.

Even before the formation of the Blue and White Society, indeed, a Deerfield lady had been for some time making rugs, for which strips of cloth were cut and woven as they were for the old rag carpet, only with greater care, and for which the colors were selected and combined with artistic taste. But the founders of the Blue and White Society, which aimed to revive the household embroideries of Colonial and later days, immediately began to employ young women of the village to execute its designs. The doilies, centre-pieces, table-covers, bedspreads, and so forth, were, for the most part, of white linen embroidered with blue, but sometimes greater variety was allowed in the colors. With the Deerfield workers, too, as well as with their English predecessors, the methods of the old dyers are much studied, and Deerfield has furnished at least two enthusiasts in indigo, madder and fustic. An embroiderer for the Blue and White Society in its earlier days remembers how, it having been discovered that the color of the embroidery linen used in a large bedspread was not absolutely unfadable, every stitch so carefully put in was laboriously taken out. This is the spirit of the Deerfield industries.

In the old times, before the War, the girls of the Valley used to earn the money for a winter's tuition at the Academy by braiding or palm-leaf hats. One of them who had never lost her fondness for the pretty old fancy-work, coming back to the town when it was in the fervor of its new work—not only were the rugs and the blue and white



A Dcerfield loom

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embroidery finding eager and appreciative purchasers, but Deerfield was counting as its own the marvellous, imaginative metal work done by the two friends who were of Boston and Chicago in the winter, and it had just been discovered by somebody that a Magyar hired man, a blacksmith who lived across the river, was more or less a genius in fashioning iron into beautiful forms—coming then into this vivid and eager atmosphere, she, who had been a girl in Deerfield before the War, found herself reviving the braiding of palm-leaf, only instead of hats, the new braiders made baskets and made them well in all sorts of forms. From this it was an easy step to the raffia baskets, in which some beautiful and original work has been done.

Since then there has been a class in Swedish weaving in town. But the Swedish weaving has been found to be just the old-fashioned New England weaving; so looms have been taken down from attics, and not only are rugs woven, but bedspreads, curtains, and table-covers, firm and good, are made on smaller looms, and colored, when they are colored, with natural dyes.

These are the main industries of Deerfield, though one lady makes a specialty of netting, another of embroidered card cases, not unlike the embroidered pocketbooks which they used to make there in old times, and two of the men of the town, inspired

by the atmosphere of the place, have done some excellent cabinet work.

But for the most part, it is the women who carry on the new industries, and though, like those Colonial women of old, they are notable housewives, they find their new avocations most engrossing. Like the Mediæval craftsmen they have their guilds. Not only is there the Blue and White Society, but the rug makers have a society, and the basket makers have two associations: one for the workers in raffia and one for those in palm-leaf. Each of these societies carries on its dealings with the public according to its own rules.

As to the work, it is done at home in the pleasant old houses of the elm-shaded street, or in the adjoining villages. Every summer an exhibition is held, but winter and summer the Deerfield women seem always to be behind their orders. From California and Florida, from New York and Seattle, the orders come and keep coming: an evidence that, even in practical America, there is a very real and steady demand for good hand work.

Deerfield's crafts seem small and unimportant when compared with Morris's rich productions; yet Deerfield is sending all over the country beautiful things, each one breathing that indefinable odor of personality which makes Oriental wares so charming, and so is helping to bring back something of lost poetry to the earth.

ART for art's sake may be very fine,
but art for progress is finer still.
To dream of castles in Spain is well;
to dream of Utopia is better . . . Some
pure lovers of art . . . discard the for-
mula "Art for Progress," the Beau-
tiful Useful, fearing lest the useful
should deform the beautiful. They
tremble to see the drudge's hand at-
tached to the muse's arm. They are
solicitous for the sublime if it de-
scends as far as to humanity. Ah!
they are in error. The useful, far from
circumscribing the sublime, enlarges
it . . . Is Aurora less splendid, clad
less in purple and emerald; suffers
she any diminution of majesty and of
radiant grace—because, foreseeing an
insect's thirst, she carefully secretes
in the flower the dewdrop needed by
the bee?

—VICTOR HUGO

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE Craftsman, faithful to his prototype, Hans Sachs, sat the other day in his workshop, laboring hard at his piece in hand, and, at the same time, reasoning much of human life, when the sound of enthusiastic applause rose to him from the neighboring square.

There, a concourse of all sorts and conditions of men was listening to the first citizen of the United States. The President was not making the rostrum a focus of party-venom. He stood spiritually, as well as literally, above the heads of his hearers. He was not playing upon their passions with oratorical power, nor seeking to turn aside the sharp edge of their reasoning faculties by the parry and thrust of anecdote. He was not even dealing with the political questions of the passing hour. He did not speak of taxes and crops to the farmer, of tariff to the industrial and mercantile elements of his audience, of organization and methods to the party-leaders among the throng. He had indeed a word for all and each. But it was a collective message. He stood as one qualified by professed principles, by education, experience and right living, teaching those surrounding him the elements of nation-building.

In listening to him the citizen, the most pessimistic concerning the future of the country, could take heart; for, first of all, he could not doubt the sincerity of the man whose every word rang clear and true. Further than that, he could not regard the President, if judged by these same sincere words, as a prejudiced partisan, or even as a student of a special school of governmental science, warped by theories, and bound to maintain certain economic and social principles. Finally, if the pessimist were well informed in history, he could not do otherwise than recognize in the words of the simple, forceful speaker the condensed wisdom of all epochs and all schools of political thought, which had passed through the clear medium of a vigorous intellect. Here appeared no trace of the

demagogue, fanatic, pedant. Instead, every concept was stamped with the sterling mark of truth. But it was truth of a practical nature, with no visionary quality. An Ideal Republic was certainly outlined by the President's words, but it was a modern state, thoroughly possible of construction, and if once built up, capable of long existence by reason of its vigor and purity.

It is unnecessary to say that there were scoffers in the throng: first, members of different social classes, united for the moment by party-spirit. Then, more to be condemned than the others, because they were not blinded by prejudice, came those whom a little learning had made dangerous; men of minds immature either by reason of youth, or of arrested development; for the most part, those for whom the college was not yet seen in the proper perspective; those who felt themselves far above the "mechanical" element of the concourse, and too wise to be taught by that simplicity of statement which they chose to call platitude. The representatives of this class commented: "The President says nothing new. He speaks to us as if we were children. His ideas can be summed up in what our nurses told us when we were yet in kilts: 'Be good, and you will be happy.' As adult thinkers we demand something stronger. We do not want a kind of mental Mellin's Food."

The injustice of such criticism can best be shown by direct quotation from the President's opinions, as he gave them that day, upon men and women, capitalists and laborers, legislation and government. Aphoristic sentences, worthy to be treasured in the minds of Americans, irrespective of class or condition, occurred at short intervals, throughout the discourse, and among these The Craftsman chose such as seemed most in accordance with his individual views of life and society. As a representative of the people, as one working hard for his maintenance, yet having a deep sense of the dignity of labor, he delighted in the following thought expressed in the homeliest of language:

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"Our average fellow-citizen is a sane and healthy man, who believes in decency and has a wholesome mind."

This sentence, strong in itself, redoubled its meaning on the lips of the President, in his character of a former city official who abolished certain of the worst evils of metropolitan life. It showed him as belonging to that very small and infinitely valuable class, typified in Chaucer's "Poure Parsoun," whom the Father of English glorified, because: "first he wrought and afterward he taught." It was directly in accord with the ideal which he outlined when he characterized Jacob Riis as "the most useful citizen of New York;" afterward receiving from a Harvard professor, who failed to apprehend the manliness of the Roosevelt ideal, the criticism that this opinion was "a generous exaggeration." But is not such warmth of expression more praiseworthy than the indifference of the aristocrat? And what citizen-type, if judged by works alone, ought we to place before the journalist Riis, who was the means of providing a pure water-supply for the metropolis of America and of securing parks for its vicious quarters; who obtained by legislation light for dark tenements and thus destroyed the prolific breeding-places of vice and filth; who drove the bakeries with their fatal fires from tenement basements; who worked for the abolition of child-labor, and, when a law tending toward this end was enacted, compelled its enforcement? In view of these actions, was the estimate of President Roosevelt "a generous exaggeration," and is not the man who accomplished such great good, worthy to be honored, as a defender and preserver of the country and Constitution, equally with those types of different valor whose deeds are recorded in exquisite Latin on the frieze of the Memorial Hall at Harvard?

The simple, sane judgment of the President regarding the beneficent citizen was matched by his description of the types noxious to the State. Of these he said:

"The unscrupulous rich man who seeks to exploit and oppress those who are less well off, is in spirit not opposed to, but identical with, the unscrupulous poor man who desires to plunder and oppress those who are better off."

In this statement, The Craftsman, content with his own condition and station, found much to admire. First of all, here was a brief, clear explanation of the destructive nature of two opposing forces: oppression and revolution. Because so simple and brief, it was suited to the audience before whom it was given. It condensed into two score words a whole thesis against Nihilism or a volume upon the French Revolution. Far from being condemned for its simplicity of thought, for its homeliness of expression, it was to be honored because of these very qualities. For the simple things are the great things. They either come into being at the white heat of genius, and, so, are unified and indivisible; or they are slowly and carefully perfected, until everything foreign is eliminated and thought and expression, or thought and execution,—if the creation be a visible object,—are structurally and indissolubly united.

From these flawless descriptions of the nation-builder and the nation-destroyers the President passed on to the consideration of the family as the foundation of the State. At this point his treatment of the truth he wished to convey was as popular as in the previous instances, but it was equally enlightened and thoughtful. His words were these:

"The woman who has borne, and who has reared as they should be reared, a family of children, has, in the most emphatic manner, deserved well of the republic. Among the benefactors of the land her place must be with those who have done the best and the hardest work, whether as law-givers or as soldiers, whether in public or in private life."

This thought also contains a fund of sound economic principles. It is primitive truth borne out by the experience of the strongest and most highly civilized nations. As the critics of the President might urge, the statement contains nothing new, but as the conditions with which it deals will always affect society, so it will always have meaning and force. Beside, the words in which it is clothed have an attractiveness resulting from simplicity such as is found in the classics. For example, the expression: "the woman who has deserved well of the Republic," suggests the strong Roman matron whose virtues gleam with the white light of purity amid the rough iron and bronze of the citizen and warrior-character.

Again, according to the system of contrast which seemed to underlie the President's discourse, the useless and noxious elements of the State were paralleled with the constructive forces. The parasite the speaker denounced in these emphatic terms:

"There is no room in our healthy American life for the mere idler, for the man or the woman whose object it is, throughout life, to shirk the duties which life ought to bring."

In this sentence, as perhaps in no other of the whole argument, was displayed the heroic nature of the man who stood pleading for the highest good and development of his people. He spoke out of the fullness of personal observation. As the representative of the leisurist class, he offered an example of energy, industry, self-sacrifice and enthusiasm, brilliant and rarely equalled: a type to be specially honored at a time when the tendency of the rich and cultured of our cities is to forsake America with its democratic institutions for the courts and the parasitic society of European capitals.

Joined with this denunciation of the idler there occurred another proof of the President's austerity of thought, refreshing and invigorating like a breath of wind from the sea. It was an utterance worthy of a modern Saint Francis; recognizing and honoring the first essential of human happiness, health and life, and so expressed that all might understand and take it to their hearts. It ran:

"No man needs sympathy because he has to work; because he has a burden to carry. Far and away the best prize that life offers is the chance to work hard at work worth doing."

As these sentences fell upon his ear, The Craftsman rejoiced at the certainty that a new name had been added to the list of great presidents; that a worthy successor had arisen to the martyr who had malice toward none and charity for all.

THE FLOOD OF FICTION

THE annual flood of fiction has swept over the country. It began in the springtime with the patter of light leaves sent out by publishers well known and unknown. It grew more serious when the summer came, bring-

ing the long vacation days. It increased in volume until midsummer, when literary landmarks were obliterated, and "all things became as one deep sea"—of romance.

At the present moment, we can record the subsidence of the waters. Solid literature lifts its head from the deluge, like another Mt. Ararat, and the first signs of fertility appear. The flood of fiction numbers its victims by thousands, and few there are who have escaped its crushing power; who have been prudent and foresighted enough to preserve the literary species which are necessary to the intellectual life and pleasure of the world, as Noah of Holy Writ once preserved the clean and the unclean types of animal existence.

The comparison between the midsummer flood of fiction and the Biblical deluge is no work of the idle imagination. It is justifiable and sane, by reason of the destroying power of each of the agents compared. Fiction, as it is now produced in enormous quantities and at rapid rates, is a real peril to the country; too subtle to be met by legislation, too well disguised to cause suspicion, and too attractive to be resisted by those whom it makes mad and destroys.

The last word "destroys" is not too strong a term. There is the fiction that teaches, uplifts, inspires. There is also the fiction that causes mental degeneracy and disease. In the latter class we are not now including the so-called "immoral" romances, which are often decried flippantly by persons incapable of gaining the point of view of a humanitarian author who would right some crying social wrong. We wish to consider merely those minor works of fiction, those "short stories," which are circulated by book clubs in the homes of the million, since they are regarded as fitted for "family reading." Mother and daughter indulge in them often to excess, while the college boy and even the father are not insensible to their allurements. This is the fiction which is a threatening evil; threatening to the producer, and doubly so to the consumer. The evil to the producer may be indicated by reference to a species of novels which has lately "increased and multiplied"—not to say swarmed. All these books have a common ancestor in Anthony Hope's "Prisoner of Zenda," which was vitalized, full of invention and touched with a genius which atoned for extravagance and

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inaccuracy. The imitations of this tale of adventure, according to an invariable law noted by critics of art and literature, exaggerated the defects of their model, while they, in no case, equaled the smallest of its merits. So, there ensued a succession of impossible tales like "Graustark," "Castle Cranecrow," and their relatives: notable only for their weak, servilely imitated plot and situations, for their personages without personality and for their stilted dialogue. In modeling themselves upon Anthony Hope, in making these copies of his clever romance, the imitators were dishonest to themselves; they killed whatever originality lay within them; they started upon a course from which, once they had entered it, they could not retire. The imitations continue, and the imitators, if judged by the fact of their admission to certain popular magazines, are reaping rich rewards in good coin of the commonwealth.

Originality is the life-force of every created thing. Were we to meet in our daily walk and conversation, numerous individuals with faces, voices, manners and thoughts closely resembling one another, how hateful would society become! Originality is the vital principle of the handicraft movement of to-day which decries—and justly—the machine and the copy; prizing the weak and lambent flame of life in the crudest original form of art above the most perfect and deceptive copy of a masterpiece. Originality in fictional literature is the only promise of life. It is the strength which resists what might be called the "children's diseases" of novelists, carrying a certain percentage of individuals onward to a period of maturity, while, all around, the "slaughter of the innocents," that is, of the weaklings, proceeds without stay or truce. For the producer of fiction originality is, therefore, nothing lower than the price of life, and no stretch of the imagination is required to foretell the end of four-score from every hundred of those whose names now compose the list of contributors to the American magazines of light literature.

For the consumer the perils of the deluge of fiction are even greater than for the producer. And these dangers are further increased, if the consumer be young and modestly conditioned. The midsummer issues of the magazines,—and this is true of the leaders as well as those of lesser importance,—were filled with novelettes provocative of false views of life. The sight of a young woman stretched at ease in a steamer or veranda

chair, partaking with equal freedom of the contents of a thick *brochure* held in her hand, and of those of a heavy box of *bombons* lying in her lap, was a sight to be greatly regretted. This consumer of sweets lay in double peril, and the dangers incurred by her mental powers of digestion and assimilation were more to be feared than the supernatural dreams and visions which might result from indulgence in a collection of dainties rivaling those enumerated by Keats in his *Eve of St. Agnes*.

It is easy to attack the summer-born fiction of the current year. It is vulnerable at the vital point, even though in many cases it stands "under the shadow of mighty names." And since it is more generous to aim at the strong than at the defenceless, let us select a work signed by one of these names of reputation, and subject it to censure which shall be both sincere and friendly.

Let us take for our purpose the serial novel, by Henry Harland, now in course of publication in McClure's Magazine, under the name of "My Friend Prospero." First of all, it must be freely admitted that the work is not without attractions. The scene, laid in Northern Italy, is described with the enthusiasm of a lover of that fair region,—of a lover who does not want for words. Furthermore, the descriptions of nature bear convincing evidence of having been written, or at least outlined, when the author stood under the spell of beauty. This element of the work it would be unjust to criticise, except possibly for an over-exuberance of style, which, here permissible, becomes a positive and aggressive defect, when it occurs in the dialogue or the descriptions of the characters entering into the action of the story.

The agreeable, even beautiful placing of the action is matched by certain of the character elements. Therefore, the great fault of the work lies in the misuse of the excellent material chosen. Misuse is certainly not too strong a term, for the last trace of the supposable is absent from details of the treatment which might have been made effective and realistic. Among such details may be particularly instanced the conversations between the hero and little Annunziata, who is the most thoroughly studied character of the work,—the only one indeed who lends it a warm human interest; the others being Lady Blanchemain, the

Princess of Zett-Neuminster, the handsome young heir-presumptive to an English title held in abeyance, and an Italian parish priest: all personages who, for the last century and under thin disguises, have filled their parts in novels with the versatility and the indifference of the actors of a stock company. These people are types rather than individuals, and a better comparison than the one just made between them and the actors of a stock company, might be instituted by likening them to the lay-figures of a studio: those representations of human beings, which by a change of dress, and a new twist of the arms and legs, are transformed, at the will of the artist, from person to person, and carried from situation to situation.

Sharply differing from generalities such as these, the little Annunziata stands in Mr. Harland's novel like a real child among marionettes. She is an exquisite little creature, studied from the life, and *italianissima*. She could not be improved as an example of that strange mingling of the Pagan and the Christian, which is found in every peasant of her country. She is a being of fire and flame, responsive to every passing influence. She is very near to the angels, and wise in a kind of philosophy of life peculiar to the Latin races. She stands on the verge of insanity, as Italians of all ages and conditions are wont to do; since in their natures emotion crowds reason into such narrow space that it rebels at the compression.

Having thus created a character so true, so perfect that the reader returns again and again to the passages of the novel which she illuminates by the record of her actions and words, Mr. Harland cruelly mars his artistic effect by imagining conversations between Annunziata and the hero which pass the limits of the ridiculous. In these dialogues the little girl maintains the probable and the fitting element, while the hero represents the fantastic and the impossible. The communication between the two is supposedly carried on through the medium of the Italian language; therefore, had the author been alive and sensitive to artistic effect, he would have given no prominence to the words, or to the English forms of expression. Instead, he has involved the thought, tortured the grammatical construction, and introduced learned figures and phrases, until there are but two suppositions to make regarding the apparently simple peasant-child Annunziata: either that she is a

Professor Lanciani in disguise, or that "the gift of tongues" descends at moments miraculously upon her. The height of this artistic falsity lies in the fact that Annunziata pursues the expression of her thoughts as if she were alone; that the simplicity of speech fitted to her age and her nationality, when contrasted with the outpourings of Prospero's lover-spirit, give the effect of a lark mounting the sky in singing, while a Hamlet, standing solitary in the fields might deliver his famous monologue upon human existence. When Annunziata simply says that something is mysterious, her friend Prospero replies that it is "*cryptic, enigmatic, esoteric* to the last degree." When she speaks of holy apparitions with the simple credulity of the peasant, he discourses learnedly upon "the terminology of ghost-lore." The hero leaves no fragment of possibility to the situation, and so reduces himself to a phantom, while he reveals in his creator, Mr. Harland, a serious lack of artistic perception.

Is it too much to ask of authors that we may have "a new art" in fiction, as we have in other provinces of aesthetics: an art, structural, simple and characterized by common sense?

HANDICRAFT IN THE SCHOOLS

BELIEVING in the high educational value of correlated brain and hand work, and feeling that the ideals of freedom and simplicity that characterize the new art must be fostered among our students if America would have an art of her own, The Craftsman will open, in the December issue, a department for the schools.

It is hoped by means of this department to grow in closer touch with the elementary, secondary and technical schools of our land. The aims will be: to give our readers a general survey of the progress of the new art in the schools of America and the Old World; to co-operate with teachers and students to the end of encouraging original and varied work in design and advancing ideals for handicraft; to present drawings of work done in the schools; to publish Craftsman designs adapted to afford suggestions for students; and to demonstrate to our readers that art training and handicraft have a direct disciplinary value for the young.

In this endeavor we hope to have the support of experienced directors and teachers of art.

THE CRAFTSMAN

Frequent requests are received from public and normal school instructors for Craftsman designs suitable for use in the schools. This demand we hope to supply, in connection with the projected department.

Simple designs for various pieces of household furniture will be presented, adapted for reproduction by students, and for suggestion in original work. These designs, made by our artists with special reference to the schools, are all working drawings, of things actually made. They are, therefore, in every instance, practical for reproduction. They exemplify the Craftsman ideal of simple structural beauty rather than ornateness. We are trying to make in our Shops things that are adequate—not things that are startling. We are glad to give teachers and students the results of our experiments in the working out of these ideals.

Another feature of the department will be a series of Prize Competitions in design. The aim of this endeavor is to afford an incentive to original work among students. Art is an expression of individuality. It is as much an individual thing as is the exhalation of the breath, the tone of a voice, the fragrance of a flower. Each student must be encouraged to express himself in his art—in all work with his hands. Art that is merely imitative is worse than useless, for it defeats the end of art training, (which is the end of all education),—that of making each student a creative workman.

The Craftsman invites all students to submit original designs in accordance with the rules of the Competition, which may be found at the close of this issue. The judges of the competition will look for a degree of the freedom, spontaneity and originality of the new art, in the designs submitted. Efforts which are deemed especially worthy will receive honorable mention.

In this special appeal to students, The Craftsman invites the co-operation of all schools whose endeavor tends toward the development of the creative artist that is in every boy or girl.

A CRAFTSMAN HOMEBUILDERS' CLUB

THE CRAFTSMAN is in daily receipt of letters bearing requests from readers for suggestions in the building, decorating and furnishing of a "Craftsman House." These demands having become too pressing to ad-

mit of a personal reply in every instance, it becomes necessary to meet them through the columns of the magazine.

It is purposed to publish every month, beginning with the January issue, designs of detached residences, the cost of which shall range from two thousand to fifteen thousand dollars. The order in which these houses will be presented will depend upon the demands of our correspondents.

The Craftsman invites all readers who are interested in housebuilding and decoration to consider themselves members of a CRAFTSMAN HOMEBUILDERS' CLUB, the condition imposed being that each shall send one new subscription to the magazine at the usual terms (\$3.00). Each member is privileged to correspond with The Craftsman in regard to the designs to be presented, as the aim of this endeavor is to offer practical solutions to actual personal problems.

Every correspondent may state personal preferences concerning the design in which he is interested: the cost of the house, the materials desired, the locality, peculiar climatic conditions, and whatever else is necessary to be considered in the working out of his particular project. So far as practicable, the houses planned will be based upon the preferences suggested in the letters.

Any New Subscriber, according to the usual subscription terms (\$3.00), who desires to cooperate with the Homebuilders' Club, and who would like more specific guidance in making a Craftsman House, will be supplied, on request, with blueprints embodying complete plans and specifications of any one of the twelve houses published during the year 1904.

The plans will comprehend simple landscape gardening, in harmony with the architectural scheme; also complete *motifs* for decoration, with colored perspective of interior; to which special consideration has been given in the Craftsman shops.

This offer gives the homebuilder an opportunity to command our best thought and our varied experience, in cooperation with his personal preference. It makes it possible for him to build, at a desired cost, a Craftsman House, in which he may express his own individuality.

Every reader subscribing with this end in view should state in his application that he desires to be enrolled on the Homebuilders' list. His request for plans and specifications will be received any time during the year of 1904, as the plans are

published from month to month, and will be given prompt attention.

An early correspondence is invited, since the preparation of the designs involves much thought and attention, and at least one month's time is required for the production of one of "The Craftsman" Houses.

OUR CORRESPONDENCE

TO meet the specific needs of the makers of homes, The Craftsman purposes opening its columns to a correspondence with readers.

We invite all who are interested in questions coming within our scope, to confer with us concerning problems which we are trying, in our own way, to solve. If The Craftsman point of view throws light upon some of the difficulties confronting you in making your home, the service will be general rather than personal; for a discussion of your needs will carry suggestion to other home-builders. In return, The Craftsman will have the advantage of learning how it may better serve all classes of its readers.

Attention will be given by our artists and designers to any question in regard to the Arts and Crafts movement—its spirit, aims and practical workings; and to individual problems in house-building and decoration. Suggestions will be made, upon request, concerning furniture, wall-coverings, hangings or color schemes for a particular home or room in a home.

All letters should be concise and pointed. If you want suggestions for an interior, your letter must convey a clear and definite impression of the room in question: its situation, size, proportions, lighting and any other conditions to be taken into consideration in furnishing and decoration. Photographs might in some cases be helpful in making the situation plain.

Any question that comes within the province of The Craftsman will be answered as promptly and explicitly as the circumstances of the case will allow. If your question does not suggest a plan of some general interest, or if the department becomes unduly crowded, you will receive a reply by personal letter, providing you are a regular subscriber (and have enclosed sufficient postage).

This invitation is extended in response to a growing demand. The Craftsman is daily receiving letters from readers who are striving to simplify their

lives by ridding themselves of the meaningless in their surroundings. It is gratifying, in an age of accumulation and display, to receive assurance that here and there in our land men and women are trying to make homes that are a simple expression of their individuality.

The ideal of a Craftsman house, applied to every part, is fitness for service. A Craftsman chair is made for firm support and for comfort; a table, to afford support and breadth of surface. The beauty of the chair and the table is structural rather than superficial. If each is made with a view to perfect adaptability to the end which it is intended to serve, it is in good taste.

Necessity is the Craftsman criterion of beauty. Anything which would obtrude itself on the notice because not necessary to a definite end, is avoided.

It may be well to call attention here to the fact that the question of good art in the home is not one of expense. A humble home may be measured by the Craftsman standard; it may reflect the charm of sincerity which is found more often in primitive conditions than in expressions of luxury. The old idea that the good things are always the things for which we must pay dear, has wrought the undoing of many a man. Cost is an arbitrary standard of value, upon which it is never safe to depend.

Water and sunshine are none the less good for your physical being because they are abundant. Canvas curtains in your sitting-room may be in better taste than the richest tapestry. A wood that is inexpensive because it grows plentifully may lend itself to a charming scheme of decoration. A useful thing, carefully wrought out of inexpensive material, may be more pleasing than its costly prototype.

We need a new standard of values in regulating our lives and beautifying our surroundings. We need to abate our passion for mere possession; to call a halt in our feverish pursuit of baubles. We need to utter a protest against the bewildering complications into which we are constantly in danger of being drawn by the conditions of our modern civilization.

The Craftsman invites conference with any reader who is in sympathy with its ideals for home making and who desires a wider knowledge of the application of those ideals.

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A COLLECTION OF CRAFTSMAN DRAWINGS

A COLLECTION of hand-colored drawings, selected from our best Craftsman designs with a special view to adaptability for use in the schools, is being compiled in response to repeated requests.

These drawings show not only separate pieces of furniture, but a number of interior views as well. The latter present, in each instance, a complete room, with careful attention to every detail. They are marked by original and unusual effects in wood-work, wall-coverings, hangings, casement windows, fire-places and floor-coverings. Now and then a simple frieze, in quaint illustrative or decorative pattern, relieves the limitation of a wall. Again, a flight of martins across a window or a pleasing arrangement of a fireside corner adds to the individuality of the whole.

The color combinations are the result of special thought and have attracted much favorable comment. The tones are, in the main, soft and cool, with exquisite blendings of half-tones; but here and there a bolder note is struck by a bit of warm

color. The hues of the autumn woods are favored in many of the schemes: the cadenza of browns and yellows and greens, brightened by an occasional gleam of red, that makes the charm of an autumn landscape. The flat tones, after the manner of the Japanese color prints, give the sense of permanence that the Japanese court in their art.

These primitive, suggestive effects in color and form are offered as a substitute for the highly realistic, elaborated objects with which we sometimes surround children. The simple mind of a child should not be confused with complex ideas in art and household furnishings. As an inspiration to work in design, this collection of simple drawings is adapted to appeal to students of every age.

The drawings are, in general, 10 x 13 inches, and are on detached sheets with wide white margins, convenient for use in the school-rooms. There are ten sheets in the collection; several of them including groups of separate pieces, an interesting variety, in all, being presented.

The collection will be given for one new subscriber to *The Craftsman*.

BOOK REVIEWS

THE GATE BEAUTIFUL, BEING PRINCIPLES AND METHODS IN VITAL ART EDUCATION. By Professor John Ward Stimson. To offer a criticism upon the life-work of Professor Stimson, "The Gate Beautiful," after it has formed the subject of a symposium in *The Arena*, is almost a misdirected effort. In the magazine mentioned, it was treated by a noted professor of aesthetics, by a clergyman of wide reputation, and by the former president of an Eastern college, as well as more briefly by two Californian poets. It is interesting to note the individual points of view taken by these men of authority, and it is not disparaging the merit of the other writers to say that the art professor in this instance ranks first. As is natural, his is the most specific appreciation, the one which best sums up the characteristics and best indicates the scope and value of the slowly and reverently prepared work.

Professor Stimson's book reveals more clearly, perhaps, than any art-treatise of our times the character and soul of its author. He is a mystic

with a love of form rising to a passion, it were better to say to a religion. He is also deeply read in the literature, history and philosophy of all ages and peoples, although it must be admitted that he uses his acquirements as an instrument upon which he alone can play. It may also be said that his great wealth of quotation turns the reader aside from the path of consecutive thought with a frequency that is somewhat disturbing: a fact which gives rise in the mind of the student to the wish that argument were more often substituted for statement. But these are minor defects and they may well be apparent only to those who demand truths simply expressed and reason without adornment. Beside, an absolute originality of treatment, a compelling power in word-combinations that can not be defined, an unusual use and assemblage of forms: all these qualities will impress the most careless of readers, and, in many cases, cause him to seek again and again a special page recording an old truth in a new and attractive mystic garment of expression. Among Pro-

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fessor Stimson's critics none, strange to say, has publicly noted the resemblance of this modern experimentalist to Leonardo da Vinci. And yet such a resemblance exists and is strong. "The Gate Beautiful" is but a note book, like Leonardo's, composed of sketch, explanation and detailed drawing, developed more fully than the Italian's, simply because the world is older, science more perfect, and all knowledge less obscure. The comparison, easily acknowledged as a general truth, extends to significant details. Professor Stimson follows a progression of forms throughout the gamut of matter, studying with loving care snowflakes and crystals, sea-shells and fishes, seed-vessels and curiously marked insects, just as Leonardo is known to have done throughout his rich, but solitary and misjudged, life. It results, therefore, that in turning the leaves of "The Gate Beautiful," the imaginative art student loses himself to the degree that he believes himself in the presence of the curious back-handed writing and the reversed hatching of the drawing which were the signs manual of the greatest genius of the Renaissance. [A. Brandt, Trenton, N. J. 420 pages, profusely illustrated. Size, 9x12 inches. Cloth, price \$7.50 net; paper, \$3.50.

HEPHAESTUS is the title of a finely printed, thin volume of pentameter verse, written by Arthur Stringer. The versification of the author is smooth, and his thought refined. Considered as a study, the work is creditable, in the way that an accurate cast-drawing from the antique is worthy of praise. But the drawing, although possessed of merit, is a student's effort, pure and simple: an effort to grasp the principles of art. In the same degree, Mr. Stringer's poems of "Hephaestos," "Persephone at Enna" and "Sappho at Leucadia" are the work of a student in the classics who is seeking to perfect his literary form and facility. As such work they must be considered, for they lack the originality which justified Matthew Arnold and Arthur Clough in choosing classical subjects, and which raised their writings to the dignity of literature. [Methodist Book and Publishing House, Toronto. 43 pages. Size, 5½x7¼ inches. Price \$1.00 net.

HOMES AND THEIR DECORATIONS, by Lillie Hamilton French, is a book written by a woman with wide experience in her profession, who, according to her own acknowledgment, has made no attempt to dis-

cuss architectural periods or problems. That she has advanced to a point beyond many of her brothers and sisters in art is evident from a passage really delightful to meet, at a moment when the fever for the historic styles and "old mahogany" is still an epidemic of virulent type. The passage in substance says that "Desks, once used by kings or magnates of importance, and which, like those shown in the Louvre, are beautiful examples of a distinct and sumptuous period in art, would be beyond the reach of people of moderate means. Their imitations would be worthy of blame. They are, therefore, not to be considered. The mahogany desk, common to New England and the Southern States during the early history of our country, delightful and much to be desired as they are, adapt themselves to those rooms only in which the rest of the furniture is in harmony." It were well if these opinions could be popularized among those who retrench the conveniences of their kitchens, that they may possess drawing rooms "fine and French"; still better, among the equally large class of Americans whose ambitions reside in vain aspirations toward the possession of a colonial ancestor and "a grandfather's clock." It may be added that in Mrs. French's amply illustrated book, the most attractive picture shows a kitchen with its chimney-piece hung with copper cooking utensils and quite suggesting the interiors of the Dutch painters. [Dodd, Mead & Co., New York. 430 pages, illustrated. Size, 3½x8¼ inches. Price \$3.00.

A BOOK OF COUNTRY HOUSES, COMPRISING NINETEEN EXAMPLES ILLUSTRATED ON SIXTY-TWO PLATES, by Ernest Newton. This Book Beautiful is a collection of plans and elevations of English houses in the countryside, notably in Kent, Hampshire, Yorkshire and the Channel Islands. It is addressed to architects and would-be possessors of homes, since other than a foreword and a short explanation of the plates, there is no descriptive text. In the former there occurs a quotation worthy to be repeated, and reading: "To be happy at home is the ultimate result of all ambition"; there is also in the same paragraph a humorous word of warning which should be hung in all offices devoted to the production of domestic architecture. It runs: "The most commonplace little wants in a house must be considered and the planner must not have such a soaring soul that he is unable to bring himself to consider them." The

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houses here presented are planned with picturesque roofs and provision for ample lighting, while the structural materials are for the most part red brick, granite and red tiles. [John Lane, New York. Size, 11x14 inches.

INDUSTRIAL-SOCIAL EDUCATION, by William A. Baldwin. This book has a modestly written preface which carries conviction. It is edited by Mr. William A. Baldwin, the principal of the State Normal School at Hyannis, Massachusetts, who, in speaking of the scheme of industrial-social education in which he is so deeply interested, makes the following statement: "I believe that we are working in right lines, even if our work is crude; that our faces are toward the light, and that our work is very important. . . . This book is an attempt to explain to any who may be interested in educational development, what we are attempting to do by way of the application of the principles of Pestalozzi and Froebel." The body of the book is preceded by an introduction in the most fervent style of Mr. Henry Turner Bailey, and the illustrations of the various crafts as practiced at the Hyannis school add much to the description of the work. [Milton-Bradley Co., Springfield, Mass. 145 pages. Size, 7x9 inches.

VACATION DAYS IN GREECE, by the noted archaeologist, Dr. Rufus B. Richardson, is a record of periodical visits to various localities in Greece not commonly known to travelers in the Hellenic peninsula. In a residence of eleven years in Greece the author made these journeys the subjects of descriptive articles contributed to various periodicals; and at the suggestion of many members of the American School of Classical Studies at Athens they are now put into this form. "For the most part," the author explains, "I have avoided what has been most frequently described. Athens, Olympia and the much-visited Argive plain, I have not touched upon, because I did not wish to swell the book by telling thrice-told tales. I tell of what I have most enjoyed, in the hope that readers may feel with me the charm of the poet's land, which has, more than any other, 'infinite riches in little room.'" Dr. Richardson has much to tell of the hospitality of the Greeks, the charm of the scenery and the glories of centuries long gone by; and with the zeal of the archaeologist, he brings a frequent touch of research to bear upon scenes made famous in classic song and story. Among chapters

of especial value are those which recount "A Day in Ithaca," "A Climb Over Taygetos and Kithaeron," "A Journey from Athens to Eretria" and "An Unusual Approach to Epidaurus." A chapter each is also devoted to Sicily and Corfu. The illustrations are out of the ordinary, abundant and well chosen, and the book will appeal with equal reason to the general reader, the student of classic literature, or the archaeologist. [Charles Scribner's Sons. Size, 5½x8. Price \$2.00.

TOLSTOY AND HIS MESSAGE. That no man may live unto himself; that everyone must, whether he wills it so, or no, breathe a message to those with whom he comes in daily contact, is strongly set forth in this sketch of Tolstoy by his "leading disciple in America," Ernest Crosby. To bring the reader to a more clear understanding of the spirit of the great and gentle philosopher, Mr. Crosby recounts, briefly and simply, his early life, giving in an opening chapter this incident: At eighteen, on a memorable night, when with other young noblemen he had spent the hours in feasting, he found his peasant-coachman half frozen, and with difficulty brought him back to consciousness. Then and there, he took the lesson of selfish luxury to heart and went down to his estates with the determination to devote his life to the serfs, whose interest became to him a sacred trust. Mr. Crosby follows him through boyhood and manhood; recounts his temptations, and gives the story of his spiritual unrest, and of the crisis through which he passed to find his true self. "I do not live when I lose faith in the existence of God," he said; "I only really live when I seek Him. To know God and to live, are one." He renounced the life of his own class, which for its very luxury prevented the possibility of understanding life, and became as a simple peasant; "as one of those who produce life and give it meaning." It is against class distinctions, as the cause of enmity among men, and the chief peril to brotherly love, that Tolstoy sets himself. "I can no longer," he claims, "try to rise above other men, to separate myself from them; nor can I admit either rank or title for myself or others, except the title of 'man.' I cannot help seeking in my way of life, in its surroundings, in my food, my clothes, my manners, to draw nearer to the majority of men, and to avoid all that separates me from them." Certainly, Tolstoy's message to the world is most eloquently set forth in the life he lives, and Mr. Crosby has given it a

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worthy interpretation. [Funk & Wagnalls Company. Size, 4½x7; pages, 93. Price 50 cents.

"HOW TO JUDGE ARCHITECTURE," by Russell Sturgis, the leading critic of art and architecture in America, is a book which may be read with profit by those who "have eyes and see not." The object of this attractive volume, as given by the author, is: "to help the reader to acquire, little by little, such an independent knowledge of the essential characteristics of good buildings, and also such a sense of the possible differences of opinion concerning essentials, that he will always enjoy the sight, the memory, or the study of a noble structure, without undue anxiety as to whether he is right or wrong. Rightness is relative. To have a trained observation, knowledge of principles, and a sound judgment as to proprieties of construction and design, is to be able to form your opinions for yourself, and to understand that you come nearer month by month, to a really complete knowledge of the subject, seeing clearly what is good, and the causes of its goodness; and also the not-so-good which is there, inevitably there, as a part of the goodness itself." Taking the early Greek temple as the most perfect thing that decorative art has produced and about which there is no serious dispute, Mr. Sturgis notes its extreme simplicity, and points out that this simplicity is to be taken as not having led to bareness, lack of incident, or lack of charm; but has served to give the Greek artist an easy control over details and their organization into a complete whole. From this beginning, aided by a large number of illustrations, there are brought to the reader's view characteristic structures, ancient and modern, from which one may come to know of each, what was its reason for being, its limitations, its possibilities. The Greek temple, ancient cathedral, or modern business building, has its own message to give, its own lesson of good or bad in art to teach. From these, Mr. Sturgis has evolved some easily comprehended rules, by which one may form, as it were, an architectural judgment. He deplores the fact that the architect of the present century has so little opportunity to "retire unto himself," to lock his door and give himself up to uninterrupted thought, which alone can help him to bring out his design in its artistic sense. Having read this book, one may have courage to begin to think for himself, and to

enjoy with an intelligence unbiased by schools or traditions such buildings as come before him in his daily walk; and they will have for him a new meaning and a new interest. [New York: The Baker & Taylor Company. Size, 6½x9½; pages, 214; abundantly illustrated. Price \$1.50.

One of the most profitable books of travel that have appeared this season is *HILL TOWNS OF ITALY*, by Egerton R. Williams, Jr. It is an exceedingly readable volume of fifteen varied chapters devoted to personal observation based upon a spring and summer spent in the historical towns of the Apennines, between Rome and Florence. The book embraces a province too seldom covered in usual discussions of Italian life and art; and he who would study old Etruria discerningly and relatedly owes a real debt to the author. In the preface we find a clear statement of the claims of these towns to the consideration of the traveler; their high state of civilization before the founding of Rome, when they controlled Italy and the seas; their guardianship of civilization after the downfall of the Roman empire; the protection of learning in their churches and monasteries during the ensuing dark ages; the sturdy resistance that in time availed to throw off the yoke of Frank and German and enable them to constitute themselves into free republics; and their impulse to our civilization of to-day through the Renaissance, to which marvelous movement they not only gave birth—"they bound it into the very fibres of their bodies and the principles of their existence." The writer is keenly sensitive to the natural beauties of the town-dotted slopes over which he leads us; he dwells often,—sympathetically and informally, rather than technically,—on the art of these old centers of civilization made sacred by the occasional touch of a Perugino, a Cimabue or a Fra Angelico; but the charm that he finds inevitably for us in this enchanting land is in the wide significance of its past. Throughout the pilgrimage, we are never long permitted to forget, in our keen enjoyment of the present aspect of "lovely Spoleto," "holy Assisi," or "proud Siena," its "marvelous past of thirty centuries." The text is pleasingly illuminated by varied illustrations from photographs. [Houghton, Mifflin & Co., October, 1903. Size, 5½x8½; 390 pages. Price \$3.00 net.

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MEMORABLE IN THE OCTOBER MAGAZINES

THE Sportsman's Number of *THE CENTURY* has a "woody, wild and lonesome air" fitting to its title. Old England and Fair France join with our own country in offering pictures of forests and types of untamed existence which are pleasant things to contemplate while the harvest moon rides high in the heavens. There are many of these attractive illustrations, such as the hunting dogs of Madame la Duchesse d'Uzès, straining at their leashes, or marshalled before their kennels. There are also enchanting little studies of birds mounting to their nests with their prey of insects, or trying their timid young wings in flight. The text joins with the illustrations (among which the beautiful wood-scene of the frontispiece must not be forgotten) in making the Sportsman's Number a brilliant success. The enterprise should be paralleled the coming spring by an issue devoted to the pleasures of that "sweet season."

THE REVIEW OF REVIEWS in its table of contents honors the humanitarian tendency which is gathering force daily and accomplishing much toward the removal of the plague-spots from our cities, as well as toward the urbanizing of the country population: the great purpose to which the lamented Frederick Law Olmsted acknowledged that he devoted his best efforts. The very titles of the articles offered by the Review are so inspiring that to recall them is to realize the beneficent activity now at fever heat among us. They are: "What the Low Administration Has Done for New York's Masses," "The New Education for Farm Children" and "Learning by Doing for the Farmer Boy." By the multiplication of means such as are discussed in these articles it is to be hoped that the melancholy incident to the country and the viciousness peculiar to the city may be absorbed and lost in healthful activity as a mist rolls away before the sun.

BRUSH AND PENCIL, in accordance with the standard of excellence apparently set in the October magazines of the country, presents an unusual list of articles. One of these, entitled "Children's Books for Children," is illustrated with clever drawings of animals by W. W. Denslow, and a series of figure-studies by Boutet de Monvel. The

charm of the latter artist is impossible to describe, but it is none the less strong and real for this peculiarity. The most pleasing of the series is a reproduction in pen and ink of a group of French children of the poor surrounding the cage of a bird merchant. The backs, the legs, the arms of the children, eagerly leaning forward to study the finches, are so thoroughly French, that one listens involuntarily for the clear, shrill voice which should accompany some quaint little figure of the group. Another valuable article treats a phase of the civic improvement movement, dealing with three cities differing so widely in size, character of population, and situation as North Billerica, Mass., Harrisburg, Pa., and St. Louis.

THE CHAUTAUQUAN, in its "Survey of Civic Betterment," quotes the following words from William H. Maxwell, Superintendent of the Schools of New York: "It is admitted so generally that children in the schools should be taught something about the government of the city in which they live, that the statement is practically a truism. Unfortunately, however, like many of those patriotic generalities, to the effect that love of country should be inculcated in the young, this truism also is couched in most abstract terms. Little or nothing is said as to practical ways and means of teaching these things. It is just here that the Committee on Instruction in Municipal Government thinks that its work begins. It must take these patriotic utterances and civic truisms and make from them practical suggestive courses of study for the use of teachers, the benefit of the children, and the advantage of the municipality. The committee hopes to be able to say to the teacher: 'Teach the child this thing and that thing about the city, and preferably in the way that is judged to be the best to make an interested and worthy junior citizen.' This, I think, will be a welcome substitute for the glittering generalities ordinarily promulgated for the guidance of instructors."

THE METROPOLITAN MAGAZINE contains, like many of its contemporaries in their corresponding issue, things that are eloquent of the open, of free air and of large liberty. In this publication we find an article very attractively illustrated upon the village gardens of the old French province of Brittany, where the people are distinctly Celtic, and the last but powerful traces of feudalism and the Middle Ages remain to give color to the life. The

article and pictures, interesting in themselves, acquire a further charm by recalling the peasant-types of that most genial of all French painters, Jules Breton, and that saddest of all French writers, Pierre Loti, if he be judged by his Brittany masterpiece, "The Iceland Fisherman."

An attractive article in *GOOD HOUSEKEEPING* for October is "In the Homes of Japan," by Florence Peltier, with illustrations by G. Yets. The writer describes the homes of the gentle little Oriental people as "superior in artistic worth to the homes of other lands." She shows how the national reverence for beauty combines with peculiar natural conditions to foster simplicity in Japanese homes. On account of the ever-present menace of earthquakes, homes must be lightly built, to avoid harm to the inhabitants in the contingency of falling walls. As these light structures are quickly destroyed by fire, "very little besides the articles actually required for daily use are found in the majority of Japanese homes. . . . As these people are ever looking for beauty in the most ordinary things, every commonplace utensil in the household has been made an object upon which to exercise skill in decoration, and every natural beauty is seized upon and used to advantage. Where wood is employed in building, its grain and even the pretty markings made upon it by worms are left to be admired, and not vulgarly covered with putty and paint. . . . The interior arrangement of a Japanese house may seem to us, at first glance, bare and uncomfortable, but after becoming accustomed to it one turns to the stuffy rooms of the western world with weariness." A pretty expression of the Japanese instinct for beauty, appreciatively touched

upon in the article, is "the chamber of the inspiring view" in nearly every home, the essential requirement of which is that from it one may look out upon something of picturesque value. Here, we are told, "when there is something of particular interest to see, the family and guests gather, and the screens are rolled back, that these beauty worshippers may delight in the moonlight, a blossoming cherry tree, or the newly fallen snow." Madeline Yale Wynne contributes "The Influence of Arts and Crafts," looking back to the early days when art and craft were a part of the daily doings of the thrifty housewife, the village silversmith or cabinet-maker,—“a beautiful, unconscious, natural thing; it had no name, it had not been interviewed, written up, it was not a cult. It was but the work of a man's hand done of necessity, to fill a need, beautiful of necessity, for beauty is close friend to the work that is done under wholesome conditions and in a cheerful spirit.” The writer speaks of the disappearance of arts and crafts coincident with the perfection of machinery, and of its recent reappearance in the midst of complicated conditions; she utters a discriminating protest against the current flood of machine-made products in imitation of hand-work.

In *THE HOUSE BEAUTIFUL* for October, Gardner C. Teall writes appreciatively of the life and work of Bernard Palissy, potter. An interesting account is given of the endurance and the success of this sturdy sixteenth century artist-craftsman, who, self-taught in his art, found experience a dear school, if a successful one. Virginia Dare, in "Curio Hunting on the Pacific Coast," tells of rare treasures to be dug out of dingy cellars and dusty shops in San Francisco.

THE CRAFTSMAN PRIZE COMPETITION

THE aim and spirit of these competitions are elaborated elsewhere in the School Department. It is particularly hoped that the interest of the schools may be engaged and that many students will be encouraged to compete. Other prizes will be offered from month to month if the interest shown by art students warrants the continuation of the series.

The competitions opened in the present issue are as follows:

COMPETITION A.—Design for a Hall Clock.

First Prize: \$15. *Second Prize:* \$10.

COMPETITION B.—Design for a Set of Furniture for Child's Bedroom. *First*

Prize: \$25. *Second Prize:* \$15.

The following rules will govern the Competitions:

1. Any regular subscriber to The Craftsman is eligible to compete.

2. All designs must be original. They should be in the spirit of the New Art, which breaks away from historic styles.

Address:

COMPETITION DEPARTMENT,

THE CRAFTSMAN,

SYRACUSE, NEW YORK.

Nothing will be considered that can be traced to existing patterns. The designs should also be simple, in accord with the Arts and Crafts ideal of structural beauty as opposed to superficial adornment. The fanciful and ornate will not be favored. (It is suggested, in the case of Competition B, that appropriate nursery pictures form a feature of the decorative scheme.)

3. The proprietor of The Craftsman reserves the right to withhold any or all prizes, in case the drawings are found by the judges to violate the rules of the competition, or to be of insufficient merit. All prize designs become the property of the proprietor of The Craftsman.

4. Each drawing should be of suitable size for the pages of The Craftsman (not smaller than twice nor larger than three times the size of a page), and should be sent packed flat.

5. No drawing will be returned to competitor unless accompanied by postage.

6. Every design must be received as early as January 1, 1904.





THE SHEPHERDS

From a water color by HARVEY ELLIS

THE CRAFTSMAN

Vol. V

DECEMBER 1903

No. 3

THE SACRED CIPHERS. BY CARYL COLEMAN.

ALL students of ornament, sooner or later, ask themselves if the sole object of ornamentation is to gratify mankind's love for the beautiful. The more profound their study, the greater their research, the oftener will the question come into their minds, until they are forced to admit that there may be some other object, some other aim: that underneath the form a truth may be hidden

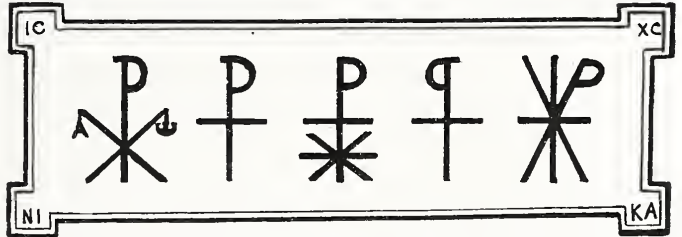
of far more importance than mere beauty: in other words, that all, or almost all, ornamentation is primarily symbolical, and that in all probability the true object of the original designer was to teach a given truth, or what he believed to be a truth, and that the ornament he created was only an instrument with which to gain the attention of men: an appeal to their spiritual nature through a material form.

One of the proofs of the above supposition is the persistency and universality of certain ornaments, which are admittedly symbols. Not that they always stand for the same thought, but simply they suggest to the mind something else than the object they actually represent. For the purpose of studying this proof take some ornament which is widely distributed over the world, such as the *gammadion*, and no better choice could be made, as it is to be



Cretan coin with gammadion

seen upon the dress of the Hittite kings, upon the archaic pottery of Greece and Cyprus, upon the coins of Magna Graecia, upon the gold jewelry of the Etruscans, upon the sword-hilts, belts and sepulchral monuments of the Celts and Anglo-Saxons, upon the vases of China and Japan, in fact,



Different forms of Constantinian ciphers, Roman catacombs

it has been a decorative *motif* from the earliest time, and is found upon all kinds of objects, among all the nations of the earth, except the Egyptians, Chaldeans and Assyrians. Moreover, it has been used indifferently by pagan, Brahmin, Buddhist and Christian.

The ornamental value of the *gammadion* is self-evident, but not its significance, for its esoteric meaning depends upon the people employing it. Hence it has various symbolic values: at one time it is a symbol of fecundity, at another of prosperity, and at another of salvation; often, it is a mere sign of talismanic import, standing as an exponent of a truth, or a falsehood, or a superstition, as the case may be. It seems to belong peculiarly to the Aryan division of the human family, the property alike of the semi-civilized and the civilized, coming to a race by migration, or by spontaneous creation; for the *gammadion*, like all other ornament, comes under the universal law of

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consequence, viz.: that like conditions produce like results. In the first instance, it represented the sun and solar movement, and in the last Christ, the Corner-stone, and the Apostles, the foundation stones of the Heavenly Jerusalem.

Just as the *gammadion* has both a decorative and a symbolic side, so have all, or almost all, other ornaments; just as the *gammadion* existed before the advent of Christianity, so did the Sacred Ciphers; just as the *gammadion* had one or more significations under paganism and another among the Christians, so had the Sacred Ciphers; the later meaning having nothing whatever to do with the previous ones; it was not the outcome of a migration or a development, or a paganizing of Christianity, but simply the borrowing of a form and the gift to it of an absolutely new symbolic value.

In the Sacred Ciphers the Christians found something ready, at hand, which they could use as monogramatized abbreviations of the two names of the Master, and they wisely employed them; moreover, they believed that the use of the Sacred Cipher, the *Chrisma*, was sanctioned by Heaven itself.

The first cipher used by the early Christian was practically a six-pointed star, familiar to the pagan world as a symbolic thunderbolt, and when confined within a circle, as a symbol of the sun: the amulet *par excellence* of the Gauls, but in it the Christian found a compendious form of writing the Sacred Names; for when they reduced it to its component parts, they found it was a combination of I and X, the initial letters in Greek of the two words Jesus Christ (*Ἰησοῦς Χριστός*). Just the

time it was first employed in this way is not known; it occurs, however, on inscriptions as early as the year 268, and forms an integral part of the same, even when the inscription was written in Latin, as the following epitaph from the Cemetery of Thraso demonstrates:

Prima vivis in gloria Dei et in pace Domini Nostri.

"Prima, thou livest in the glory of God, and in the peace of our Lord Jesus Christ."

This cipher was of great value to the primitive Christians, as they were compelled when giving public expression to their dogmas, to use symbols, in order to guard their more sacred doctrine from the profanation of their pagan contemporaries.

To change this cipher into the *Chrisma* of Constantine was an easy matter. All that was necessary was to add a loop to the top of the I (iota), the middle spoke of the solar-wheel, and in this way create an abbreviation of the official name of the Holy One of Israel, a monogram of the word XPICTOC (Christos), formed by a union of the first two letters: the X and the P. This monogram, however, was in use long before the days of Constantine, even prior to the Christian era, for it is found upon the coins of Ptolemy I, 323 B. C., and upon those of the Bactrian king Hippostratos, 130 B. C., and it also appears upon a coin struck at Maconia in Lydia by Decius, the great persecutor of the Christians. It stood in all these cases for the Greek word *Χρισμ*, to anoint. It was first used by the Christians after it became a part of the labarum of Constantine, who placed it upon his standard because of a vision and dream. It is said that when Constantine was about to attack the forces of Maxentius, there ap-

SACRED CIPHERS

peared in the sky, at midday, in sight of his army, the Chrisma with the words: "By this Conquer." Subsequently he had a dream concerning it, as related by Euse-

standard: *labarva*. Constantine not only made the labarum the imperial ensign, but he also commanded it to be used as the insignia of the military order of the *Labari*, an organization instituted for the defense of Christianity.

In post-Constantinian times the Sacred Cipher was often accompanied by the Alpha and Omega, in allusion to the two words: *I am the Alpha and the Omega, the first and the last*, and in that way setting forth the eternity of the Word and the equality of

bis, Socrates and Lactantius; the latter writer says in the *De Mortibus Persecutorum* that "Constantine was admonished in sleep to mark the heavenly sign of God on the shields, and so to engage the enemy. He did as he was bidden, and marked the name of Christ on the shields, by the letter X drawn across them, with the top circumflexed." Whether or not this vision and dream are myths is of no moment, for the fact remains that Constantine caused a cavalry standard (vexillum) to be surmounted with a golden garland, set with precious stones, in the center of which was placed the Chrisma, and further, that he adopted it as the imperial ensign, and ordered it to be carried at the head of his army, appointing fifty-two selected soldiers to act as the body guard. This standard was known as the *labarum*, not a new word, but of foreign origin, and probably derived from the Basque word for

the Son with the Father: *The same was in the beginning with God. All things were made by him; and without him was made nothing that was made.* Sometimes the cipher was also combined with the letter N (nu), the initial of the word Nika (conquer). Both ciphers are often found in union with this word in decorations, inscriptions and upon various objects.

In addition to the above described ciphers

there is a third one, which is far more familiar, as it is employed to-day extensively in church decorations, in ecclesiastical embroidery and upon all kinds of church



A coin of Constantine. On the reverse the labarum



A coin of Constantine with the labarum on the helmet

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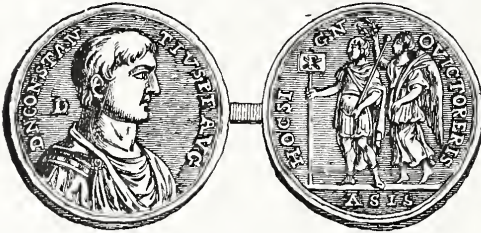
furniture, viz.: the monogram formed with the letters I H S. This cipher is sup-



Coin of Fulvius Valerius Constantinus

posed by the ignorant to stand for the English sentence: "I have suffered," or: "I have saved," and, among the more intelligent, for the Latin sentence: "Jesus Hominum Salvator" (Jesus, the Saviour of men), while in truth it is an abbreviation of the name Jesus in Greek, the first three letters of the word.

Among the early Christians the name



Coin of Constantine. The Emperor holding the labarum

Jesus was not written in this way $\text{I}\eta\sigma\omega\upsilon\varsigma$, but with uncials, large letters, something between capitals and small letters: IHCOVC, hence the contraction was IHC, the Greek sigma taking the form of the Latin C. In time, this abbreviation with its monograms became so fixed in the Christian mind, and was so universally used, it took its place as



Coin of Constantine, the labarum on the reverse

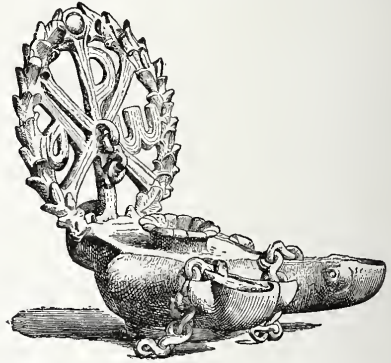
a symbol; so much so that scribes, in their Latin manuscripts, employed it, even when

writing with small letters, and often they changed the uncial form of the sigma from C to that of the Latin S, its proper sound; moreover, the presence of the letter h in this lower-case abbreviation led English writers of the Middle Ages to spell the Sacred Name



An early Christian gem

Ihesus. The use of the forms *ihc* and *ihs* was by no means confined to Latin manu-



A lamp from the Roman catacombs, third century—the *Chrisma* with the Alpha and Omega

scripts, but was employed in many ways: in England, at Parham in Sussex, there is a leaden font of 1351 which bears the following legend: "Ihc Nazar" (Jesus Nazarenus); at Cheam, in Surrey, there is a memorial brass of 1420 on which is engraved a heart with the inscription: *Ihc est amor me*, and on its four corners are the abbreviations: "Ihc Mcy"



A gem from an early christian ring, with the name of the possessor

(Jesus Mercy); at St. John's College, Cam-

bridge, there is an English prayer-book of 1400 in which the name Jesus is often writ-



A Christian gem



Christian gem, A. D. 325; the martyrdom of a saint

ten i h c: at midday oure lord ihc was nayled on the roode betwixt tweye thefts; at Cobham there is a pre-Reformation palimpsest brass where the sigma has been given the form of the Latin S: a vested priest is hold-



The bottom of an Agapae glass; third century

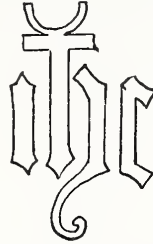
ing a chalice and wafer; on the chalice are the words "Esto in Ihs" and on the wafer "Ihs;" at Venice on the movable reredos of the high altar of St. Mark's, accompanying the figure of the Saviour, are the abbreviations: IHS XPS (Jesus Christ); and many other examples could be added to the above list from every part of mediaeval Christendom.



A Cornelian seal with the crisma and palm, the symbol of victory; 4th century

The use of the IHS cipher became so popular that it ultimately took precedence of the Crisma among ec-

clesiologists; the sermons of St. Bernardin of Siena no doubt largely contributed to this preference, as he was in the habit, on the completion of his discourses, to exhibit to his audiences, and they were thousands in number, a board bearing this cipher in-



English; 15th century

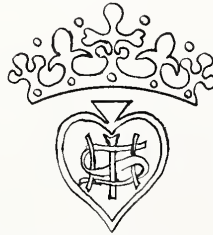


French; Mediaeval

scribed in letters of gold, and, at the same time, distributing among the people small tablets or cards bearing the same device.

It is not denied that the I H S may in some cases stand for the words *Iesus Hominum Salvator*, but when so intended, usually each of the first two letters is followed by a period sign: I. H. S., or the H is surmounted by a cross, and beneath a representation of the three nails of the crucifixion, as may be seen in the well known arms or seal of the Company of Jesus.

The foregoing has conclusively demonstrated the Greek origin of the Sacred



English; 15th century



Medieval MS.

Ciphers; and that, as soon as their symbolic value was recognized by the early Christians, they were employed extensively by epitaphists and decorators; until in the

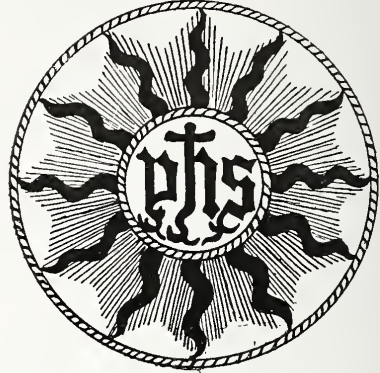
course of time, by constant use throughout the world, it was forgotten that they were a contraction of Greek words, and they be-



Arms of the Company of Jesus

best known of these Western secular ciphers is that of Charlemagne.

To-day the use of the Sacred Ciphers is very much in vogue in all the various departments of ecclesiastical art, but too often they are wrongly used, and all be-



The IHS used by St. Bernardin of Siena

came mere symbols, which conveyed one and the same meaning to Christians of every nation and language.

The Sacred Ciphers were so pleasing to the subtle minds of the Oriental Christians that they are seldom absent from Byzantine ecclesiastical ornamental sculpture, mosaics, illuminations, embroidery and metal work; moreover, they led to the monogrammatizing of many secular names, such as those of the Emperor Justinian and his wife Theodora, carved upon the capitals of the great columns of the nave of the church of Sancta Sophia at Constantinople.

cause many architects, designers and decorators are deeply ignorant of the first principles of ecclesiology, hence do not fear to walk "where angels fear to tread."

SERMONS IN SUN DRIED BRICKS. FROM THE OLD SPANISH MISSIONS. BY HARVEY ELLIS.

WHEN the earnest and God-fearing missionaries from Spain came among the Indians, in what was then Mexico, the least expected result of their embassy was that their building of the places of worship known as the "Missions" would in the far future make a lasting impression on modern architecture and give a simple, straightforward solution of an architectural problem not any too easy.

These Fathers, while remembering the intricate embroideries of the Plateresque



Ciphers of Justinian

This custom of using secular monograms, as well as the Sacred Ciphers, in architectural decorations passed from the East to the West, and became a common usage at an early date all over Europe. The one

SUN DRIED BRICKS

style and no doubt willing to perpetuate it in the new country, were impeded by the lack of skilled labor, the inability to procure materials, and the lack of trained architects; and no doubt largely due to the latter fact, were able to produce architecture. With the sun-dried bricks, the aid of peon labor and the absolute fulfilment of the requirements, they produced buildings that for positive frankness of expression of purpose, have never been equaled in the history of the building crafts. The exact adaptation of these works to the climatic conditions and the functions involved make them classics equally with the Parthenon and its Roman successor, the Pantheon. This statement, while seeming a trifle audacious and in conflict with accepted traditions, is thought to be, nevertheless, susceptible of demonstration. It is deemed by every writer on the subject of architecture, from Vitruvius to Fergusson, that the art, as an art, consists primarily in accommodating the requirements; and in addition to this, in the discreet and tasteful disposition of the structural materials. Having this in mind, the dignity of these compositions, the majestic simplicity and the breadth of simple wall surface should be a source of inspiration to the designer of monumental structures.

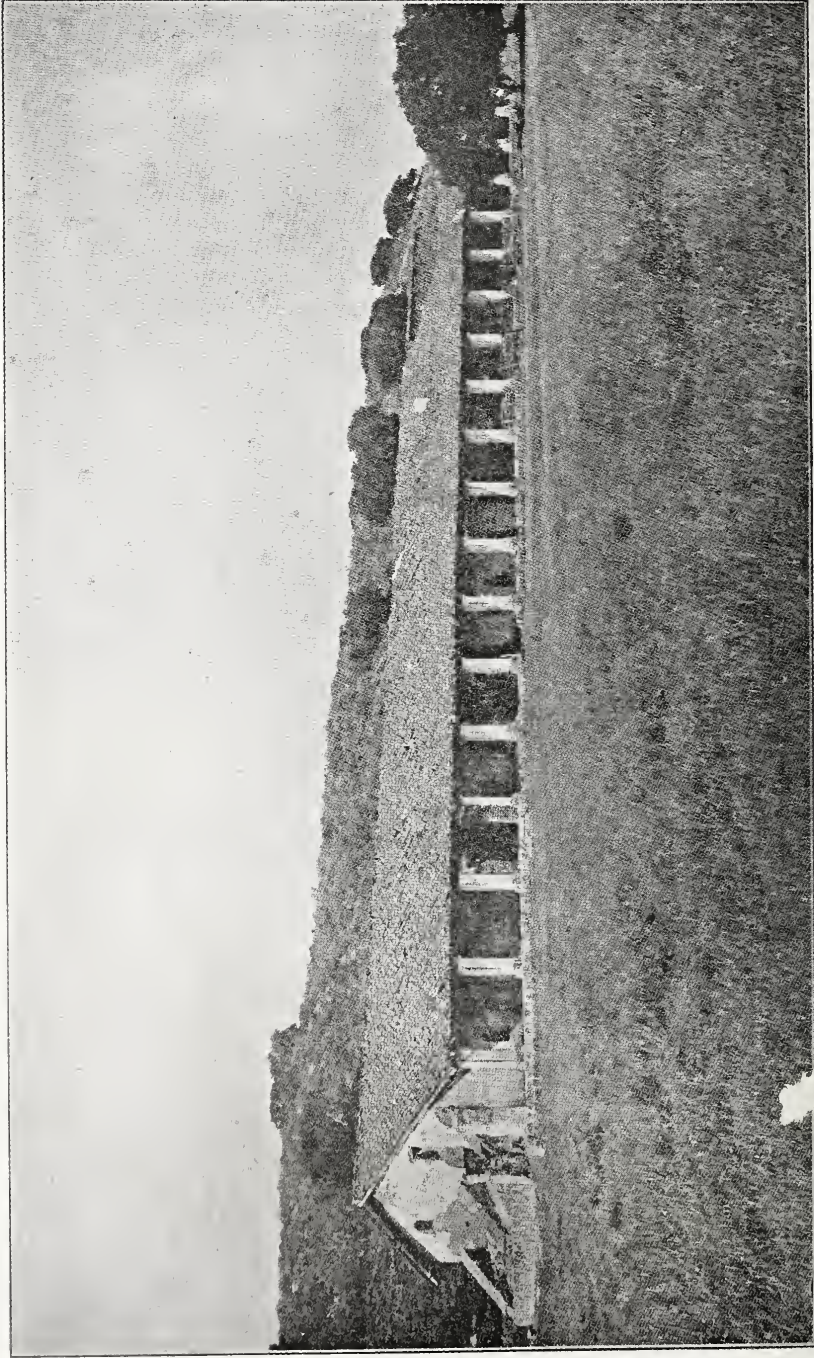
There is no doubt that the restrictions imposed by the materials

employed are the salvation of these buildings, as in one or two instances where there has been an effort, without success, to decorate these buildings externally, the failure has been so lamentable that there is much cause for gratification that skilled workmen were scarce in Old Mexico. The long, beautiful arcades and cloisters of these Missions have all the simplicity and impressiveness of the Roman aqueduct. A conspicuous example of this is to be found in the Mission of La Purisima Concepcion, which, with its crude workmanship and sun-dried brick, covered with white-wash, is, or should be, a veritable sermon to the men who are disfiguring our cities with more or less successfully warmed-over projects from the publications of the "Intime Club," which is presumed to express the aims, aspirations and works of the Ecole des Beaux Arts.

While in a tentative way efforts have



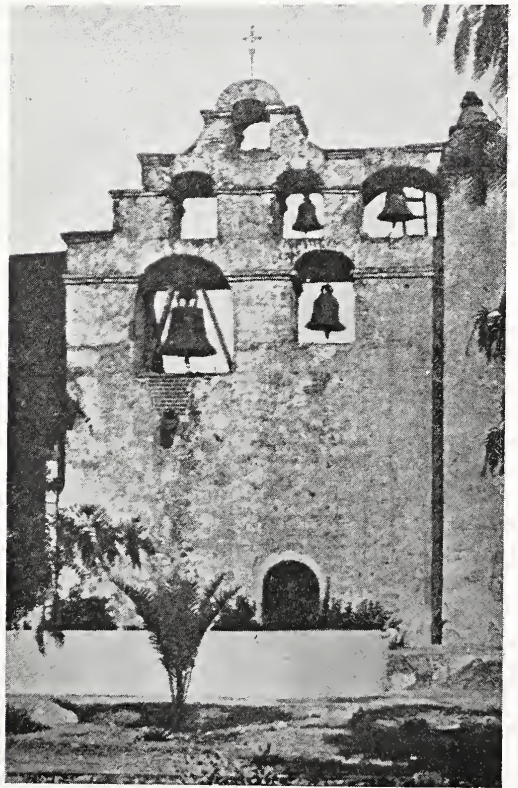
Mission San Luis Rey



Mission of La Purisima Concepcion



San Gabriel steps



Bells of San Gabriel

been made to design with the same spirit that informs these structures, owing to over-sophistication, the success achieved has only been estimated. In some instances, particularly in the neighborhood of Los Angeles, residences and other structures have been built that possess much of the gracious charm of the old works.

The solution of the problem of domestic architecture based upon, but in no sense in servile imitation of, the old Spanish type, is to be found in the extremely personal and interesting creations of some of the younger



Mission of San Gabriel

architects of Chicago, who are really giving honest and purposeful expression of art as applied to domestic engineering. It is curious in this instance to note how the spirit of the Renaissance, as expressed by these Fathers of the missions, and combined with the curiously Gothic trend of imagination, has produced the splendid and appropriate art of Louis Sullivan, who since these Mission Fathers, seems to be one of the few men in the United States, at all events, who have comprehended the meaning of the word architecture, or in other words, who have forgotten the schools and become architects of equal ability with the good Franciscan Father Junipero Serra, the moving spirit in the designing and construction of the missions.

The Spanish clerical architects brought with them from their fatherland the traditions of a building art suited to the climatic conditions and the face of their adopted country. Therefore, their works, although strongly reminiscent, arose strong and vital. Even to-day they have lost nothing of their force, and are worthy of the study of our young architects.



Pala Belfry

SILVERSMITH'S ART

THE SILVERSMITH'S ART: THE THIRTEENTH, FOURTEENTH AND FIFTEENTH CENTURIES. BY JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT.

THE EDITORS OF THE CRAFTSMAN REGARD THEMSELVES AS PECULIARLY FORTUNATE IN BEING ABLE TO OFFER TO THEIR READERS THE EXTENDED HISTORY OF THE SILVERSMITH'S ART IN EUROPE, WITH SPECIAL REFERENCE TO FRANCE, WRITTEN BY THE DISTINGUISHED PARISIAN CRITIC, MR. JEAN SCHOPFER. THE SERIES BEGAN IN THE NOVEMBER ISSUE WITH A PROFUSELY ILLUSTRATED REVIEW OF THE BEAUTIFUL ECCLESIASTICAL WORK OF THE TWELFTH CENTURY. THE PRESENT PAPER, THE SECOND OF THE PROPOSED FOUR, IS OF EVEN DEEPER INTEREST THAN THE FIRST; SINCE IT DEALS WITH A GREAT ARCHITECTURAL PERIOD, THE THIRTEENTH CENTURY, WHICH INFLUENCED TO THE FURTHERANCE OF STRENGTH AND BEAUTY, THE ADJUNCT AND LESSER ARTS. THE THIRD AND FOURTH DIVISIONS OF THE SUBJECT, YET TO BE PUBLISHED, TREAT RESPECTIVELY THE SILVERSMITH'S ART IN THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES, AND THE WORK OF OUR OWN TIME.

THE STATEMENTS OF M. SCHOPFER, IT IS NEEDLESS TO SAY, ARE MOST AUTHORITATIVE. THE INFORMATION THUS COLLATED BY HIM HAS HITHERTO EXISTED, HIDDEN AND FRAGMENTARY, IN RARE AND COSTLY BOOKS. HIS TREATMENT OF THE SUBJECT IS CHARACTERIZED BY THE GRACE, ACCURACY AND DELICACY WHICH ARE ATTAINED ONLY BY LONG AND CAREFUL STUDIES PURSUED IN A SYMPATHETIC ENVIRONMENT,

AND WITH A PURPOSE QUITE APART FROM THAT WHICH ANIMATES THE HASTILY FORMED ART CRITIC WHOSE HIGHEST AIM IS FINANCIAL SUCCESS.

IN RENDERING M. SCHOPFER'S STUDIES INTO ENGLISH, THE TRANSLATOR KEENLY REGRETS THE NECESSARY LOSS OF SOME PORTION OF THE VERBAL BEAUTY OF THE ORIGINAL, AS ALSO THE ABSENCE OF AN ENGLISH EQUIVALENT FOR THE FRENCH WORD *ORFÈVRE*, WHICH, ALTHOUGH DERIVED FROM THE LATIN *AURUS* (GOLD) AND *FACIO* (TO MAKE), APPLIES EQUALLY TO WORK IN GOLD AND IN SILVER, AND AVOIDS THE PARAPHRASE WHICH A TRANSLATOR IS FORCED TO EMPLOY.

AS we have already indicated in our preceding article, the art of the worker in the precious metals changes with the thirteenth century: it can not exist side by side with its opulent and imposing neighbor, architecture, without borrowing from it.

Let us examine the characteristics of the thirteenth century in the domain of art. We find first the expansion of pointed (Gothic) architecture, which dates from the first half of the twelfth century. At this period, throughout France, there arose churches and cathedrals constructed according to the new formula. Secondly, we find the complete, perfected development of ornamental statuary. Here, again, the point of departure is the twelfth century. The portals of the cathedrals of Moissac, of Vezelay, of Autun, show the direction which the thirteenth century was destined to follow. Then, later, we have the incomparable masterpieces of statuary offered by Notre Dame, Paris, and by the cathedrals

THE CRAFTSMAN

of Reims, Amiens, Bourges and Chartres. We find the same characteristics in the



1. Reliquary in gilded silver; Charroux, France

art of the silversmith. It becomes architectural in the sense that it copies more accurately churches and chapels. Furthermore, statuary, properly speaking,—that is, the representation of the human form and face,—acquires a new and considerable importance. The art of the worker in the precious metals becomes, as it were, an extension of sculpture. It produces real masterpieces which, with equal justice, can be included in the history of the silversmith's art and in that of sculpture. As an example, among the masterpieces may be cited the silver figure of the Blessed Virgin from the treasury of Saint Denis, which is now preserved in the Louvre.

Together with the representation of the human figure, that of the animal becomes frequent. We no longer meet beautiful works of pure metal-work, like the cross of Clairmarais at Saint-Omer, the reliquary of Bar-sur-Aube, or the reliquary of Charroux, in which silver scroll- and filigree-work surround incusted precious stones, thus forming a whole of extreme decorative richness.

Another reliquary from Charroux, but one of a later century, shows the advance made by the silversmith's art, as well as its new tendencies. It is a beautiful object, but one quite different from the works which we have already studied. Set upon a highly decorated base, a circular chapel rises, having small towers and crocketed gables which are supported upon small, slender columns, as we find this detail in the cathedral of Notre Dame, Paris. Four statuettes of saints or monks, in picturesque attitude, support a little edifice containing the relics. The piece, therefore, partakes at once of both architecture and sculpture. And if our readers will refer to our preced-

SILVERSMITH'S ART

ing article, and compare this work of the thirteenth century with the twelfth century reliquary which we have there represented, the objects themselves will explain more clearly than pages of commentary could do, the distinctive taste and style of each period.

If it be permitted to the historian to pass judgment, I must hasten to add that the three centuries about to be reviewed in the present article possess a liberty, an imaginative quality, a richness of invention which are surprising, and that the critic placed in presence of the works of this period, finds them so charming, so graceful and so delicately executed, that he accepts them without reservation.

These works, like those previously examined, belong to the religious department of the silversmith's art. The works of the secular division have not been able to resist the political and economic vicissitudes of five centuries. It is greatly to be regretted that nothing has been preserved of the collections of Charles Fifth, or of the rich treasures of his brother, the duke of Anjou; that the Swiss, after the battles of Morat and Grandson, let perish the superb objects in gold and silver work belonging to Charles the Bold, duke of Burgundy, the richest prince of his time in entire Europe. Of all these beautiful creations nothing remains. For silver and gold objects have always been threatened with sudden destruction, since, independently of their artistic worth, they possess an intrinsic value estimated in weight, which is immediately realizable. From this fact it resulted that a prince whose purse was empty, could not resist the temptation of providing himself with money, by causing his silver plate to be melted. We shall witness later, under

Louis XIV. and Louis XV., the stupid destructions to which these princes resort with meagre result.



II. The Samson Reliquary: transitional style; Cathedral of Reims, France.



III. Flemish reliquary in form of a triptych from the Abbey of Floreffe; Rothschild collection, Louvre, Paris

In the Middle Ages coin was rare. The fortune of a prince, of a noble, of a rich merchant, often consisted largely in his plate. If he had surplus money, he ordered the execution of a silver table service, or an ewer. If he needed money, he ordered the melting of certain pieces chosen from the ornaments of his dressers; making such choice without regard to the artistic value of the objects destined to destruction. Therefore, when evil times came, and they came often, the treasures of the gold- and silversmith's art disappeared.

to these works, it was necessary for gold and silver to possess an absolute value which could not be modified by the smiths themselves. If these latter had been left free to act, they would shortly have produced works in which the proportion of silver or gold would have been insignificant. But the very vigorous statutes which governed the guild of the gold- and silversmiths (which statutes we shall treat later), provided that the workers were obliged always to use the purest quality of gold and silver. And these strict measures of supervision were enacted in order to



IV. Virgin and child in silver *repoussé*; Louvre, Paris

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leave no room for the least possible fraud.

These facts show the reason why mediæval work in the precious metals designed for secular uses has practically disappeared. We have, therefore, to confine our examination to objects devoted to religious service. But even of these many examples have failed to escape the ravages of time and of enemies. The Revolution, indeed, destroyed a certain number of pieces. But it must be confessed that the kings were infinitely more destructive than the revolutionary spirits, and that even under the most pious rulers, gold and silver objects devoted to religious uses were not respected when the need of money grew insistent. When Richard Coeur de Lion had been captured by the Saracens, his ransom was placed at one



VI. Processional cross



V. Processional cross

hundred fifty, or two hundred thousand marks silver, and the rich abbeys knew to their sorrow what sacrifice of their treasures was occasioned by this misfortune. When Saint Louis was made prisoner during his Crusade, no less than eight hundred thousand besants of gold were necessary to release him from the hands of the heathen. Such ransoms were disastrous for the gold and silver work existing in both France and England.

Nevertheless, we have remaining a considerable number of specimens of each of the three centuries with which we are now to deal.

We have already mentioned the reliquary of Charroux, a most characteristic work of the thirteenth century. Our second illustration is the so-called reliquary of Samson, preserved in the Cathedral of Reims. This example, on the contrary, is a work of the

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VI a. Processional cross.

transition period, in which we recognize the greater number of the characteristics of the twelfth century: incrustated stones, filigree, and applied ornaments in silver. It has a foothold in both centuries, the stronger being in the twelfth.

The reliquary in the form of a triptych, originally from the Abbey of Floreffe and now belonging to the Rothschild collection in the Museum of the Louvre, is, on the contrary, an excellent and most important example of the thirteenth century (Plate III). It is of Flemish workmanship, and, without doubt, the most significant production of the time and place. Two angels support the cross. The wings of the triptych show scenes from the life of Christ: the Crucifixion, the Descent from the Cross, the Holy Women, other personages and

angels. Here, as I have already observed, the work of the silversmith resembles that of the sculptor. The qualities of the sculptor were required for the chiseling of these exquisite figures. The style of the draperies is excellent, worthy of the time, which is a period of culmination. The ornament is of extreme richness, and the object as a whole in one of the mediaeval masterpieces of the goldsmith's art.

From this time onward a great importance was given to shrines and reliquaries. They became monuments in miniature. Around the central portion containing the relics, there appeared scenes from the life of the saint so honored, and in these scenes the figures were executed in high relief. We



VII. Processional cross

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have descriptions of large shrines made to receive the relics of Saint Louis, at the end of the thirteenth and the beginning of the fourteenth century. They were ornamented with very numerous figures of saints and apostles, as well as of the kings and princesses who were the donors of these marvellous works of art. Portraiture entered into metal work and into sculpture at the same time. The corporation of the gold- and silversmiths was among the strongest of

the civic bodies. The Virgin in silver *repoussé* formerly belonging to the treasury of the Abbey of Saint Denis and now in the Museum of the Louvre (Plate IV.), shows at once the perfection of workmanship and the exquisite development which the plastic sentiment attained in the Middle Ages. But one fact regarding the piece must be confessed. There is no reason why this work should be in silver, rather than in marble and ivory.

That is: it is a work of pure sculpture. But owing to the material in which it is executed, we have the right to treat it here, and to rank it among the masterpieces of the metal worker's art.

It belongs to the beginning of the fourteenth century. We have its exact date. It was executed in 1339, at the command of the queen, Jeanne d'Evreux. Without the date, the style alone would suffice to fix the epoch of the work. It belongs to the fourteenth century by the slight symmetry caused by the projection of one hip of the Virgin; by the caressing and charming gesture of the Christ-child who lays his hand upon the lips of his mother; by the length of the draperies, of which the folds are broken at the ground-line; by the slight inclination of the Virgin's head: all characteristic of the fourteenth century and of this period alone. But the object has neither the affecta-



VIII. German belt and buckle: chiseled and gilded silver; Cluny Museum, Paris

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tion nor the complexity, nor a certain dryness that one sees too often arise in the works of this time. On the contrary, it preserves the perfect distinction of line, the pure grace, the simplicity, which impart to the works of this period an imperishable aroma. The face of the Virgin, radiant with tender goodness, is that of a mother of the period. It was among the people that the sculptor found his models. It was in the depths of the sentiments which all shared and which made of Europe a whole constituting what was named Christendom that the artist sought his inspiration. He had no desire to appropriate to himself beauty foreign and dead. The dream of restoring antiquity,—a deceptive dream which the Renaissance was to pursue,—had not as yet arisen. There was a secret harmony between the artists and those for whom he wrought. The former found in themselves all that was sure to please the people. There was no effort, no pedantry, no archaism. As Viollet-le-Duc has said, the works of that period looked neither backward nor forward. All lasting works of art, whether antique and Greek, whether mediaeval, or modern, have always addressed themselves to the present times which produce them.

The special characteristic of the statuette of the Virgin under consideration, the characteristic which makes it relevant to our present subject, is

the material in which it is wrought. This material—silver—enabled the artist to give an exquisite finish to the work: the draperies are finely sculptured in concave lines, the face and the hair are rendered with extreme delicacy, and if we were to compare this figure with an ivory Virgin of the same period, the differences in execution, resulting from the difference in material, would be very marked in favor of the silver statuette.

Following, we have a series of crosses (Plates V., VI. and VII.). The treasuries of our cathedrals and churches still possess a considerable number of these objects



IX. German wine tankard; Museum of Lubeck



X. German jug; Museum of Goslar

which might afford excellent models for ecclesiastical metal work in our own time. We find there different methods of treatment. But the favorite process of all was that of hammering the metal over a matrix (*repoussé*). The workshops of the Middle Ages kept thus matrices of a certain number of models for the more usual objects: vases, cups, basins, ewers. The silver in a thin sheet was hammered (*repoussé*) over the hard form; then, it was further worked with the chisel and the graving-tool. Retouching and finishing at this time were very important. By these means the workman gave to the object a personal character, which, in a measure, re-created it. As I have previously said, the expenditure of time was not considered in the Middle Ages. In this respect there was no exercise of economy.

If thus the art of the worker in precious metals allied itself on the one hand with sculpture, it did not the less preserve its own domain. We illustrate, as an example of purely decorative metal work (Plate VIII.), a superb belt and buckle of German origin, which date from the end of the fourteenth century. Throughout the Middle Ages, Germany excelled in metal work, and the history of bronze in particular can not be written without involving the special study of the German masterpieces.

Another specimen of German workmanship (Plate IX) is of much later origin, since it belongs to the sixteenth century. But in Germany the line of demarcation between the Middle Ages and the Renaissance is much less sharply defined than in France and in Italy. Throughout the sixteenth, and even during the seventeenth century, the mediaeval series of objects for ordinary



XI. French ewer; Hôtel Dieu, Reims

a dragon with yawning throat. The beak of the jug is also composed of a fantastic animal. The dragon, as is well known, played a most important part in the decorative art of the Middle Ages, beginning with the earliest times of that period. In the popular imagination, it had a real, animate existence. It appears in works of the plastic arts, strong, muscular, scaled and frightful. In modern art, it has become lymphatic and sluggish. It swells and pants, but it can no longer terrify. In the plastic sense it has lost all force, all energy. We no longer believe in the evil powers and the existence of fantastic animal types, and the abortive attempts of contemporary decorative art will not renew in us the terrors which have faded from our minds.

uses were continued. The love of the old forms was preserved. The wine tankard here reproduced, which exists in the Museum of Lubeck, shows a singular mingling of Teutonic thought, mediaeval taste, and free imagination, united with certain memories of the antique, found in the scrolls of foliage encircling the expansion of the cup. With the exception of this ornament, the composition as a whole and the decorative details are altogether in the style of the Middle Ages: possessing that richness and exuberance which sometimes, even often, in German works, injure the principal lines and mar the precision of the swell.

The German jug of the Museum of Goslar (Plate X.) has greater refinement. The open-work decoration is of extreme delicacy; figures mingle with foliage, and beneath the little spires that crown the piece, a bold rider is mounted upon a prancing horse. The handle of the jug is formed by



XII. Reliquary containing a portion of the arms of a saint; Saint Peter's Church, Varzy, France

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Thoroughly French, restrained and without ornament, we find the cruet which is preserved in the chapel of the Hôtel Dieu, at Reims (Plate XI). It possesses a charming simplicity of form and a rare grace of flexible line. As we examine it, we regret that our modern coffee-pots do not possess the same pleasing contours.

The Middle Ages believed in saints and relics. There were few churches without



XIII. French reliquary; Church at Auribeau



XIV. French monstrance; fourteenth century

the honored possession of miracle-working remembrances of holy personages. To ensure their preservation the clergy and people commissioned the workers in precious metals to execute beautiful receptacles, and thus the religious fervor of Christians has handed down to us exquisite examples of the

silversmith's skill. And in no other department of art do we find the then prevailing liberty of invention better instanced than in these same objects. A case in point resides in the reliquary arms (Plate XII), contained in Saint Peter's church at Varzy. A considerable number of such objects, similar in form, are still extant. As might be supposed, they contain a portion of the arms of a saint. Those shown in our illustration date from the thirteenth century, and preserve, to a certain degree, the appearance of works of the preceding century. We find here precious stones incrustated and uncut, as we have so often seen them, and, upon the right arm we see scrolls of filigree work. The gesture of the hand extended in benediction is dignified and imposing.

The Church of Auribeau has preserved a reliquary of the beginning of the fourteenth century, which is of a beautiful, pure style (Plate XIII). The base is bold and admirable. Here attention should be directed to the fine relief shown in the moldings decorating mediaeval works. The concaves are deep, and the convex portions well accentuated. With these the moldings upon modern works offer a contrast to their own detriment. They are uniformly flat. We have lost the taste for the pronounced profiles distinguishing the structural productions of the Middle Ages. And this is a general characteristic observed not alone in our metal work, but also in our furniture, and in the decoration of stone, plaster and wood. In mediaeval times, and down to the middle of the seventeenth century, craftsmen handled their material vigorously. Shadows are strong and accents vigorous.

The same features are shown in the monstrance and the chalice of the church of

Saint Sauveur (Plate XIV.); the first of which belongs to the fourteenth, and the second to the thirteenth century. The chalice is remarkable by the clear distinction of its parts, by its elegance of contour and by the purity of the composition as a whole. Between this chalice and the cups



XIV a. French chalice: thirteenth century

manufactured by modern silversmiths for prizes in athletic contests an instructive comparison might be instituted.

To terminate this rapid review of the silversmith's art in the Middle Ages we shall illustrate three important works, respectively of the thirteenth, fourteenth and



XV. Shrine of Saint Taurin : thirteenth century; Evreux, France

fifteenth century, which epitomize to some degree the tendencies of art during these three important centuries.

The first of these is the celebrated shrine of Saint Taurin, at Evreux (Plate XV.). It is in the most ornate, richest and most sumptuous style of the thirteenth century. It would seem as if the maker of this beautiful piece had wished to offer an example of the various methods of treatment in which the silversmiths of that period excelled. The general plan is that of a church, with great doors, buttresses surmounted by finely composed pinnacles, and a spire. We find here again the incrustated stones, the filigree scroll-work of the twelfth century; also, silver *placques*, engraved and in *niello* work, delicate leaves applied to the background, in fact, a whole sturdy, light and graceful system of plant-forms which bloom upon the arches and twine about the great volutes, like convolvuli around a branch. Finally, as prescribed in the thirteenth century, the shrine is completed by figures in the round and by bas-reliefs representing the saint and scenes from his life. Here, all that is statuesque is excellent, with no lingering trace of awkwardness or inexperience, and shows a truly perfected style. This shrine is indeed a finished example, marking the culminating point attained by the silversmith's art in the thirteenth century.

The reliquary of Sainte Aldegonde (Plate XVI.), at Maubeuge, is a charming work of the fourteenth century. It is a marvel of grace and elegance, and very characteristic of the art of this period. It has not the distinction and dignity of the shrine of Saint Taurin. It is tall and slender, light, delicate. The two angels that support the

reliquary proper are attractive and typical figures. Their heavy vestments fall in elongated folds over their feet; they are half kneeling, and their bodies appear tense, supple and sinewy. This piece is a lovely flower of the art of the Middle Ages.

The last example is a monstrosity of the fifteenth century, found in the Museum of the Louvre (Plate XVII.). It is certainly less perfect and complete than the two preceding works. But it is still an excellent architectural composition. It has beside the merit of recalling to us, as we are about to leave the three centuries which we have studied in our present article, one of the characteristics of mediæval art which I indicated at the beginning of our study: that is, the loan made by the art of the silversmith from architectural forms, and the taste for the erection of miniature chapels which were executed with an extreme care and minuteness reaching to the smallest details.

We now approach the Renaissance, the beginning of modern times, the opening of the period during which the arts, fine and decorative, have suffered the most serious crises. It is necessary before we leave the centuries that we have just now studied, to cast upon them a retrospective and sweeping glance. This glance will provoke the question:

What lesson can the artisans of the Middle Ages teach us modern men who wish to prepare a future better and brighter, a more abundant life for the decorative arts, which shall thus reassume in the lives of our children the place lost by them so many generations since?

I have said *artisans*. The word *artist* did not exist. Furthermore, we apply the



XVI. Reliquary of Sainte Aldegonde, Maubeuge, France

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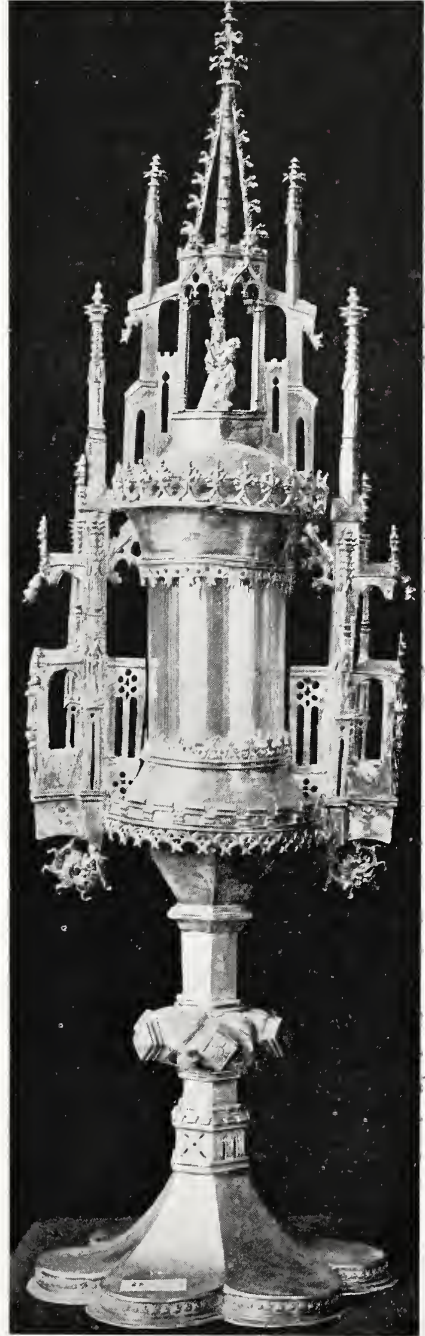
noble term of artist to him alone who devotes himself to pure art, that is, to the painter, the sculptor, or the musician. The men of the Middle Ages did not possess the word. But they owned the thing itself. The second is more important than the first.

The comparison between our decorative art and that of the Middle Ages is very humiliating for us, who boast nevertheless of belonging to a highly civilized period and speak scornfully of the barbarity and the darkness of mediaevalism.

It is, however, necessary to understand that one of the strongest reasons for the excellence of the mediaeval arts lay in the organization of work which was altogether different from the system obtaining in our own day.

The workers in the precious metals, in common with all other artisans, formed a corporation, and they alone who were members of this body possessed the right to fashion objects in gold and silver. This provision constituted a privilege which, according to our modern ideas, was harmful to society, since it prevented all liberty of trade. But the privilege possessed by the corporation entailed corresponding duties. The corporation was inspired as if by a sense of common and personal honor, and it exerted every effort to maintain a standard excellence of production. Thus, there resulted a strict constitution of laws to which all members were subject. I have already alluded to the rules which governed the alloy of the precious metals, in my statement that the corporation permitted the use of gold and silver only in the purest state compatible with effective work. In order to facilitate supervision, the furnaces of the gold- and silversmiths could be placed in

their public shops only. They could not melt their metal in a rear workshop or



XVII. Monstrance: fifteenth century; Louvre, Paris

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cellar. Furthermore, the period of apprenticeship and of "companionship" was strictly fixed. And this period accomplished, the aspirant became a master, upon presenting to the corporation a work created with the view of proving that he understood thoroughly the trade which he was about to exercise in the capacity of an expert.

I do not believe that the jurors to whom such works were submitted were greatly preoccupied with questions of pure art. What they demanded principally of an object was that it should be technically perfect. There are in all trades honest methods and processes, which are more or less slow, difficult and costly. There is, on the other hand, what may be termed juggling or tricking the difficulty. The exclusive use of the best and most honest methods was demanded from those who presented themselves as candidates for the mastership. The fraternity taught respect for the trade which it represented.

In modern workshops these principles are scarcely understood. Labor is so regulated that the smallest object passes through the hands of ten workmen, each of whom has his specialty. The drawing is made by the chief designer, who is confined to his paper and who would be quite unable to execute the thing which he conceives. Machines produce the desired object which is scarcely retouched, except to receive cleansing and polish. The results of such methods speak for themselves.

In the Middle Ages the artisan loved his trade, and when he set his hand to an object, he finished it himself; devoting to it the time necessary to its completion and perfection.

The art of the future can not be made

the subject of prophecy. But I feel, I know well, that we can never possess a decorative art worthy of the name, until we shall have formed a new class of artisans who shall be inspired by the respect and the love of their trade. For such conditions time is necessary. But we see clearly the end before us. Of what import is the time spent in its attainment? The essential point is to reach it.

A beautiful work, falling outside the period and the scope of M. Schopfer's article, but nevertheless recalled by his writing and illustrations, is the reliquary preserved in the Chapel of the Holy Blood, at Bruges, Belgium. It was executed by a Flemish artisan, Jan Crabbe, at the beginning of the seventeenth century, but it shows the style of a much earlier date. It is wrought in silver-gilt, and has the form of a Gothic chapel, like many of the French reliquaries described by M. Schopfer. It is ornamented something after the manner of a Milan cathedral in miniature, with statues of saints and angels set upon the roofs and pinnacles. These small figures are of solid gold, and a large number of costly gems are set along the base and in other portions of the work. The stones are very characteristic of the times, and consist largely of rubies and emeralds; these jewels are uncut and set in heavy bands of gold. It is one of the richest of reliquaries, and it is honored by a special festival occurring annually on the first Sunday after the second of May, when it is carried in solemn procession through the streets of the city; the festival constituting the most brilliant period of the year in the old town which has received the name of Bruges the dead.

HANDICRAFT WORKERS AND CIVIC BEAUTY. BY CHARLES MULFORD ROB- INSON.*

ONE of the national organizations engaged in furthering the cause of civic beauty reports that it has found no richer field for recruits than among the workers in handicraft. It has even discovered that in furthering the arts and crafts movement, it furthers its own movement for beautifying towns and villages. So certain has proved this connection that it has established an Arts and Crafts Section as one of the regular departments of its activity.

Very little thought will dissipate the surprise that may at first be felt in discovering such a connection. For what could be more natural than that those who work patiently with their hands, to the end that personality and beauty—whose sum is art—may enter into their product, should be quick to see and deplore all the uncalled-for ugliness of town and city life, and should long for the substitution of the beautiful where there is now the unnecessarily hideous? These workers are trained critics. They cannot help recognizing the success or the shortcomings in the work around them; all the force of their training, in supplementing their natural taste, has made them love the true and hate the false, and the genuineness and intensity of their feeling constrains to protest.

The workers are, however, or rightfully ought to be, something more than critics. They should be the leaders in taste of the community, with the leadership thrust upon them *because they know*. To lead is not to

their own advantage, except as they are members of an afflicted community; it is to the community's profit. The leadership which essentially belongs to expert knowledge ought to be given to them; but if it is not given, it is their right to take it—not through self pride, but through public spirit. Knowledge, we have to remember, involves not only power but responsibility. To know the truth and not brand the false, is to lie; to behold the hideous and see without protest how it may be made beautiful, is a greater crime than ignorantly to create the hideous. So those who know have to speak. The handicraft worker does know, if it is the real art impulse that has put him to work and not a fad or fashion. He has to be a critic of the hurried, thoughtless, heartless work about him, and he has to be critical not only because the spirit moves him, but because of his obligation to the community.

Hence it is that that movement for "a more beautiful America," which is finding its chief field of activity in the villages, towns and cities of the land, discovers a host of valuable allies among the handicraft workers. They, happily, are in these very villages, towns and cities; and in appealing to them for aid, we are asking that they beautify their own loved home and its surroundings. A warm personal interest is thus sure to enhance the general interest that they would naturally feel; and it is not in the least extraordinary that they furnish many and good recruits to a movement that must so heartily enlist their sympathy.

But the critic's role is a thankless one, and he does scant service to the public or to himself who by his criticism merely destroys

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without creating, who blocks one way and points out no other. This charge can hardly be laid at the door of the worker in the arts and crafts. The greater knowledge which is required to create than to denounce he abundantly possesses; and that public obligation which is his higher call to the service of criticism is his warrant for dedicating to the community's use the taste, skill and knowledge he possesses. If the familiar utilities of the street are needlessly hideous, if the electric light pole is graceless, the trolley pole an eyesore, the advertisement barbaric, the street name-sign a blot on the vista of the way, it is his duty to do something more than say so with tremendous energy. He must make a better street furnishing, or show how it can be made; and he must do this fearlessly, without regard to the very probable, but incidental, advantage to himself in so doing.

This is the higher call to the craftsman, as distinguished from other men and women, for an interest in civic art. That there are opportunities for great personal advantage in the movement do not invalidate the higher call, and in almost every individual case they must strengthen it. The fairly certain reward is, indeed, a proper fee for the great service which the arts and crafts may lend to civic art; and so there is emphasized the interdependence—or at least the mutual assistance—of the two movements.

Modern civic art has been described as "a civic renaissance." The phrase suggests a turning back for precedents to the great Renaissance when beauty woke again to the world after her sleep through the dark ages. Then, when civic art last flourished so notably in Italian and Flemish cities, there was clearly proved the closeness of its connec-

tion with the arts and crafts. The wrought iron of the street lantern in the wall of the Strozzi palace in Florence, and of the well of Quinten Matsys in Antwerp—which are still the delight of artists—or the terra cotta reliefs of Luca della Robbia,—are not these, the products of handicraft, quite as inseparable a factor in the glory of that ancient civic Renaissance as is even the dome of Brunelleschi or town hall in Louvain? Indeed, Blashfield, in his "Italian Cities," says of the Florentine artist: "Art did not mean the production of pictures and statues only; it meant a practical application of the knowledge of the beautiful to the needs of daily life. . . . If orders came in his absence, the apprentices were to accept them all, even those for insignificant trifles; the master would furnish the design and the pupil would execute. . . . There were constant opportunities. . . . Now it was a group of brown Carmelities who called master and men to their church, to be at once scene-setters, costumers, carpenters and machinists during the Ascension Day ceremonies, and for the angel-filled scaffolding from which various sacred personages would mount to heaven. . . . Some wealthy merchant, just made purveyor of Florentine goods to the most Holy Father, would put the papal escutcheon on the cornice of his house, and wish to know what the master might demand for his drawing. . . . Sometimes there would come an embassy in gowns of state from some neighboring city, with armed guards and sealed parchments, bringing a commission for the painting of the church or town hall." To these Renaissance artists art was, plainly, not a thing apart and distinct from daily life; it was the embellishment of that life. Hence the glory

and vitality of their art, and hence the prominence in it of the arts and crafts, and the inseparableness of the products of craftsmanship from the lovely civic art of the time.

Nor was this merely an accident. The artists interpreted "art" as broadly as they did because they loved the town or city, and, lover-like, found no task too mean or small if so they gave pleasure to her. And by their love they transformed the task that had been mean and small until it became the worthy product of their skill. Lucca has been immortalized by a Lucchesan artist who, with the exception of six statues for a chapel in the Duomo at Genoa, did no work that was not destined for his native city and its territory. "To this day, outside Lucca," says Carmichael, "one cannot well study Civitali." Florence owes her proud title of "The Beautiful" to the circumstance that the artist who was the greatest of her sons, freely as he scattered his riches over Italy, reserved for his own city his most precious gifts.

There is, then, splendid precedent for an assertion that civic art and the arts and crafts are mutually concerned. But the connection had been obvious without a precedent, which is, therefore, of only historical interest; and the interdependence steadily is growing in closeness as urban evolution adds more furnishings to the street.

It is significant in this connection that the civic art crusade in Belgium, which was started in 1894 and promptly secured so notable a revival of the Flemish art-of-the-town, began with the following as the expressed purposes of L'Oeuvre Nationale Belge, the national society that was organized to further it:

To clothe in an artistic form all that progress has made useful in the public life.

To transform the streets into picturesque museums comprising various elements of education for the people.

To restore to art its one time social mission, etc.

To make advertisements artistic and to secure the competition of advertisers in art and beauty instead of in size and hideousness; to obtain graceful electric light poles, artistic flag staffs, correctly designed kiosks, street signs and trolley poles, were the first and the most popular steps which the society took to bring art into the street and to revive the ancient glory of the Flemish cities. That in every one of these efforts there is an opportunity for the arts and crafts movement, in the extension of its field and the bestowal upon it of civic usefulness, requires no explanation. Belgium has been already so far educated, by these men who dared to be leaders, that she entrusts, on occasion, the preparation of her civic pageants to the artists; she has learned that the artistic in public work is as cheap as is the hideous and is far more to be desired; and she has convinced the world of the interest and value of municipal exhibitions, so that now our own St. Louis is to follow with a special section the examples set successively, and more generously, by Brussels, Paris, and Dresden, not to say Turin.

The work that has been done in Belgium points the way, with sufficient certainty, to the work that may be done here. But long before it is made with us a national movement, in the sense not so much of extent as of organization, it may be locally undertaken wherever there is an arts and crafts

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society, or a handicraftsman. In the case of the society, it not only may be undertaken, but it should be. There is no better field of activity than the town itself, nor is there any which is worthier of the craftsman's zeal, nor any toward which he has a more definite obligation.

If in the village or small town there are lacking some of the utilities of the street that in cities present an opportunity, there still are many possessed in common, and always there are the civic celebrations to be arranged artistically. The small community has, too, some furnishings to take the place of the urban utilities. It is not many months since the club women of a New England state offered a prize for the most artistically designed guide and finger posts for country roads. In the town bulletin board, which is the feature of the village green, and in the bulletin board which is fastened so conspicuously to many a church, there is afforded another chance. The fountain and the bandstand are still more conspicuous. The waste receptacle by its present slipshod construction gives more often an impression of untidiness than of the reverse. The planting, that is properly coming to be considered a form of handicraft, is always of importance, in the private home grounds, since they border the street, as well as in the public places. If there must be billboards, these can be made neater, more attractive, and harmonious than they are; and, in at least the cities and larger towns, the crest or arms of the municipality can be fittingly worked into the design of all the municipal furnishings.

The great merit of all this work, its special advantages and invitation to the craftsman, is that, if the object is to be really a

work of art, it must be made to suit the spot for which it is designed. This exact fitting to environment, which means not only the adjustment of proportions and the harmonizing of colors and materials, but also the welding into its construction of the spirit of the place, makes it just the problem that the artist loves, gives to it the possibility of personality, and insures it against the successful competition of the design which, in another town or among other surroundings, has proved to be of value. The arts and crafts workers of every town have their chance.

It often happens, too, that the great art objects of the towns call so loudly for beauty in these smaller objects, in order that their own beauty may be perfected, that the battle of the public spirited craftsman has been half won before he begins to fight. General opinion already sides with him and there is needed only the good design. Take, for example, the case of the Library, which an exhaustless liberality is now making the familiar art object—the one consciously beautiful civic structure—of so many towns and cities. How often the impression which its chaste and snowy beauty ought to give is marred by the ugliness of the trolley poles before it, by the cheap and ill-proportioned street lamps, by the crude wooden bench for waiting or transferring passengers, by the gaunt telegraph pole, the glaring letterbox, or the slovenly waste can or barrel! Would the liberality that gave the lovely building have stopped at the slight additional expense that could have substituted an appropriate and well designed street furnishing for that which now, necessarily in the foreground, detracts so sadly from the effect which the architect desired; or would the

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civic pride and public spirit that gave the site and a promise of maintenance—and that perhaps also built the structure—have hesitated to round out and complete its good work at so small an extra cost? Plainly, there was lacking only the timely provision of the correct design; and even now, if only it be furnished, there will be found the means to remedy the errors of the past as well as to secure the better result for the future.

The thought of what a little care in craftsmanship can do at this point, in enhancing the impression made by a whole building, or in changing from half good to wholly good the effect of the town's most striking scene, is a suggestion of how great is the opportunity of him who, thinking, puts his soul into the work that his hands do for the community. It is a two-fold opportunity. It is personal, in the chance to make a lovely work of art, as Matsys made his well; it is civic, in the effect, far out-reaching the article itself, which his good work may have. The craftsman does something more now than make a clever thing. He adorns the town, the town he loves, as a lover adorns his mistress, and thereafter he forgets the beauty of the jewel he has given to her in the heightened beauty of the whole effect.

In such work, finally, must there not come into the act of labor an exhilaration that gladdens and lightens it? How paltry by comparison seems his former task, of adding something to the beauty of a rich man's room, of contributing another precious thing to the closed treasury of wealth! Here is work to invite his consecration, to enlist the whole strength of his artistic spirit, the whole might of his zeal. He is

doing this not for an individual, but for all the people; he is making a utility beautiful and is making his beautiful object for a public place, where it will be seen by many and not shut away, and where its educational influence will reach out farther than he can guess, among all sorts and conditions of men; and finally, it is to be placed where he himself may enjoy it; it will not be lost to him, but as if he had made it for his own delight he will be a part owner of it.

There enters, too, another factor into the attractiveness of civic work for craftsmen. This is its quality of relative permanency, and constancy of ownership. There is no passing to less appreciative hands, no buying or selling into less favorable surroundings, no fickleness of taste or fortune to endanger its serene existence in the place for which it was designed.

The concern of the handicraft worker with civic beauty is, then, very near. There is much to call him to bear a part in the great movement, now gathering allies from so many sources; and upon him and his interest the movement waits for its completer triumph.

P ICTURED POESIES: AN ESSAY ON THE REBUS IN ART. BY EDITH MOORE.

THE word "rebus" (hardly to be recognized under the above title) calls to mind the last page of a Boys' or Girls' Magazine, where it presides over a series of little pictures and stray syllables which convey a meaning only to the diligent inquirer. Yet it represents a most venerable and distinguished form of amusement. The great orator Cicero was wont to use as his signa-

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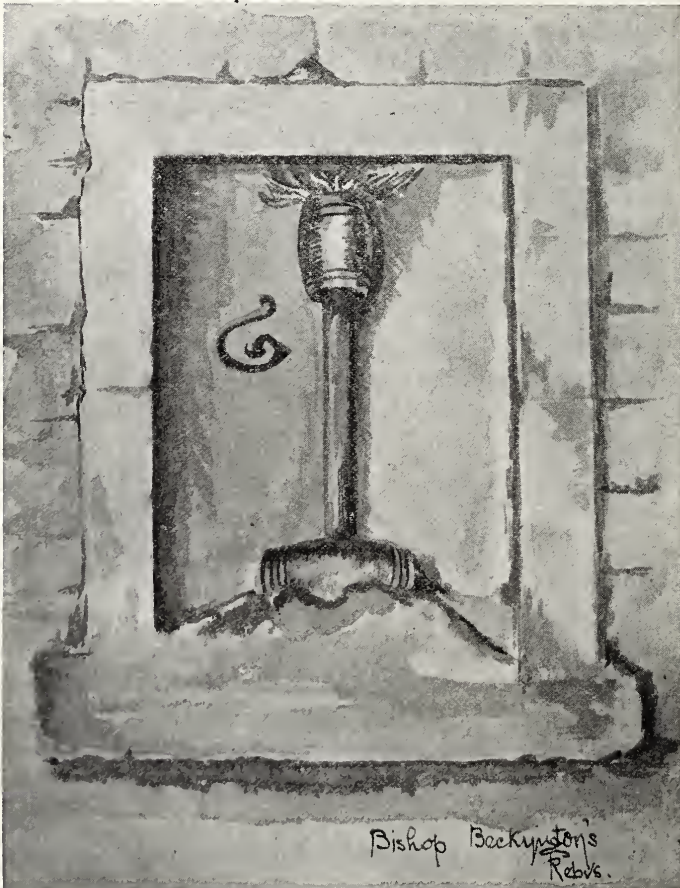
ture the picture of a chick-pea or vetch, called *Cicer* in Latin; while Julius Caesar stamped upon his coins an elephant, the Mauritanian word for which is *Caesar*. Even in the Catacombs (one of the last places in which one might expect to discover puns), we find the maiden, Porcella, figured by a little sculptured pig; and the man, Onager, by a wild ass.

The word "rebus" is derived from the Latin *res*—a thing; and Camden, the antiquarian, explains that "whereas poesie is a speaking picture, and a picture a speech-

lesse poesie, they which lackt wit to express their conceit in speech did use to depaint it out, as it were, in pictures; which they called rebus by a Latine name well fitting their device:" in fact, speaking "by things."

In a time when the generality of the people could neither read nor write, much was taught in this manner, and anyone who is on the lookout for them may discover plenty of these "speechlesse poesies" in old churches, schools, and colleges. Some of them are very amusing, for the old monks and bishops had curious ideas as to spelling, and used letters and combinations of letters without reference to any precedent, but just as their taste and fancy dictated.

Rebusés were introduced into England from Picardy by Edward the Third, so there are none in England older than the fourteenth century. Soon after their introduction they became very common, evidently pleasing the fancy of the bookmen and clerks. These scholars, who could not carry their punning devices into battle on their shields, or wear them as crests on their helmets, carved them on their window-frames, or in the chapels that they built. The time of blazoned shields is now long gone by; but still in Abbott



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Islip's chapel and Prior Bolton's window we can see the odd bits of humour which



No. 2.

make history live for us in the personalities of these old builders who seem to have enjoyed a joke as much as we do.

On the Rector's lodgings in Lincoln College, is the mark of Thomas Beckyngton, Bishop of Bath and Wells. He contributed largely to the building of the college which bears in token thereof his device of a *beacon* and *tun* or barrel (Ill. 1), with T at the side to suggest his Christian name. No doubt this device seemed to him to fulfil every requirement of sense and sound and to be, withal, a pleasing idea.

Queen's College affords several examples of the "rebus;" but perhaps the most famous of these is not a picture but a custom still observed. Long ago Bishop Eglefeld (now spelt Eglesfield) founded the college with the help of the good Queen Philippa. His eagle is still seen in the crest, on the arms, and on the college furniture and plate; but as a further perpetuation of his name a needle and thread, or in the court language of the period an *aiguille filée*, is still given on Christmas day to every scholar in residence with the admonition: "Be Thrifty." The thread has its own meaning, and should be three-fold,—scarlet, black, and blue,—in token of Art, Divinity, and Law. Henry Bost, the twelfth Provost of the College, presented to it the horn of a "bos" mounted as a drinking horn, in allusion to his name. This is still treasured and produced on

great occasions. Robert Langton placed in each of the windows he gave the letters T O N (Ill. 2), which to his simple mind plainly showed forth *lang* or *long-ton*.

In England's other great University, John Alcock, founder of Jesus College, left his sign of a cock perched on a glove conspicuous everywhere. On one window is a cock holding in his beak a label with a Greek inscription; a rival bird defies him on the opposite side with a corresponding motto which Lower has translated as:

"I am a cock, the one doth cry;
And t'other answers, So am I."

Litchfield Cathedral has several of these interesting punning devices. James Den-



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ton, one time Dean, placed in the choir a copper statue of himself habited as a pilgrim, with scrip, staff, and scallop shells. The last was an important emblem, for it signified that the pilgrim had visited the shrine of St. James of Compostella. This figure being placed upon the convenient and familiar "tun," the name it depicted must have been clear to the meanest understanding—James Dean-ton! In the same Cathedral the emblem of Roger Wall is emblazoned on a window on the South side; it is "a fair embattled wall" with a roe-buck lying near on whose back the concluding

a very clear representation of his name (Ill. 3). As support to a shield stands a cheerful-looking ram on a rocky ridge holding



No. 4

syllable *ger* is inscribed. Not far off John Ap Harry confides his name to an intelligent posterity under the pleasing veil of an Eagle, an Ape and a Hare supporting a bundle of rye; the Eagle is of course the well known emblem of St. John the Evangelist. Some mental strain is necessary to appreciate all of these, but Dean Yolton's *Yol* on a *tun* speaks for itself: with this exception, the most of the devices of these Cathedral dignitaries remind one of Humpty Dumpty in "Alice through the Looking Glass," when he says somewhat scornfully: "My words mean what I want 'em to mean, neither more nor less."

At St. Albans, Abbot Ramridge has left



No. 5



No. 6

in his forefeet an Abbot's crozier. The Abbot of Ramsay used for his seal a *ram* in the *sea* with the motto in Latin: "He whose sign I bear is leader of the flock, as I am."

Abbot Islip's Chapel in Westminster Abbey affords some very good examples of rebuses. This Abbot lived in the reign of Henry the Seventh and did much for the Abbey. He laid the first stone of the present Lady Chapel and carved his rebus and initials over his own Chapel and over that of St. Erasmus: he took the name of his birth-place, a small village near Oxford, and found several possible interpretations. In one, a little man, believed to be a portrait of the Abbot, is represented as slipping out of a tree, thus showing "*I-slip*" (Ill. 4). We must hope that the likeness is not a faithful one or else that his mental and moral charms compensated for his lack of physical beauty. In another a large and somewhat fishy eye stands for the first letter and a hand grasps a *slip* of a tree to complete the word (Ill. 5). The third is merely a slight variation of the second, the



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hand catching at a branch as if slipping, and the eye again useful (Ill 6). A monogram (Ill. 7) and a beautiful arrangement, deeply under-carved, of his full name (Ill. 8) complete his "picture poesies" outside; but within his little Chapel it may be seen that the roof is beautifully carved at regular intervals with this same monogram and name arrangement.

In the fine old church of St. Bartholomew the Great, West Smithfield, Prior Bolton has left a treasure in the shape of a lovely stone-cased window, high up in the choir (Ill. 9), with his rebus below: a bird bolt through a *tun* (Ill. 10).

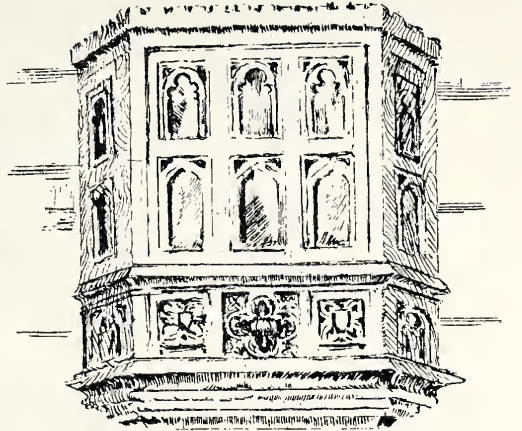
Rebuses were favorite devices with printers and booksellers, as well as with church



No. 8. In the Islip Chapel

dignitaries. We hear from Peacham that Mr. Jugge, the printer, expressed his name in many of his books by a nightingale sitting on a bush with a rose in his mouth, whereupon was written: "Jugge, jugge, jugge," in supposed imitation of the nightingale's song. Newberry, the stationer, arranged for himself, as Lower tells us, "an Ew (Yew) Tree with the berries, and a great N hanging upon a snag in the midst of the tree, which could not chuse but make New berry." A simple emblem was enough for Thomas, Earl of Arundel's pleasure; an A in a roundlet or rundle does not tax

the intellect so much as the seal of the Surrey Newdigates,—their choice being: "An



No. 9. Prior Bolton's window with rebus, in St. Bartholomew's

Ancient Portcullis-Gate" with *n w* at the top and a capital D in the middle: New-D-Gate (Ill 12). On the parsonage gate at Great Snoring in Norfolk a shell surmounting a *tun*,—that ever useful *tun*—is deeply cut in the stone (Ill. 13), and plainly testifies that the name of the builder was Shelton.

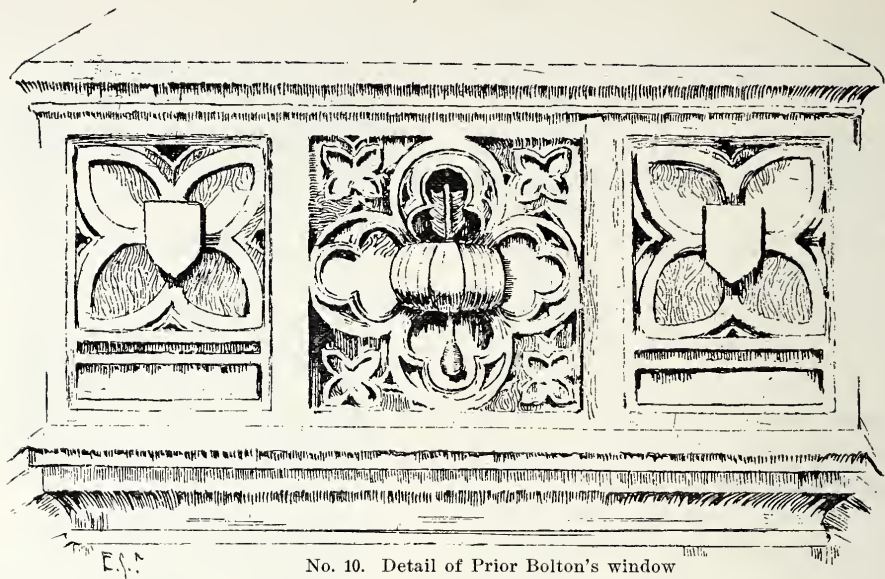
"You may imagine," says Camden in his quaint way, "that Francis Cornefield did scratch his elbow when he had sweetly invented to figure his name St. Francis with his Fiery Kowle in a Cornefield." It must have been difficult to particularize the Saint even with his "Kowle;" it assuredly was not a device that he who ran might read. An exceptionally pretty rebus is on an old



No. 11. Earl of Arundel



No. 12. The Newdigates

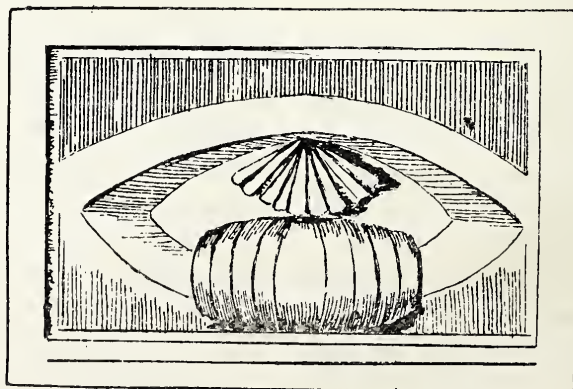


No. 10. Detail of Prior Bolton's window

Islington house: a rose, a twisted bit of cord, and a wing, which being interpreted is "Rose Knotwing." Another story is of a gallant who loved a maid called Rose Hill, and to show his devotion to her he had a rose, a hill, an eye, a loaf, and a well, painted on his gown, signifying "Rose Hill, I love, well." How exciting our friends' new clothes would be if they displayed their sentiments with the same charming candor,

nowadays! And we also hear of a South Down lass who replied with commendable brevity to an offer of marriage with a stroke made by the end of a burnt stick and a lock of wool pinned to the paper—"I wull."

To quote again from the old antiquarian: "thus for rebus may suffice, and yet if there were more I think some lippes would like such kind of lettice."



No. 13. The Shelton rebus

WILLIAM MORRIS: HIS
THOUGHTS, THEORIES
AND OPINIONS UPON
WORK IN A FACTORY.

THROUGH THE COURTESY AND GOOD WILL OF MR. J. SPARGO OF NEW YORK, THE EDITORS OF THE CRAFTSMAN HAVE OBTAINED A VALUABLE LITERARY DOCUMENT, THE EXISTENCE OF WHICH IS KNOWN TO COMPARATIVELY FEW READERS. ITS ORIGIN AND SIGNIFICANCE ARE EXPLAINED BY THE FOLLOWING FACTS, ALSO FURNISHED BY MR. SPARGO. ON JANUARY 19, 1894, THERE WAS PUBLISHED IN ENGLAND, MAINLY THROUGH THE GENEROSITY OF MR. EDWARD CARPENTER, THE FIRST ISSUE OF A WEEKLY SOCIALIST PAPER, "JUSTICE," WHICH STILL SURVIVES THE VICISSITUDES OF THE STRUGGLE COMMON TO SUCH PAPERS. THE EDITORS OF THE PAPER WERE WILLIAM MORRIS, H. M. HYNDMAN AND J. TAYLOR. IN ADDITION TO THE LEADING EDITORIAL ARTICLE, WHICH BEARS THE NAME OF ALL THREE, THE PAPER CONTAINED A SIGNED ARTICLE BY WILLIAM MORRIS: HIS FRANKLY AVOWED SOCIALIST WRITING. TO THIS LITTLE JOURNAL, MORRIS CONTRIBUTED A GREAT MANY ARTICLES AND SOME OF HIS MOST CHARMING POEMS. IN APRIL OF THAT SAME YEAR, THE FIRST OF THE FOLLOWING PAPERS APPEARED. IN AFTER YEARS, WHEN QUESTIONED, MORRIS FREQUENTLY REFERRED TO THE PAPERS ON WORK IN A FACTORY AS IT MIGHT BE, AS HIS MOST DEFINITE AND EXPLICIT STATEMENT ON THE SUBJECT. BECAUSE OF THEIR INTEREST AS THE OPINION OF THE GREAT ARTIST CRAFTSMAN, THEY ARE HERE REPRINTED. THEY POSSESS THE FERVOR WHICH MADE ALL THE UTTERANCES OF

WILLIAM MORRIS VITAL AND INSPIRING. THEY ARE SATURATE WITH THE ROUGH VIGOR OF THE ANGLO-SAXON AND THE PRACTICAL SENSE OF THE ADVANCED ECONOMIST.

WHY NOT?

AT a meeting of the Commons Preservation Society, I heard it assumed by a clever speaker that our great cities, London in particular, were bound to go on increasing without any limit, and those present accepted that assumption complacently, as I think people usually do. Now, under the present Capitalist system, it is difficult to see anything which might stop the growth of these horrible brick encampments; its tendency is undoubtedly to depopulate the country and small towns for the advantage of the great commercial and manufacturing centres; but this evil, and it is a monstrous one, will be no longer a necessary evil when we have got rid of land monopoly, manufacturing for the profit of individuals, and the stupid waste of competitive distribution; and it seems probable that the development of electricity as a motive power will make it easier to undo the evils brought upon us by capitalist tyranny, when we regain our senses and determine to live like human beings; but even if it turns out that we must still be dependent on coal and steam for force, much could still be done toward making life pleasant, if universal co-operation in manufacturing and distribution were to take the place of our present competitive anarchy. At the risk of being considered dreamers therefore, it is important for us to try to raise our ideals of the pleasure of life; because one of the dangers which the social revolution runs is that the

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generation which sees the fall of Capitalism, educated as it will have been to bear the thousand miseries of our present system, will have far too low a standard of refinement and real pleasure. It is natural that men who are now beaten down by the fear of losing even their present pitiable livelihood, should be able to see nothing further ahead than relief from that terror and the grinding toil under which they are oppressed; but surely it will be a different story when the community is in possession of the machinery, factories, mines, and land, and is administering them for the benefit of the community; and when, as a necessary consequence, men find that the providing of the mere necessities of life will be so far from being a burdensome task for the people that it will not give due scope to their energies. Surely when this takes place, in other words when they are free, they will refuse to allow themselves to be surrounded by ugliness, squalor and disorder either in their leisure or their working hours.

Let us, therefore, ask and answer a few questions on the conditions of manufacture, so as to put before us one branch of the pleasure of life to be looked forward to by Socialists.

Why are men huddled together in unmanageable crowds in the sweltering hells we call big towns?

For profit's sake; so that a reserve army of labour may always be ready to hand for reduction of wages under the iron law, and to supply the sudden demand of the capitalist gamblers, falsely called "organisers of labour."

Why are these crowds of competitors for subsistence wages housed in wretched shan-

ties which would be a disgrace to the Flat-head Indians?

For profit's sake; no one surely would build such dog-hutches for their own sake; there is no insuperable difficulty in the way of lodging people in airy rooms decently decorated, in providing their lodgings not only with good public cooking and washing rooms, but also with beautiful halls for the common meal and other purposes, as in the Colleges of Oxford and Cambridge, which it would be a pleasure merely to sit in.

Why should any house, or group of lodgings, arranged in flats or otherwise, be without a pleasant and ample garden, and a good playground?

Because profit and competition rents forbid it. Why should one-third of England be so stifled and poisoned with smoke that over the greater part of Yorkshire (for instance) the general idea must be that sheep are naturally black? and why must Yorkshire and Lancashire rivers run mere filth and dye?

Profit will have it so: no one any longer pretends that it would not be easy to prevent such crimes against decent life: but the "organisers of labour," who might better be called "organisers of filth," know that it wouldn't pay; and as they are for the most part of the year safe in their country seats, or shooting—crofters' lives—in the Highlands, or yachting in the Mediterranean, they rather like the look of the smoke country for a change, as something, it is to be supposed, stimulating to their imaginations concerning—well, we must not get theological.

As to the factories themselves: why should there be scarcely room to turn round in them? Why should they be, as

in the case of the weaving sheds of oversized cotton-factories, hot houses for rheumatism? Why should they be such miserable prisons. Profit-grinding compels it, that is all: there is no other reason why there should not be ample room in them, abundant air, a minimum of noise: nay, they might be beautiful after their kind, and surrounded by trees and gardens: in many cases the very necessities of manufacture might be made use of for beautifying their surroundings; as for instance in textile printing works, which require large reservoirs of water.

In such factories labour might be made, not only no burden, but even most attractive; young men and women at the time of life when pleasure is most sought after would go to their work as to a pleasure party: it is most certain that labour may be so arranged that no social relations could be more delightful than communion in hopeful work; love, friendship, family affection, might all be quickened by it; joy increased and grief lightened by it.

Where are the material means to come from for bringing this about? Fellow-workers, from the millions of surplus value wrung out of your labour by the "organisers of filth;" screwed out of you for the use of tools and machines invented by the gathered genius of ages, for the use of your share of Earth, the Common Mother.

It is worth while thinking about, fellow-workers! For, while theologians are disputing about the existence of a hell *elsewhere*, we are on the way to realising it *here*: and if capitalism is to endure, whatever may become of men when they *die*, they will come into hell when they are *born*.

Think of that and devote yourselves to the spread of the Religion of Socialism!

A FACTORY AS IT MIGHT BE

WE Socialists are often reproached with giving no details of the state of things which would follow upon the destruction of that system of waste and war which is sometimes dignified by the lying title of the harmonious combination of capital and labour; many worthy people say, "We admit that the present system has produced unsatisfactory results, but at least it is a system; you ought to be able to give us some definite idea of the results of that reconstruction which you call Socialism."

To this Socialists answer, and rightly, that we have not set ourselves to build up a system to please our tastes, nor are we seeking to impose it on the world in a mechanical manner, but rather that we are assisting in bringing about a development of history which would take place without our help, but which nevertheless compels us to help it, and that under these circumstances it would be futile to map out the details of life in a condition of things so different from that in which we have been born and bred. Those details will be taken care of by the men who will be so lucky as to be born into a society relieved of the oppression which crushes us, and who surely will be not less, but more prudent and reasonable than we are. Nevertheless, it seems clear that the economical changes which are in progress must be accompanied by corresponding developments of men's aspirations; and the knowledge of their progress cannot fail to arouse our imaginations in picturing for ourselves that life at once happy and manly, which we know social revolution will put within the reach of all men.

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Of course the pictures so drawn will vary according to the turn of mind of the picturer, but I have already tried to show in *Justice* that healthy and undomineering individuality will be fostered and not crushed out by Socialism. I will, therefore, as an artist and handicraftsman, venture to develop a little the hint contained in this journal of April 12th on the conditions of pleasant work in the days when we shall work for livelihood *and pleasure* and not for "profit."

Our factory then, is in a pleasant place: no very difficult matter, when as I have said before it is no longer necessary to gather people into miserable sweltering hordes for profit's sake: for all the country is in itself pleasant or is capable of being made pleasant with very little pains and forethought. Next, our factory stands amidst gardens as beautiful (climate apart) as those of Alcinoüs, since there is no need of stinting it of ground, profit-rents being a thing of the past, and the labour on such gardens is like enough to be purely voluntary, as it is not easy to see the day when seventy-five out of every hundred people will not take delight in the pleasantest and most innocent of all occupations; and our working people will assuredly want open air relaxation from their factory work.

Even now, as I am told, the Nottingham factory hands could give many a hint to professional gardeners in spite of all the drawbacks of a great manufacturing town. One's imagination is inclined fairly to run riot over the picture of beauty and pleasure offered by the thought of skilful co-operative gardening for beauty's sake, which beauty would by no means exclude the

raising of useful produce for the sake of livelihood.

Impossible! I hear an anti-Socialist say. My friend, please to remember that most factories sustain to-day large and handsome gardens, and not seldom parks and woods of many acres in extent; with due appurtenances of highly paid Scotch professional gardeners, wood-reeves, bailiffs, gamekeepers, and the like; the whole being managed in the most wasteful way conceivable; *only* the said gardens, etc., are say, twenty miles away from the factory, *out of the smoke*, and are kept up for *one member of the factory only*, the sleeping partner to wit, who may, indeed double that part by organizing its labour (for his own profit), in which case he receives ridiculously disproportionate pay in addition.

Well, it follows on this garden business that our factory must make no sordid litter, befoul no water, nor poison the air with smoke. I need say nothing more on that point, as "profit" apart, it would be easy enough.

Next, as to the buildings themselves, I must ask leave to say something, because it is usually supposed that they must of necessity be ugly, and truly they are almost always at present mere nightmares; but it is, I must assert, by no means necessary that they should be ugly, nay, there would be no serious difficulty in making them beautiful, as every building might be, which serves its purpose duly, which is built generously as regards material, and which is built with pleasure by the builders and designers; indeed, as things go, those nightmare buildings aforesaid sufficiently typify the work they are built for, and look what they are: temples of overcrowding and

adulteration and over-work, of unrest in a word; so it is not difficult to think of our factory buildings, showing on their outside, what they are for: reasonable and light work, cheered at every step by hope and pleasure. So in brief, our buildings will be beautiful with their own beauty of simplicity as workshops, not bedizened with tomfoolery as some are now, which do not any the more for that, hide their repulsiveness; but, moreover, beside the mere workshops, our factory will have other buildings which may carry ornament further than that; for it will need dining hall, library, school, places for study of various kinds, and other such structures; nor do I see why, if we have a mind for it, we should not emulate the monks and craftsmen of the Middle Ages in our ornamentation of such buildings; why we should be shabby in housing our rest and pleasure and our search for knowledge, as we may well be shabby in housing the shabby life we have to live now.

And again, if it be doubted as to the possibility of getting these beautiful buildings on the score of cost, let me once again remind you that every great factory does to-day sustain a palace (often more than one) amidst that costly garden and park aforesaid out of the smoke; but that this palace, stuffed as it is with all sorts of costly things, is for one member of the factory only, the sleeping partner,—useful creature! It is true that the said palace is mostly, with all it contains, beastly ugly; but this ugliness is but a part of the bestial waste of the whole system of profit-mongering, which refuses cultivation and refinement to the workers, and therefore can have no art, not even for all its money.

So we have come to the outside of our Factory of the Future, and have seen that it does not injure the beauty of the world, but adds to it rather. On another occasion, if I may, I will try to give a picture of how the work goes on there.

[WORK IN] A FACTORY AS IT MIGHT BE

IN a recent article we tried to look through the present into the future and see a factory as it might be, and got as far as the surroundings and outside of it; but those externals of a true palace of industry can be only realised naturally and without affectation by the work which is to be done in them being in all ways reasonable and fit for human beings; I mean no mere whim of some one rich and philanthropic manufacturer will make even one factory permanently pleasant and agreeable for the workers in it; he will die or be sold up, his heir will be poorer or more singlehearted in his devotion to profit, and all the beauty and order will vanish from the short-lived dream; even the external beauty in industrial concerns must be the work of society, and not of individuals.

Now as to the work! First of all it will be useful, and therefore honourable and honoured; because there will be no temptation to make mere useless toys, since there will be no rich men cudgelling their brains for means for spending superfluous money, and, consequently, no “organisers of labour” pandering to degrading follies for the sake of profit, wasting their intelligence and energy in contriving snares for cash in the shape of trumpery, which they themselves heartily despise. Nor will the work turn out trash; there will be no millions of

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poor to make a market for wares which no one would choose to use if he were not driven to do so; every one will be able to afford things good of their kind, and, as will be shown hereafter, will have knowledge of goods enough to reject what is not excellent; coarse and rough wares may be made for rough or temporary purposes, but they will openly proclaim themselves for what they are; adulteration will be unknown.

Furthermore, machines of the most ingenious and best approved kinds will be used when necessary, but will be used simply to save human labour; nor indeed could they be used for anything else in such well-ordered work as we are thinking about; since, profit being dead, there would be no temptation to pile up wares whose apparent value as articles of *use*, their conventional value as such, does not rest on the necessities or reasonable desires of men for such things, but on artificial habits forced on the public by the craving of the capitalists for fresh and ever fresh profit; these things have no real value as things to be used, and their conventional (let us say sham) utility-value has been bred of their value, as articles of exchange for profit, in a society founded on profit mongering.

Well, the manufacture of useless goods, whether harmful luxuries for the rich or disgraceful make-shifts for the poor having come to an end, and we still being in possession of the machines once used for mere profit grinding, but now used only for saving human labour, it follows that much less labour will be necessary for each workman; all the more, as we are going to get rid of all nonworkers, and busy-idle people; so that the working time of each member of our

factory will be very short, say, to be much within the mark, four hours a day.

Now next it may be allowable for an artist, that is one whose ordinary work is pleasant and not slavish, to hope that in no factory will all the work, even that necessary four hours work, be mere machine-tending; and it follows from what was said above about machines being used to save labour, that there would be no work which would turn men into mere machines; therefore at least some portion of the work, the necessary and in fact compulsory work, I mean, would be pleasant to do; the machine-tending ought not to require a very long apprenticeship; therefore in no case should any one person be set to run up and down after a machine through all his working hours every day, even so shortened as we have seen; now the attractive work of our factory, that which was pleasant in itself to do, would be of the nature of art; therefore, all slavery of work ceases under such a system, for whatever is burdensome about the factory would be taken turn and turn about, and, so distributed, would cease to be a burden, would be in fact a kind of rest from the more exciting or artistic work.

Thus then would the sting be taken out of the factory system; in which, as things now are, the socialisation of labour, which ought to have been a blessing to the community, has been turned into a curse by the appropriation of the products of its labour by individuals, for the purpose of gaining for them the very doubtful advantages of a life of special luxury and often of mere idleness; the result of which to the mass of the workers has been a dire slavery, of which long hours of labour, ever increasing strain of labour during those hours, and

complete repulsiveness in the work itself have been the greatest evils.

It remains for me in another article to set forth my hopes of the way in which the gathering together of people in such social bodies as properly ordered factories might be, may be utilised for increasing the general pleasure of life and raising its standard, material and intellectual; for creating in short that life rich in incident and variety, but free from the strain of mere sordid trouble, the life which the Individualist vainly babbles of, but which the Socialist aims at directly and will one day attain to.

[WORK IN] A FACTORY AS IT MIGHT BE

I HAVE tried to show in former articles that in a duly ordered society, in which people would work for a livelihood and not for the profit of another, a factory might not only be pleasant as to its surroundings and beautiful in its architecture, but that even the rough and necessary work done in it might be so arranged as to be neither burdensome in itself nor of long duration for each worker; but furthermore the organisation of such a factory, that is to say of a group of people working in harmonious coöperation towards a useful end, would of itself afford opportunities for increasing the pleasure of life.

To begin with, such a factory will surely be a centre of education; any children who seem likely to develop gifts toward its special industry would gradually and without pain, amidst their book learning be drawn into technical instruction which would bring them at last into a thorough apprenticeship for their craft; therefore, the bent of each child having been considered in choosing its instruction and occupa-

tion, it is not too much to expect that children so educated will look forward eagerly to the time when they will be allowed to work at turning out real useful wares; a child whose manual dexterity has been developed without undue forcing side by side with its mental intelligence, would surely be as eager to handle shuttle, hammer, or what not, for the first time as a real workman, and begin making, as a young gentleman now is to get hold of his first gun and begin killing.

This education so begun for the child will continue for the grown man, who will have every opportunity to practise the niceties of his craft, if he be so minded, to carry it to the utmost degree of perfection, not for the purpose of using his extra knowledge and skill to sweat his fellow-workman, but for his own pleasure, and honour as a good artist. Similar opportunities will be afforded him to study, as deeply as the subject will bear, the science on which his craft is founded: beside, a good library and help in studying it will be provided by every productive group (or factory), so that the worker's other voluntary work may be varied by the study of general science or literature.

But further, the factory could supply another educational want by showing the general public how its goods are made. Competition being dead and buried, no new process, no detail of improvements in machinery, would be hidden from the first requirer; the knowledge which might thus be imparted would foster a general interest in work and in the realities of life, which would surely tend to elevate labour and create a standard of excellence in manufacture, which in its turn would breed a strong motive towards exertion in the workers.

THE CRAFTSMAN

A strange contrast such a state of things would be to that now existing! For to-day the public, and especially that part of it which does not follow any manual occupation, is grossly ignorant of crafts and processes, even when they are carried on at its own doors; so that most of the middle class are not only defenceless against the most palpable adulterations, but also, which is far more serious, are of necessity whole worlds removed from any sympathy with the life of the workshop.

So managed, therefore, the factory, by coöperation with other industrial groups, will provide an education for its own workers and contribute its share to the education of citizens outside; but further, it will, as a matter of course, find it easy to provide for mere restful amusements, as it will have ample buildings for library, school-room, dining hall, and the like; social gatherings, musical or dramatic entertainments will obviously be easy to manage under such conditions.

One pleasure—and that a more serious one—I must mention: a pleasure which is unknown at present to the workers, and which even for the classes of ease and leisure only exists in a miserably corrupted and degraded form. I mean the practice of the fine arts: people living under the conditions of life above-mentioned, having manual skill, technical and general education, and leisure to use these advantages, are quite sure to develop a love of art, that is to say, a sense of beauty and interest in life, which, in the long run must stimulate them to the desire for artistic creation, the satisfaction of which is of all pleasures the greatest.

I have started by supposing our group

of social labour busying itself in the production of bodily necessities; but we have seen that such work will only take a small part of the workers' time: their leisure, beyond mere bodily rest and recreation, I have supposed, some would employ in perfecting themselves in the niceties of their craft, or in research as to its principles; some would stop there, others would take to studying more general knowledge, but some—and I think most—would find themselves impelled towards the creation of beauty, and would find their opportunities for this under their hands, as they worked out their due quota of necessary work for the common good; these would *amuse* themselves by ornamenting the wares they made, and would only be limited in the quantity and quality of such work by artistic considerations as to how much or what kind of work really suited the wares; nor, to meet a possible objection, would there be any danger of such ornamental work degenerating into mere amateur twaddle, such as is now inflicted on the world by fine ladies and gentlemen in search for a refuge from boredom; because our workers will be thoroughly educated as workers and will know well what good work and true finish (not trade finish) mean, and because the public being a body of workers also, everyone in some line or other, will well understand what real work means. Our workers, therefore, will do their artistic work under keen criticism of themselves, their workshop comrades, and a public composed of intelligent workmen.

To add beauty to their necessary daily work will furnish outlet for the artistic aspirations of most men; but further, our factory, which is externally beautiful, will

BUILDING A BUNGALOW

not be inside like a clean jail or workhouse; the architecture will come inside in the form of such ornament as may be suitable to the special circumstances. Nor can I see why the highest and most intellectual art, pictures, sculpture, and the like, should not adorn a true palace of industry. People living a manly and reasonable life would have no difficulty in refraining from overdoing both these and other adornments; here then would be opportunities for using the special talents of the workers, especially in cases where the daily necessary work afforded scanty scope for artistic work.

Thus our Socialistic factory, besides turning out goods useful to the community, will provide for its own workers work light in duration, and not oppressive in kind, education in childhood and youth: Serious occupation, amusing relaxation, and mere rest for the leisure of the workers, and withal that beauty of surroundings, and the power of producing beauty which are sure to be claimed by those who have leisure, education, and serious occupation.

No one can say that such things are not desirable for the workers; but we Socialists are striving to make them seem not only desirable, but necessary, well knowing that under the present system of society they are impossible of attainment—and why? Because we cannot afford the time, trouble, and thought necessary to obtain them. Again, why cannot we? *Because we are at war*, class against class and man against man; all our time is taken up with that; we are forced to busy ourselves not with the arts of peace, but with the arts of war, which are briefly, trickery and oppression. Under such conditions of life labour can but be a terrible burden, degrading to the

workers, more degrading to those who live upon their work.

This is the system which we seek to overthrow, and supplant by one in which labour will no longer be a burden.

HOW TO BUILD A BUNGALOW.

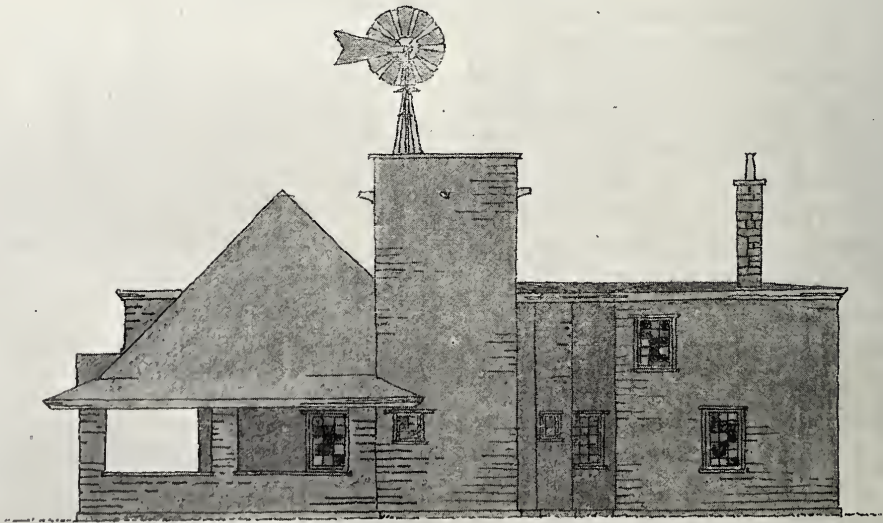
THE term "Bungalow" in the process of transplantation from the banks of the Ganges to the shores of Saranac Lake and other summer abiding places, has lost its significance in a large measure; the American bungalow being nothing more or less than a summer residence of extreme simplicity, of economic construction and intended for more or less primitive living. In too many instances the summer residence, in spite of the every appeal from the woods, the streams and the rocks for simplicity, is but an illy-designed suburban house taken bodily, in many instances, from architectural pattern books.

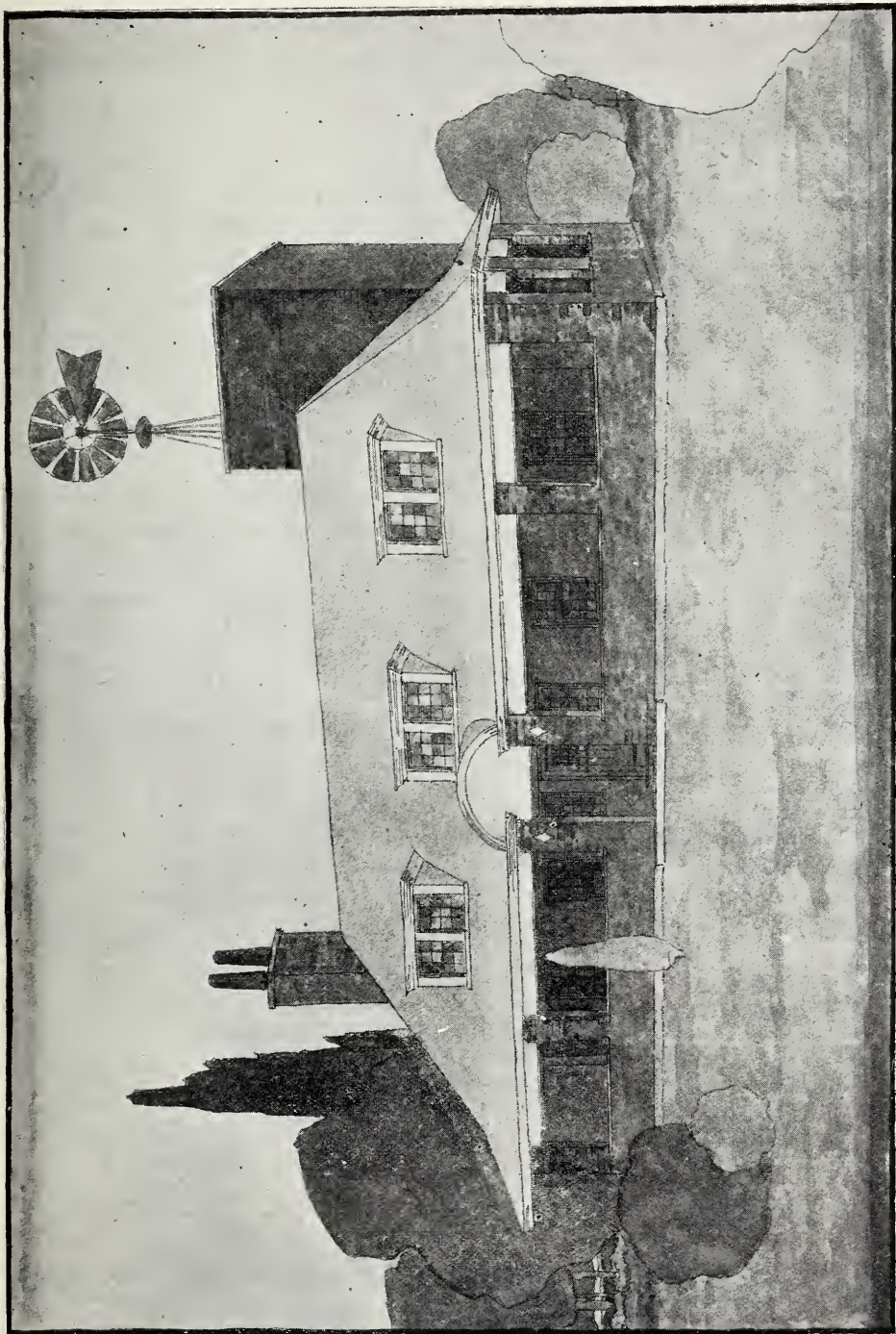
In response to many requests The Craftsman presents herewith various drawings in which it is intended to give a solution of the problem. The exterior presents a combination of materials easily obtainable in any locality, which may be put together by any man having the slightest knowledge of mason-work and carpentry. The building is constructed in the usual manner of the balloon framed houses, covered with sheathing tarred paper, over which are placed large pine, cedar, or red-wood shingles, as are most available in the locality in which the building is situated. It is purposed to stain these shingles a dull burnt sienna color, and the roof in a color technically known as silver-stain. This

ELEVATION OF FRONT



ELEVATION OF SIDE





THE CRAFTSMAN

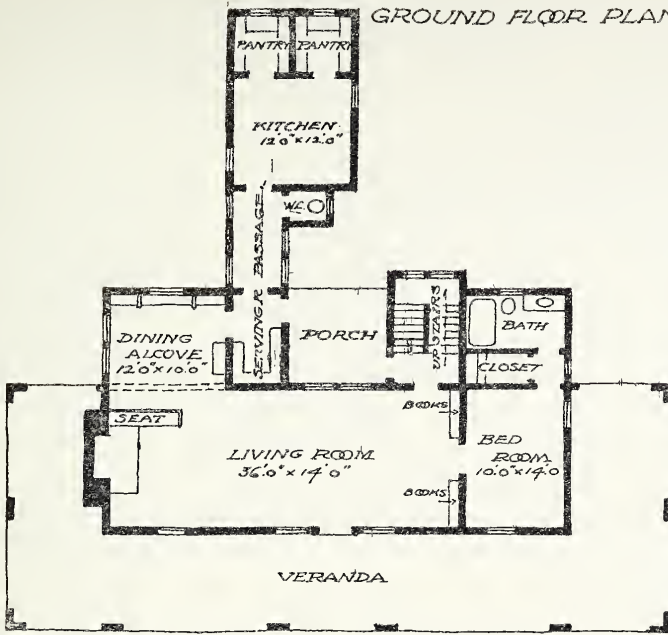
sienna color, in a very short time, comes to look like an autumn oak leaf; and this, together with the rough stone of the large chimney, tends to tie the building to its surroundings and to give it the seeming of a growth rather than of a creation. It is a curious fact that the principles laid down by the late lamented Frederick Law Olmsted, relative to the coloration of buildings with regard to their surroundings,—principles so capable of demonstration and so obvious,—should meet with so little recognition; and that, instead of structures which seem to grow from the plain or the forest and become a part of the landscape, we have otherwise admirable architectural efforts that affront the sensitive eye; crying aloud in white lead and yellow ochre the blindness of the owner to even the A B C of decorative fitness. The large and spacious veranda, the simple forms of the roof, and the short distances between joints (eight feet, six inches) tend to give the construction an air of genuine homeliness: a quality in design much to be sought for and not always attained. It is, however, a subject for congratulation that the country side is no longer affronted with lean, narrow, two-story houses surmounted by mansard roofs, and situated on farms of anywhere from seventy-five to two hundred acres; the designers of these monstrosities seeming to have forgotten that the mansard roof was the result of the endeavor to evade the building laws of Paris, and equally seeming to be unconscious of the fact that the building laws on the average farm are not quite so stringent.

The interior is as simple as the outside, and while presenting no particular novelty of plan or construction, is deemed wor-

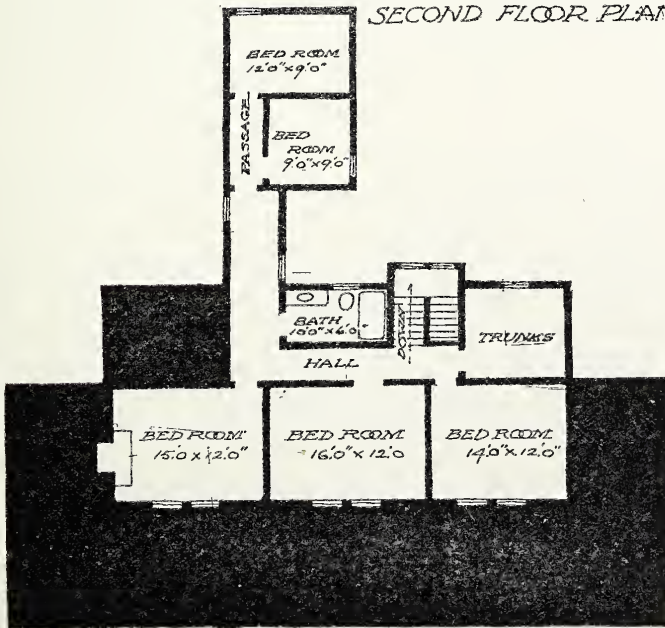
thy of consideration. In order that the sylvan note may be retained equally as in the outside, the interior, as far as its color is concerned, aspires to harmonize with the dull but rich tones of autumnal oak leaves. This quality, which is only too often neglected, should be strongly insisted upon in all structures of this nature, as it is not easy of accomplishment to be in touch with Nature and at the same time to live in an environment of white and gold, accented with Louis XV. furniture.

The large general living room, with an ample fire-place and the bookcase for the few necessary volumes of summer reading, together with the other features indicated by the perspective drawing, gives it a certain distinction that is oftentimes lacking in erections of this class. The walls of this room are sheathed and covered with burlap of a dull olive yellow, while the exposed construction of the ceiling is stained a wet mossy green color, by a mixture, which, while inappropriate to side walls, seems on the ceiling, where it may not be handled, to serve the purpose better than anything else. Water color tempered with glycerine, —the glycerine never drying as oils would do,—in this instance serves the purpose very much better and gives to the color incorporated in it a suggestion of the woodland to be obtained in no other manner. The floor is of hard maple, and will receive a dark shade of brown, considerably lower in value than any other color in the room. The balance of the woodwork throughout the house is preferably of cypress; but should contingencies require, it may be of hemlock. The visible stone-work of the fire-place (if it can be obtained), will be of limestone that has weathered by exposure a

GROUND FLOOR PLAN



SECOND FLOOR PLAN



THE CRAFTSMAN

sufficient length of time to give it that characteristic spongy look found in the strippings of limestone quarries. This treatment, if used with raked-out joints, is extremely effective and will harmonize admirably with the simplicity of the plans of the house, and, at the same time, give a strong masculine note. From the height of the top of the door to the underside of the ceiling extends a frieze in stencil, of conventional objects relating to primitive life, done in the same straight-forward manner as the balance of the structure. In this decoration the slightest attempt at anything beyond pure symbolism would result in disaster, as the building is essentially primitive in its general design, and equally so should be the decoration. This arrangement, together with window hangings of extreme simplicity, such as a figured creton in varying shades of pale yellow accented with dull red, should satisfactorily complete the room.

The dining-alcove, opening from this apartment, being a continuation of the living room, is treated in the same manner. The permanent fittings of the alcove consist of a primitive sideboard and a convenient and unobtrusive serving shelf.

The alcove, separated from the living room by the arch and two posts, as indicated in the drawing, is so arranged that it may be used either as a portion of the living room, or as a provision for guests, as a bedchamber. It is provided with a couch, which may serve as a bed, a chest of drawers, a pier glass and a writing desk; the pier glass facing the large fireplace in the living room and reflecting the same. The kitchen, and its accompanying offices, are, as this bungalow is intended for summer

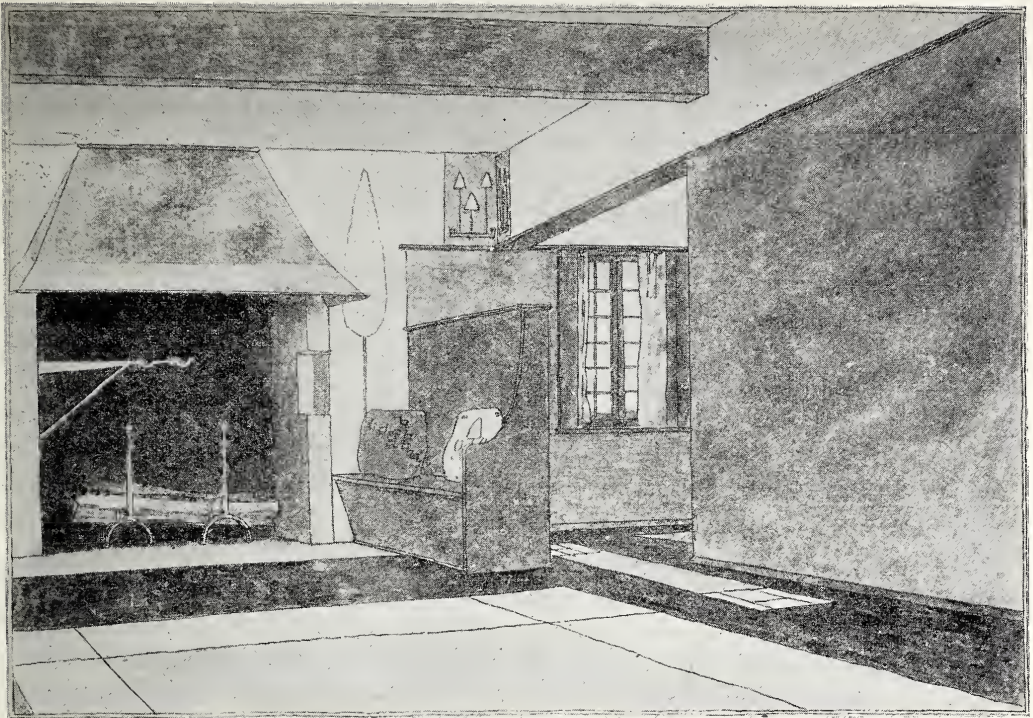
occupation only, semi-detached and only connected by means of a covered way, from which, except in inclement weather, the glass and sash are removed. For obvious reasons the cellarage for the kitchen is omitted and such storage as is desired is provided for on the ground floor. The bed rooms are moderately spacious and easy of ventilation. The treatment of the bedroom, as far as material and color are concerned, is identical with that of the living room: viz., burlap side walls and stained construction of the ceiling; the former of olive green; the latter of moss green.

The sanitary arrangements of the bungalow consist of a single bath room on the second story, supplied with a tub and an earth closet, together with a lavatory on the ground floor; and the provisions for water are made by the wind-mill shown.

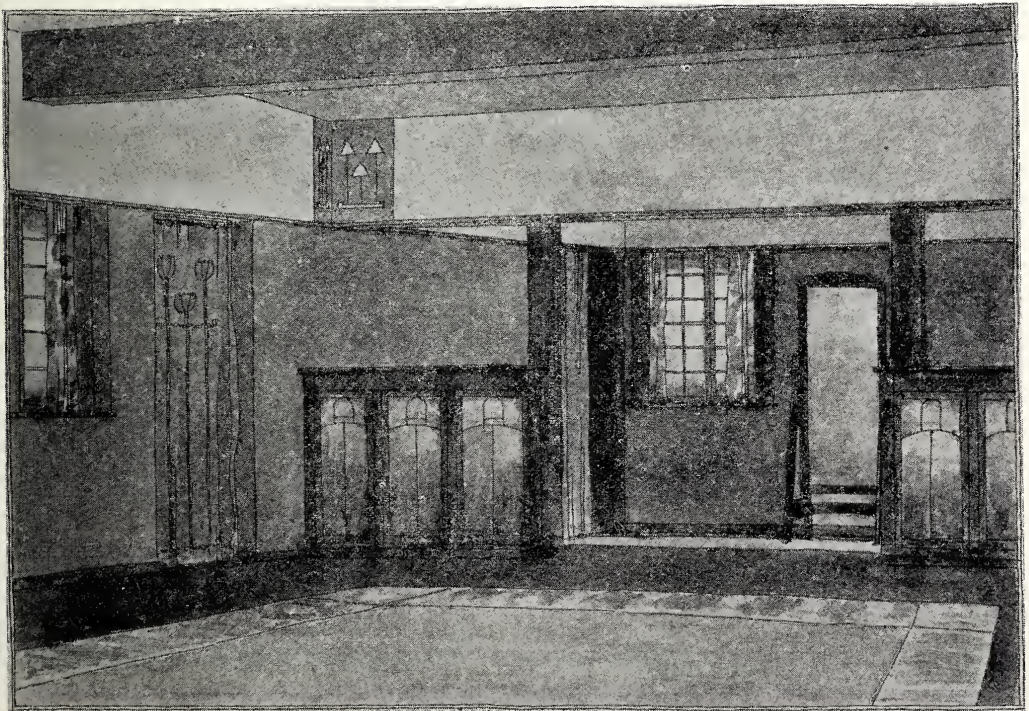
In connection with these drawings is a scheme which, for the usual site in which this bungalow would be built, seems adequate, proper, and tending to unite the structure to its surroundings without the usual abrupt transition from handicraft to Nature.

THE BUNGALOW'S FURNITURE

If, after having been built with great respect for harmony and appropriateness, the bungalow should be filled with the usual collection of badly designed and inadequate furniture, the *ensemble* would be distressing, and the thought involved in the structure of the building thrown away. The term furniture implies, *per se*, movable portions of the building, and, as such, should be conceived by the designer. Otherwise, nine times out of ten, an unpleasant sense of incongruity prevails. The importance of



Fireplace in living room



Alcove off of living room

THE CRAFTSMAN

unity between the furniture and the structure, in spite of the fact that every writer on the topic has insisted upon it, in the majority of instances is further from realization than it was in the Stone Age, when, by force of circumstances, harmony of manners, methods and materials was a necessity. It is not intended by this to suggest that we should return to that period, but to emphasize the fact that necessity involves simplicity and that simplicity is the key note of harmony. This furniture, while adapted with much precision to its various functions, is of almost primitive directness. It is done in oak with a pale olive Craftsman finish, and thus becomes an integral part of the bungalow.

Whatever hardware is used in connection with this furniture is of wrought-iron, in the "Russian finish," which falls into place very readily in the general scheme.

Great care has been taken in furnishing this bungalow to omit every article that is not absolutely essential to the comfort or the convenience of the occupants, it not being intended to make the building in a small way a cheap museum to be indifferently managed by an amateur curator, as is usually the case in urban residences and frequently happens in the summer cottage, to the great disturbance of the simple life.

INSPIRATION IN MATERIAL. BY CHARLES F. BINNS.

"ALL FLESH IS NOT THE SAME FLESH: BUT THERE IS ONE KIND OF FLESH OF MEN, ANOTHER FLESH OF BEASTS, ANOTHER OF FISHES AND ANOTHER OF BIRDS. THERE ARE ALSO CELESTIAL BODIES AND BODIES

TERRESTRIAL: BUT THE GLORY OF THE CELESTIAL IS ONE AND THE GLORY OF THE TERRESTRIAL IS ANOTHER."—ST. PAUL.

This is true, but not always logically recognized. When he who casts a metal column says: "I will paint it to resemble wood," when the worker in glass obscures its brilliance that it may pass for porcelain, when the maker of furniture covers his woodwork with bronze, they are jointly and severally engaged in falsifying their materials and denying that bodies celestial or bodies terrestrial have any inalienable right to appear *in propria persona*.

A glance over the pursuit of industrial art as illumined by the light of history, will serve to show that when the creations of men were uninfluenced by the vagaries of fashion and their creators unaware of an insensate demand for novelty, the material in which they wrought was the source of their inspiration.

To the Egyptian sculptor the unyielding rock suggested massive features and solid form. His colossal figures are wrested from the granite as by Titanic force. Immobile and immutable they serve the world, suggesting a rule pitiless and unyielding, hard as the nether millstone.

Nurtured in a milder age and caressed by the hand of luxury, the Greek touched the marble with the breath of genius and it lived. The material demanded grace and detail. It responded to his very thought and the result called forth the wonder of an admiring world.

In like manner the most successful workers in metal, in glass and in wood are those who have sought their inspiration in the material itself, scorning concealment and

INSPIRATION IN MATERIAL

asserting with persistent power the substance wherein they wrought.

The nature of this inspiration is plain. Every material which can be brought into obedient service by man has its possibilities and its limitations. One possesses beautiful color but fragile substance. One is rigid, one plastic. One is wrought with a needle, one with a hammer, and another with a chisel. One can be drawn out, another can be carved, and a third melted. And each one has a limit beyond which the craftsman cannot go. It is by an intuitive sense of these possibilities and limitations that the critic is able to discriminate between fit and unfit—to refuse the evil and to choose the good. The possibilities of production take more than one direction. A substance may be viewed as a source of beauty, strength, or utility. It may be beautiful because of form, color, or texture, or the method of its formation may lend to it a peculiar charm. This is illustrated by the special beauty of Venetian glass. The artificers gave full play to the ductile quality of the hot material, and produced results which could not have been attained in another medium. In like manner the beautiful *vietro di trina*, or lace glass, is an inspiration drawn from material and method. Impossible in any other substance, it displays to the full, the qualities belonging to the glass itself.

Of all the materials which lend themselves to the hand of the craftsman there is none with greater possibilities than clay. In all ages the fictile art has flourished, and the delight of working in a plastic medium has captivated the mind of man throughout the world. The inspiration of clay proceeds from many sources. The abundant

material and its apparent worthlessness is in itself full of fascination. Its docility and the after possibility of permanence by fire constitute a considerable claim to notice. Clay lends itself to the inspiration of form and of color alike and there is, further, an unrivaled opportunity for individual expression.

The modern clay-worker belongs to an ancient clan. In the dim distance of the forgotten past the first potter toiled. We know not his name nor the place of his abode, but the work which he inaugurated has proved the most fertile index to the characteristics of the nations. What an inspiration is here! From Assyria to Athens, through Italy, France and Holland, the long procession comes. It numbers in its columns a Raphael, a Michelangelo, a Pallis, beside rank upon rank of men whose names have been forgotten, but whose work is still known and beloved.

Clay is one of the most bountiful provisions of Nature. It is often of no apparent value. Vast supplies of it lie in every valley awaiting use. How estimable then is that art which seizes upon this common thing and transforms it into buildings, subways, and articles useful and ornamental. To the artist, clay affords, in a higher degree than any other substance, the inspiration of form. It leads to a realization of solid thinking and enables him to offer his ideas to the world in fact rather than in representation. The willing clay is quick to catch the spirit of the master mind. Its ready sympathy appeals to his imagination and the expression of an idea becomes easy. Form is realized through method. The built jar of the Indian is as expressive in its way as the wheel-fashioned work of the

THE CRAFTSMAN

Greek. The quality of each depends absolutely upon the means employed. In the former, there is a plastic suggestion, a vibrant irregularity of surface, which could not have been produced in any other way. The hand reveals itself in every curve and undulation, not asserted with affectation or aggressively claiming attention, but with subtle art displaying its skill.

The wheel work is equally expressive. Here quality of line and texture of surface call for notice. The result impresses one with the idea of refinement. A pure line has been conceived and its realization made possible by the method employed.

The play of color in burned clay is most suggestive and inspirational. So restful is it and yet full of variety that one is tempted to wonder why those who essay to build are always seeking for new color effects. Color effects can be easily secured by painting, but the natural variation in a brick wall cannot be reproduced by any artificial process. A craze for uniform color in roofing-tile has resulted in making some of these perfect products look like painted tin. How much more beautiful is the tile when advantage is taken of the changes wrought by fire! A gentle undulation of light flows over the whole work. The result is repose, but not monotony.

From the earliest times the natural color of clay has been esteemed: sometimes set off by a contrast, as in the Greek black glazed vases, sometimes enriched by subsequent treatment, as in the Aretine red ware. Too often artificial colorings have been demanded and it cannot be a matter for wonder that the effect is strained and unnatural. But while this is true of the clay itself, it is the glory of pottery that a sur-

face of almost any character and quality may legitimately be added. In glaze, no color is artificial which will stand the fire, and hence a wide range of effects in color and texture becomes possible. Primarily a glaze is utilitarian in its purpose. Its function is to keep the piece of pottery from absorbing liquids and to afford a surface which shall be easily cleaned. Such a surface is, however, brilliant and pleasing. The play of light upon it affords satisfaction, and it becomes valuable by reason of quality. As soon as a comparative standard is reached, competition begins and one producer vies with another in securing the best results. An inspiration is therefore found in the glaze; and when to the quality of the surface is added color, it will be seen that supreme satisfaction is possible.

The inspiration arising from color united with a brilliant surface is quite different from that residing in the soft tones of textile fabrics. Each has its place. The latter is passive, retiring, restful, harmonious; the former is assertive, strong. The radiance emanating from it is at once expressive and individual. A piece of pottery thus becomes a leading feature in a scheme of decoration, and this fact is in itself an inspiration to the maker.

The inspiration of material consists both in possibility and limitation. The way of production is barred in one direction, it is open in another. To force the bars is to produce an unnatural result and to court defeat. To follow the line of least resistance is obvious and natural. Unhampered by technical difficulties, the craftsman can accomplish his ends and give to the world that which is fit and therefore fine.

For those who desire that their clay pro-

CHESTS AND CABINETS

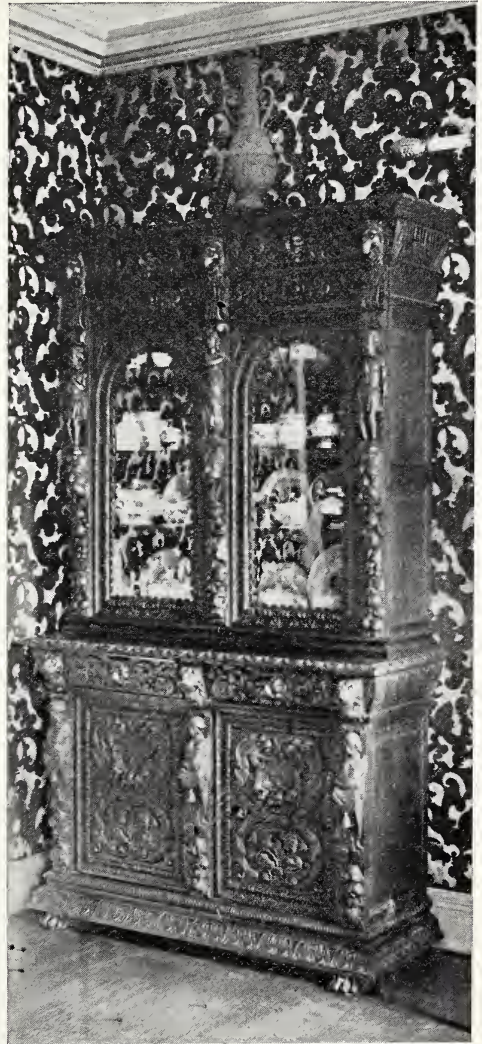
ductions shall be restful rather than assertive, there are great possibilities in glazes of dead surface. These must not be compared with the quality of the unglazed clay. Their texture is rather that of marble. With all the advantage of brilliant glazes as regards color, they have a charm of their own in the soft sheen which seems to radiate as light from a bright surface. One does not wonder that artists and craftsmen have assiduously sought for these textures. Whether in bold architecture or simple household goods, they are charming in their quiet beauty.

With such possibilities within his reach, the artist-potter of the twentieth century has no need to envy him of the sixteenth. With the traditions of a glorious past he may be confident of a still more glorious future when sham and shoddy shall alike be destroyed, when the emancipated artisan shall become the artist, and all things made by man shall be in very truth what they seem.

ANCIENT AND MODERN CHESTS AND CABINETS. BY GRACE L. SLOCUM.

ALL furniture, it has been said, has evolved from the chest, which in its original form was used for every conceivable purpose. It was found in the houses of the poor and of the rich, in court, in church, and in hall. Placed against the walls, or elsewhere, it served as seat or wardrobe, bench or settle, for chairs were not known until the beginning of the fourteenth century; made of cypress, cedar, or ebony, it was used by the Italian maiden, to store away the linen which she accumulated

against her bridal, and was the prototype of the modern article which has come to serve a similar purpose; made of old oak, clamped with iron, it was used as a treasure



Ex-Governor Dyer's carved oak cabinet

chest or traveling chest by kings and nobles; and it was used in churches to store rich vestments, silver and relics of saints.

The earliest mention of a chest in history is found in the story of the "Chest of

THE CRAFTSMAN

Kypselos," which was seen at Olympia in the second century, A. D., and around which many legends were woven.

In an old MS., attributed to Pausanias, at Leyden, Holland, it is described as "a chest of cedar wood, and upon it are wrought figures, some of ivory, some of

gold, and some of the cedar wood itself. In this chest, Kypselos, the tyrant of Corinth, was hidden by his mother when, at his birth, the Bacchiadae sought to find him. . . Most of the figures on the chest have inscriptions in archaic characters."

The story, as told in this old MS., is embodied in an article in a "Journal of Hellenic Studies," wherein the writer strives to reconstruct this magnificent relic of old Greek art, which in beauty and workmanship must have far surpassed anything of the kind of which we have now any knowledge.

According to tradition, the Bacchiadae, having been told by the Delphic Oracle that the child would chastise Corinth, sought to kill him; and his mother hid him in the chest. Thereafter, he was called Kypselos, the name given by the Corinthians to this article of furniture. The chest was dedicated at Olympia, in memory of his deliverance, and stood in the Heraion.

It is uncertain when the legend was attached to the chest—probably not before the Hellenistic period. But the evidence goes to show that the chest was a Corinthian work of art of the early archaic period dating probably from the first decade of the sixth century B. C. Judging from the representations on old vases and the evidence of the inscription, it was a rectangular chest, such as that

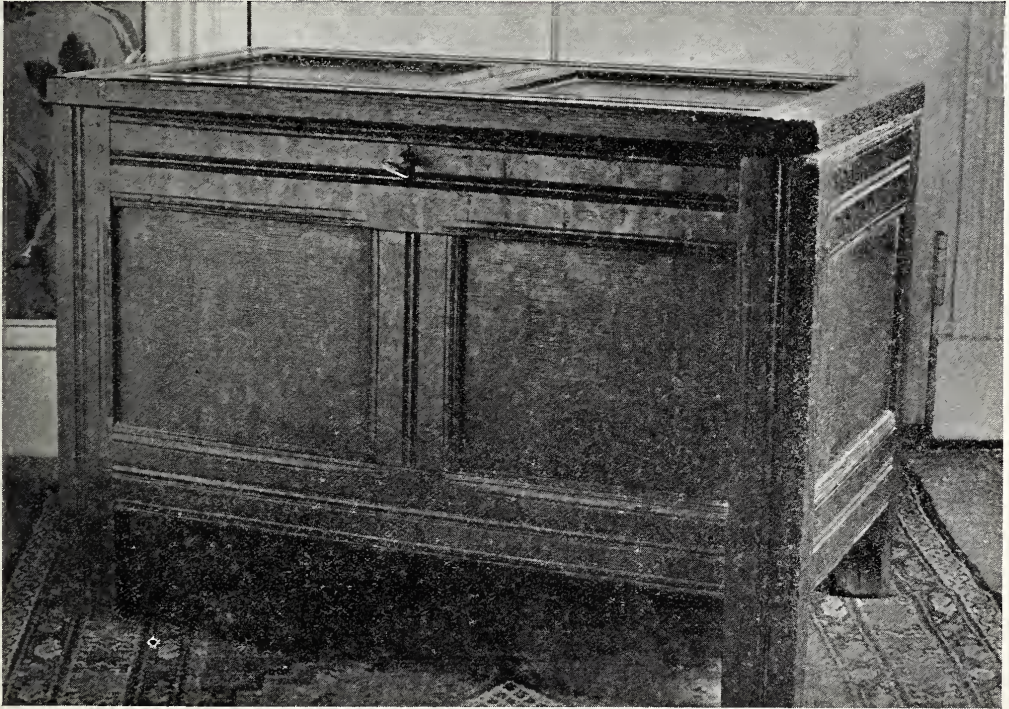


Hispano-Moresque cabinet; period 1600

CHESTS AND CABINETS

in which, according to the old myth, Danae put to sea. It was probably about five feet long, half as wide, and three feet high. There were five horizontal bands, ornamented with scenes from Homer, and other symbolical representations, and with various devices and inscriptions, the letters thereof inlaid with gold. The pictures include the

carved receptacle of English workmanship extant that is in a fair state of preservation. The carvings represent severally Romulus and Remus suckled by the wolf; the Adoration of the Magi; the beheading of St. John the Baptist (doubtful), and an episode from the Teutonic legend of Egil. They are accompanied by inscriptions in



Colonial chest once the property of Roger Williams

Trojan cycle, a representation of Peleus and Thetis, the Judgment of Paris, Menelaos and Helen, Ajax and Cassandra, and the Marriage of Medea and Jason.

One of the most unique examples of the ancient coffer is the little one in the British Museum carved out of whalebone and beautifully polished. According to Roe's account in his "Ancient Coffers and Cupboards," it is believed to be the earliest

Anglo-Saxon runes in the Northumbrian dialect. The coffer belongs probably to the sixth century.

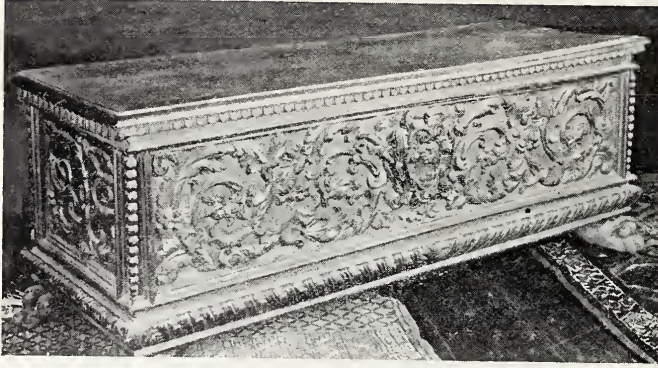
It was not until the tenth century that we find the first mention of the chest as an article of domestic furniture. Even the wealthy classes had little furniture, and the chest served as a packing box, trunk, or strong box, in which the worldly possessions of the household in the line of fine linens

THE CRAFTSMAN

and woolens (spun by the women of the household), were stored for safekeeping, or for transportation. From this primitive form was evolved the bench or settle with a

during the reign of Queen Elizabeth; and the cabinet.

The fifteenth century showed great increase in the manufacture of chests. These pieces were often beautifully carved, or painted, or otherwise ornamented. Examples of the different styles of the earliest periods are to be found in the museums of Europe and in the old churches in England, Normandy and elsewhere; but the specimens to be found in this country are few and far between. A beautiful example of the gilt and painted "*cassoni*" of the Italians is to be seen at "Fenway Court," Mrs.



Italian wedding coffer or Ginevra chest; collection of H. Anthony Dyer

panel back and arms at the ends; the high-backed chair with box seat used for storage purposes; the dressing table of the seventh century, with drawers; and the high chest of drawers, the *chiffonier*, and the wardrobe.

There are many varieties of the chest itself, each having its own peculiar name. In its first form it was little more than a strong box with a lock, made of boards pegged together, and clamped and bound with iron; the corner pieces and hinges often elaborately wrought by the artist craftsman. This was known as a "coffer," a "trussing chest," or a "Bride wain;" the latter term being applied in northern countries to the marriage coffer. Then there were the "credence," a sort of combination of table and cupboard, the prototype of the modern buffet, or sideboard; the food lockers or "dole cupboards," used during the Middle Ages; the "armoire" or wardrobe; the "court cupboard," introduced

John L. Gardner's Venetian Palace in Boston. It is a Florentine marriage coffer of the fifteenth century, gilded all over and further ornamented with paintings.

The oldest coffers showing traces of decorative carvings are to be found in Kent, Sussex and Surrey Churches, England. The carving was first introduced on the panels, in the spaces between the framings; while the framings themselves were grooved or scratched in the shape of moldings. An example of this type, which was brought over by the early settlers, is shown in the illustration. It is now in the possession of Ex-Governor Dyer of Rhode Island, and is said to have held the clothing of his ancestor, Roger Williams, the founder of Rhode Island and Providence Plantations.

Most of the old chests were made of oak, which was universally used throughout Europe; and as the artisans grew in skill, they were embellished more and more, with most elaborate carvings. In the finer chests

CHESTS AND CABINETS

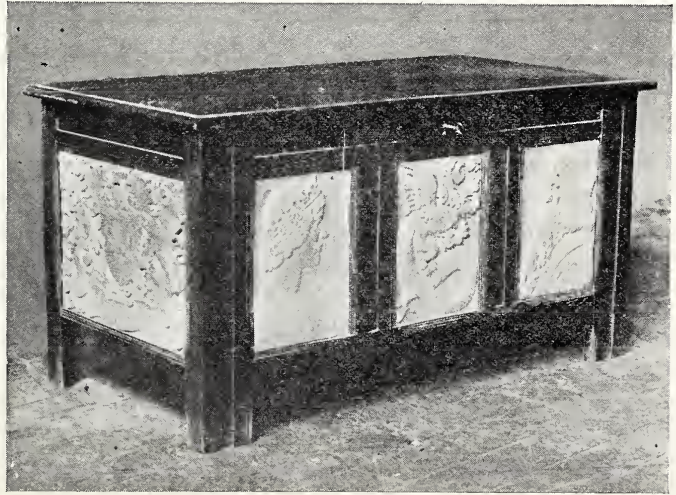
of the earlier part of the seventeenth century there are deeply cut moldings, recessed panels, arches, and pilasters, with the intervening spaces carved in figures after Flemish models, or beautifully inlaid with pear, holly, and bog oak. Additional value and interest was given to these specimens by having the initials of the first owner and a date carved on the rail under the lid.

Little of this carved oak furniture of the period before or after the seventeenth century is now to be found by the collector. The importation of mahogany from the West Indies finally did away with the use of old oak, and many a costly chest and cabinet found its way from mansion to cottage to make way for the new wood. Indeed, no other articles of ancient domestic furniture were so common in the seventeenth century, as these oak chests. Almost every household possessed several.

During the Middle Ages chests of cypress wood were imported in which to store tapestry and woolen goods. These Italian chests were elaborately carved or painted. They had short legs to lift them from the floor, or they were placed on a sort of dais covered with beautiful pieces of brocade or velvet. They were presented to the daughters of a house to be used as wedding coffers. One of them, shown in the illustration, is now in the possession of Mr. H. Anthony Dyer, the artist, of Providence. It is of the fifteenth or sixteenth century, a fine

specimen made of old walnut, black with age, and beautifully carved in conventionalized fruit and flower design after the Italian Renaissance. It is further embellished with the coat of arms of the family to which it belonged. It was found by its present owner in an old curiosity shop in Rome, where the possessions from the palace of some Italian noble had been placed for sale.

The Spanish chest of the fifteenth century was a sort of chest and cabinet combined, of semi-Moresque design and ornamentation. Examples of this type are very rare. The present owners of the one represented in the illustration know of but one other of the kind in this country. This second cabinet was in James Russell Lowell's old house, and a picture of it is to be found in Edward Everett Hale's life of the author.



A modern King Arthur chest

The Hispano-Moresque cabinet represented is owned by Mr. Charles Mattack, of Boston, who discovered it in Madrid some years ago. It is of old oak with a heavy

THE CRAFTSMAN

lid which forms the face of the upper part when the cabinet is closed, and a writing table when it is let down. The upper half of the cabinet thus disclosed has an elaborate arrangement of little drawers and cupboards, and is beautifully carved and ornamented, and the miniature Moorish arches and pillars are overlaid with gold leaf which is still untarnished. When the cabinet is closed, the face of the lid is seen to be ornamented with designs in wrought iron over rich crimson velvet.

The manner of using openwork patterns in iron over red cloth or velvet is said to have been first used in the fourteenth century. The iron ornaments on this cabinet were originally overlaid with gold leaf, of which some traces still remain. The old lock is in the centre ornament, and there is a great wrought iron key. The lower half of the cabinet is divided into larger compartments, and the face of it is inlaid in old ivory and painted wood in red and black, in geometrical design.

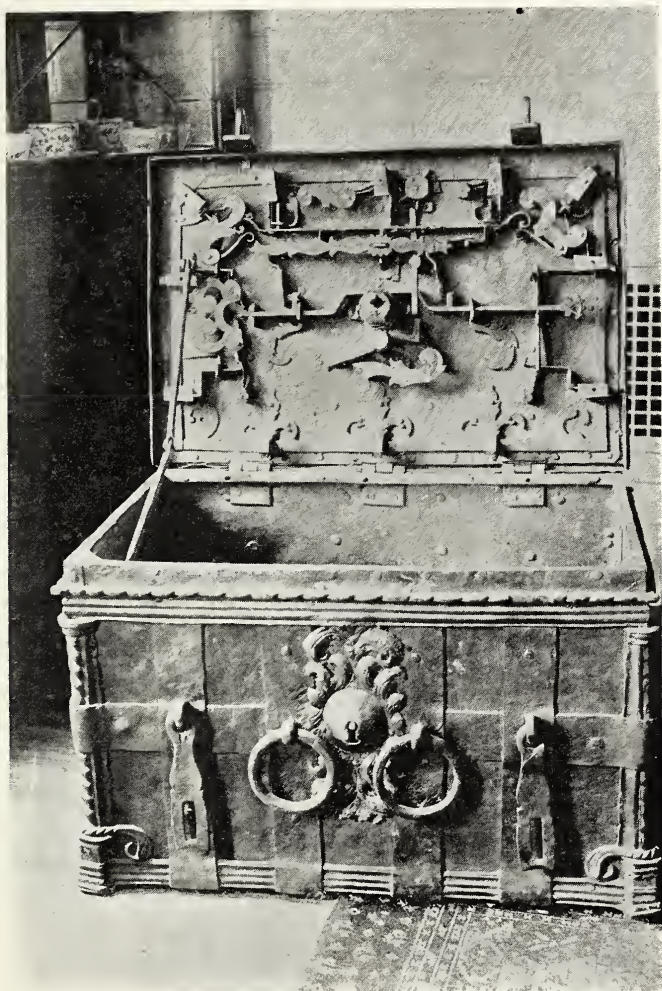
Another remarkably fine specimen, owned by a well known collector in New England is the Russian iron treasure chest shown in the illustration. It is a wonderful example of the work of the artist-craftsman of Russia, or perhaps of Germany, with its complicated spring lock, its grill work, its scutcheons and key, and carved bands and ornaments, all hand wrought in the most exquisite fashion. It was evidently made to carry the treasure of some grandee back and forth, and is fitted up with broad iron bands and haps and padlocks, and heavy iron rings and handles by which it might be lifted. It weighs one hundred thirty pounds. There are also holes in the bottom so that it might be screwed to the deck when on shipboard.

On the cover is an elaborate crest of double eagle, sword and sceptre, exquisitely wrought, in the most delicate and intricate ornamental fashion. The great iron key is also curiously wrought, and the machinery of the spring lock occupies the entire inner space of the cover, locking in twelve places. This machinery is covered with a beautiful piece of grill work. The columns on the corners are carved, as are the handles on the ends, which are also surrounded with ornamentation. The front is similarly ornamented, and here are two great iron rings. The back is a replica of the front, and the top and sides are further embellished with delicately wrought ornament. Its present owner asserts that it is two or three hundred years old, and it is probably of even greater antiquity.

In Northamptonshire, England, there is a very ancient coffer bound with iron work, which is supposed to belong to the twelfth century. This iron treasure chest probably dates from somewhere near this period, though I have not been able to fix the date.

The plain ironbound coffers are of great antiquity, but the best authorities claim that those with locks could hardly have been made before the latter part of the fourteenth century. Carved treasure chests covered with ironwork were manufactured in Germany during the fifteenth century; and according to Mr. Roe, there is a strong box in Cawdor Castle in which it is said that the Thane William transported his treasure when the castle was built in the middle of the fifteenth century. Another strong box is said to have served as the travelling coffer of Edward III of England.

Much of romance and history is connected with these ancient chests; and



RUSSIAN IRON TREASURE CHEST

THE CRAFTSMAN

those who are fortunate enough to own one, regard it as among their most precious possessions.

The fashion to hark back to earlier days, not only for ideas in decoration, but also for furniture itself, is one of the causes of the recent revival of the chest. Many fine specimens are turned out by the modern artist craftsman. One of these, which was

Knights of the Round Table, Launcelot, Galahad, Gawain, Bors, etc., are carved on the ends. The shields are painted in enamels.

Another modern specimen of unique interest, is the beautifully carved chest from the Philippines. It was brought home by an officer who was stationed at Manila during the late war. It is in two shades of



A Filipino carved chest, owned by Col. Dyer.

designed by Mr. Sidney R. Burleigh, a Rhode Island artist and carved by Miss Mauran, an expert in this line, is also shown. It is known as the "King Arthur" chest, and has panels carved in relief with the Pendragon in the centre of the front panel, and the heads of Arthur and Guinevere on either side of it. The arms of the

mahogany, beautifully carved on the top and sides. The work was done by hand by the Filipinos, who hold the piece of furniture between their feet while they work. It is an exquisite piece of workmanship and is evidence of the degree of artistic excellence attained by these supposedly semi-civilized peoples.

WORK OF ROBERT JARVIE

AN APPRECIATION OF THE WORK OF ROBERT JARVIE.

To the true student the more difficult the task of obtaining knowledge on any subject, the more interesting and diligent becomes the pursuit. The task of discovering any authentic and connected information relating to the history of the lighting of homes and public buildings is most difficult. Practically nothing important concerning it has been written in English, and those who would know more of the means used by the ancients and by our own ancestors to dispel the shades of darkness, have been obliged to content themselves with stories of ancient times, pictures of primitive interiors, stray articles concerning the customs of our forefathers, and the few genuine relics which have remained.

Mr. Robert Jarvie, of Chicago, became interested in this study almost by accident. Although a business man, he possesses a strong artistic impulse; from his boyhood he has been fond of "making things," and has devoted much time to various forms of art:—cabinet making, pen and ink sketches, and book binding, in a desultory way. He chanced one day into the antique shop of a friend who asked him where an iron lantern might be found,—one with horn lights like the old Dutch lanterns. Without hesitation he replied that he could get one made, and would

design it from an old cut. There was no doubt in his mind that to get a simple iron frame made would be an easy matter, and horn,—were not thousands of cattle slain each day at the Stock Yards?—surely they could be had in abundance. An old Hollander was found whose confidence in his own ability to make a Dutch lantern was unbounded. He received the order, and Mr. Jarvie hurried away for the horn. He found horns in abundance, but horns just off the head are far from being nicely polished pieces for lantern lights. He bought several specimens, however, and took them home, but after a few sad experiments gave up his attempts to cut and polish this very raw material. His discouragement was further enhanced by a visit to the old Dutchman, whose idea of a lantern was far removed



Iron grease lamp, period 1600

THE CRAFTSMAN

from the one entertained by Mr. Jarvie, and who, unfortunately, was one of those persons not amenable to criticism.

Determined to succeed—being a Scotchman—Mr. Jarvie purchased sheet iron and rivets, and at a temporary work bench set

when nightly the sound of his hammer was persistently heard. After much difficulty, he succeeded in getting flat pieces of polished horn which he bent himself. At last, the lantern stood before him complete,—as shown in illustration—and it soon hung in front of his friend's shop.

The making of this lantern not only revealed to Mr. Jarvie his ability to do good work in metal, but turned his attention to interior illumination. He began to haunt libraries, art galleries and antique shops in an endeavor to discover the history of this most interesting subject, from the fires lighted on the domestic altars of the ancients,—which served for illumination as well as religious observance—and the blazing pine torches thrust into the clay walls of the primitive log cabins of our own country to the delicately shaped modern electroliers. He has succeeded so well that he expects soon to publish the results of his researches. In his workshop may be seen an interesting collection of American lamps, from the queer little iron grease lamps of the sixteenth century to the modern kero-



Petticoat lamp: tin; period 1800

up in one corner of the dining-room of his apartment, began his serious work as a craftsman. Only the angels who hover about the earnest arts and crafts workers can tell why he was not driven forth from that building by the irate tenants below,

sene oil lamps.

One blessing which the taste for "old things" has brought lies in the more artistic lighting of our homes; for in place of the high, flaring gas jets and glaring electric bulbs we may now have the mellow light of

WORK OF ROBERT JARVIE

candles and of lamps practically, as well as artistically shaded. We may have even the

he designed and made a brass candlestick. Its success was so great that others soon followed, and Mr. Jarvie earned for himself the sobriquet of "The Candlestickmaker."

Nearly all this work is of cast brass or copper, brush polished, a process which leaves the metal with a dull glow. Some pieces are cast in bronze and their unpolished surfaces are treated with acids which produce an exquisite antique green finish. There is also a quaint design in spun brass: a low candlestick with a handle, quite different from the tall ones. The charm of these candlesticks is in their simplicity and purity of form. The graceful outlines and soft lustre of the unembellished metal combine to produce



Dutch lantern, iron with horn lights

bayberry candles with their faint green tinge and delightful fragrance so cherished by pioneer housewives, the making of which craftswomen in the East have revived. But Mr. Jarvie was not satisfied with the modern candlesticks he found in the shops, and following his custom of making for himself what he cannot find elsewhere,



Candlestick: spun brass, 6 inches high

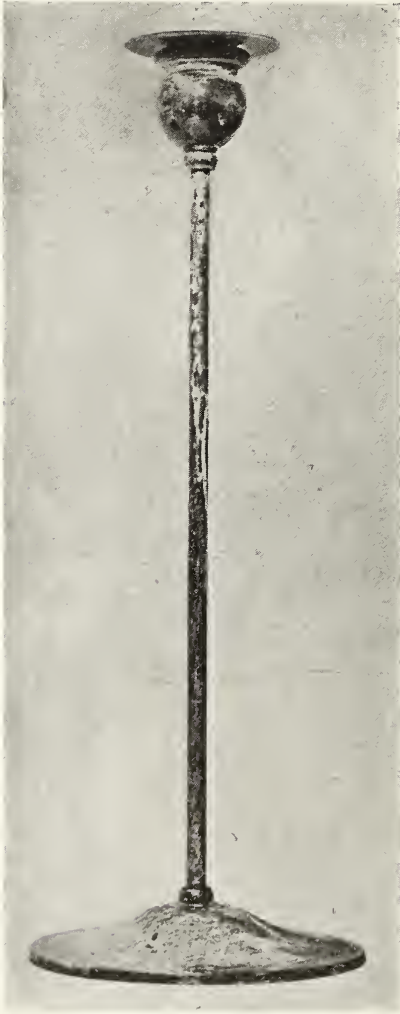
dignity as well as beauty, and the possessor of one of the Jarvie candlesticks must feel

THE CRAFTSMAN

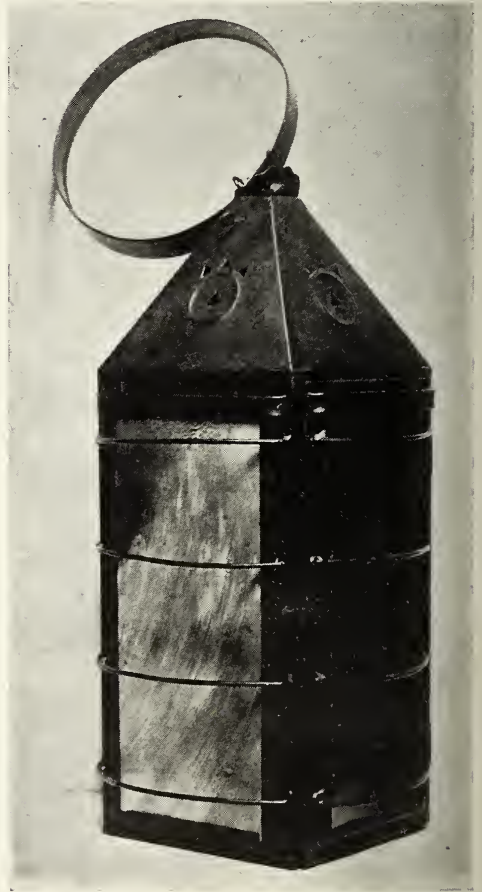
that nothing tawdry or frivolous can be placed by its side.

While most of Mr. Jarvie's productions

and design and make for it a shade, not only artistic and harmonious, but practical as well. The material for these shades is opalescent glass, put together with narrow copper strips or fine lead. One has but to visit the department and even the so-called art stores crowded with impossible creations



Spun brass, 13 inches high

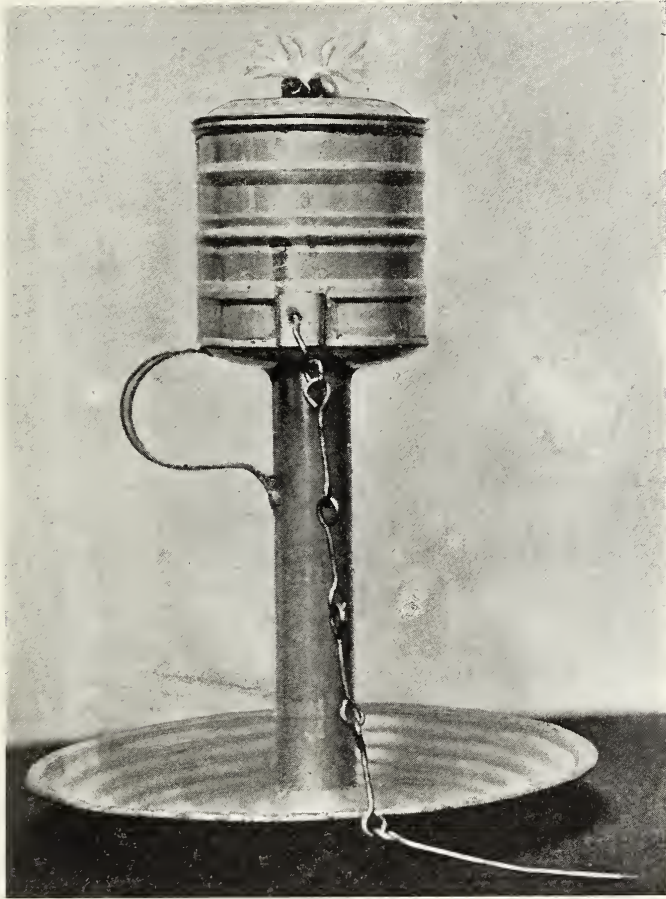


Iron lantern with horn lights

are candlesticks, his greatest personal interest is in lamps and lamp shades, and nothing delights him more than to discover a suitable vase or jar, to convert it into a lamp,

of metal, gauze, silk, beads and paper, in order to appreciate the quiet but satisfying beauty of Mr. Jarvie's lampshades.

The motive in all Mr. Jarvie's work is



TIN GREASE LAMP; PERIOD 1650

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utility and simple beauty rather than a striving for striking effects. He believes that a candlestick is not the place for the display of the human form, and that sea

a medium of exchange between the producer and the consumer.”*

The movement started among a few people who realized the possibilities of industrial development in the old town. Hingham was one of the earliest settled points on the Massachusetts coast, and is rich in historical associations. The early inhabitants were industrious, intelligent, and well-to-do. They brought with them from the mother country not only a knowledge of farming, but also a fair proficiency in the mechanical arts. As time went on, special lines of industry came into prominence, and Hingham manufactures were widely known and widely used. The Hingham bucket was especially famous and found its



Candlesticks: brush finished brass

shells and mushrooms should be viewed in their native element rather than as shades for lamps.

HINGHAM ARTS AND CRAFTS. THEIR AIMS AND OBJECTS. BY C. CHESTER LANE.

THE Hingham Society of Arts and Crafts was organized two years ago. Its object is “to promote artistic work in all branches of handicraft. It hopes to bring designers and workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate an appreciation of the dignity and value of good design, and to establish

way into almost every household in New England.

Other manufactures were more or less successful, but the perfecting of machinery in the latter part of the nineteenth century threw much of the costlier handmade product out of the market. America has had her Dark Ages of workmanship and design, when houses were filled with ugly, ill-made furniture and crude decorations. The ginger jars and drain pipes covered with gaudy pictures and varnished with a heavy glaze, the *macramé* lambrequins which hid the beautiful lines of colonial mantelpieces, the sideboards and rocking-chairs with no semblance of beauty or usefulness: these,

*From the circular issued by the Society of Arts and Crafts, Hingham, Mass.

HINGHAM ARTS AND CRAFTS

happily, are things of the past. And with the higher ideals, came a revival of interest in domestic handicraft. Bits of old needlework and embroidery were brought down from dusty attics for admiration and imitation. Chairs and tables, of exquisite design and honest purpose, took the place of flimsy and over-decorated furniture. Hand-made articles began to have a new value and significance in the face of so much that was cheap and worthless. At the opening of the twentieth century, public interest was thoroughly aroused in more than one locality, by what had been accomplished among a few earnest workers. The little town of Deerfield, in the western part of Massachusetts, offered for exhibition exquisite baskets, attractive rugs, and beautiful embroidery, in proof that a revival of these once famous industries was practicable, and there were those who were convinced that in Hingham lay similar possibilities.

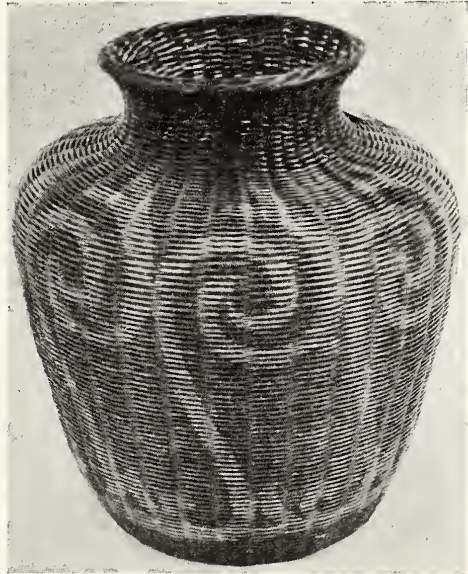
The feeling gradually gained ground, until in November, 1901, it took shape in the formation of the Hingham Society of Arts and Crafts. The management of the new society was placed in the hands of a council of fifteen persons, whose decisions relate to membership, general aims, and all financial questions. This council includes the president, secretary, and treasurer, which officers the council elects annually.

Each handicraft is under the charge of a special committee, and each committee is represented in the council by at least one member, usually by the chairman. In this way, the council exercises such an oversight of the sub-committees as to insure the smooth and harmonious advancement of the different branches of the work.

The Deerfield Society organized after the

various industries were well started. The Hingham Society began with its organization, and felt its way gradually along the different avenues of work which were open to it. The members owned frankly that it was an experiment, but two years of growing usefulness have justified their faith.

It was determined that a high standard of excellence should be set up, and only those products are offered for sale which receive the approbation of the committee.



Burned-reed basket

The aim of the Society has not been merely to establish a market for salable goods. Many articles would find a ready sale which are not within the scope of such an association. Nor is it a philanthropic institution, and while it endeavors to help craftsmen to find a market for their goods, it does not hesitate to reject inferior or inartistic productions.

This was a point which at first there was some difficulty in making plain. If a

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worker made a rug or a basket which she was confident would sell, she could not understand why the committee should reject it. On the other hand, if a needy and deserving person offered inferior or unsuitable work, it was not always easy to make the decisions seem just and equitable. These problems, however, are working out their own solutions, and the judgments of the committees are regarded with greater con-

Virginia, by invitation of that institution, and there gave a course of lectures and demonstrations on the art of vegetable dyeing. It was only after much experimenting and painstaking effort that a process was discovered by which these desirable shades are produced, and the achievement deserves full recognition.

The making of baskets was one of the first of the various activities in which the



Raffia baskets, mat, and palm-leaf basket

fidence and respect as time proves their value.

The association in Hingham is still too young to have developed very many successful branches of industry, but it feels just pride in what it has accomplished. One of the most important of its branches has been the making of vegetable dyes. Raffia in soft, durable colors is offered in a dozen accepted shades, and fabrics for rugs or embroideries are dyed to order. The official dyer went last autumn to Hampton,

society is now engaged. For this purpose reed, burned-reed, palm leaf, and raffia are used. Of these baskets, those made from burned-reed are by far the most artistic, being unique and singularly rich in coloring and design. The raffia baskets are colored with the vegetable dyes and give very pleasing effects. This industry offers great scope for individual and original work, as has been amply shown at the exhibitions held each August by the Society. Much attention has been given to form, as

HINGHAM ARTS AND CRAFTS

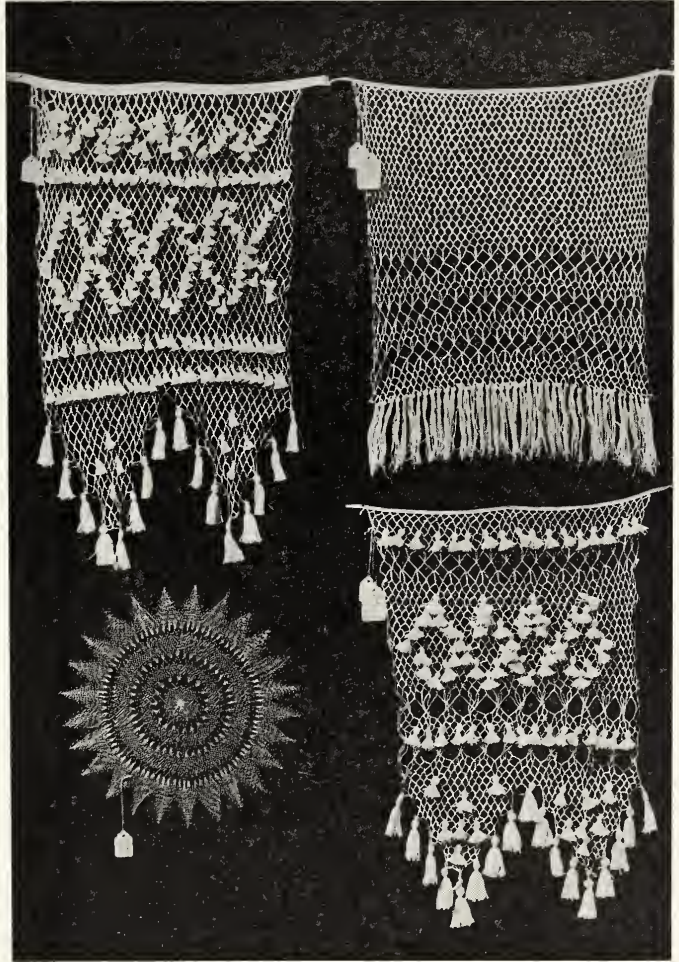
well as to coloring and design, and the results are highly creditable.

The manufacture of rag rugs has presented more than the usual number of difficulties. The unattractiveness of the work and the limitations imposed by the material have been great obstacles to the artistic results desired by the Society. By proper effort, however, it is possible to make rugs which are light, durable, cleanly, and of attractive coloring. Here again the vegetable dyes come into play, and the rugs may be made in any color scheme desired.

The workers in embroidery have tried to revive the old needlework of colonial days, adapting the designs to modern uses and convenience. Original designs of great beauty are also furnished, and deserve much praise. Bedspreads, table covers, bags, and center pieces have gone far to establish the deftness and industry of our modern needlewomen. The old-time netting and fringes, made by several members of the Society, prove as popular now as in the days of our grandmothers, who also appreciated daintiness and durability. The accompanying illustrations show the quality of the work done.

Spinning and weaving have only lately been undertaken, but fabrics of great prominence are produced for embroidery and

clothing. Bead work,—in woven chains, bags, necklaces, card cases, belts, fobs, etc.,—presents great variety of coloring and design. Candles, made of bayberry wax, are in demand, and for these large orders



Netted fringes and mat

have been filled. These "bayberry dips" are a delicate green in color, and give out a faint, pleasing fragrance.

Cabinet work represents one of the most interesting phases of the Society's activity. In this department, beside artistic furni-



EMBROIDERY AND NETTED FRINGES

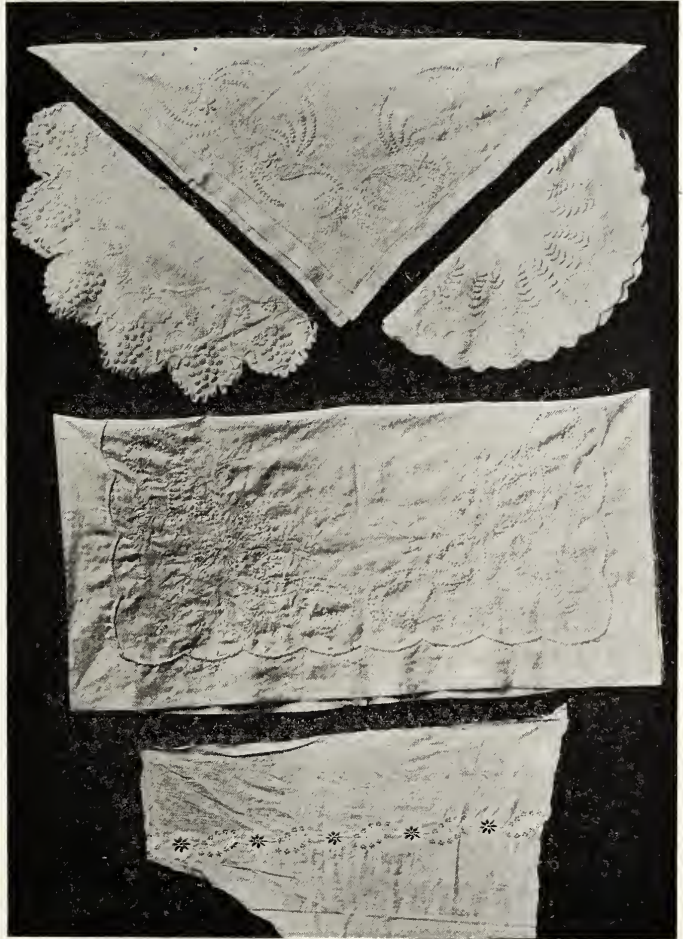
HINGHAM ARTS AND CRAFTS

ture, old-fashioned buckets, tubs, churns, and piggins are made. Great ingenuity has been shown in the manufacture of toys, and tiny buckets and nests of boxes, such as delighted the hearts of children half a century ago, have been successfully reproduced.

One of the members of the Society has done excellent work in iron; and another has produced beautiful effects in copper and silver. Doubtless, as time goes on, new lines of activity will develop, and other talents will prove to be latent in the Society.

It is frequently asked: What is the financial basis of the Society, and what is done with its profits? The whole arrangement is a very simple one. Whether or not it proves to be permanent, depends upon various circumstances, but, at present, this is the plan upon which the Society conducts its business. Every article, before it can be marked with the Society's stamp,—a Hingham bucket,—must be brought before a committee qualified to judge of its artistic excellence and its satisfactory workmanship. The price is then fixed, and, in most cases, the article is put on sale at the annual exhibition. The money paid for it goes to the worker; the Society, at present, asking no commission. The running expenses are met by the admission fees to the exhibition, as well as by those to the Society itself. The latter are not annual dues, and as by this

time, a great number of the capable town-folk are already enrolled as members, it is possible that a commission may eventually be charged to defray the many small expenses. Even the most skeptical, however, are by this time convinced of the unselfish quality of the Society's interest in the movement. It



Embroidery

is always the work, and not the organization, that is looked upon as most important. This feeling has made it possible for the Society to attain signal successes, and will pave the way to still more worthy achievements.

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Frieze with china-ball-tree *motif*

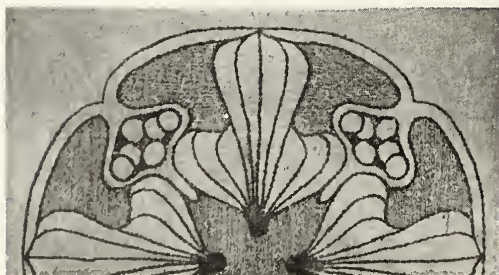
ART NEEDLEWORK IN NEWCOMB COLLEGE.

ECONOMICS are involved in the effort to produce a harmonious relation between art-school standards and a purchasing appreciation from the public. The problem in art needlework is to combine the merits of excellent color and designs with

durable materials and stitching; rather than to achieve wonderful execution, showing perfection in difficult and elaborate combinations. Abandoning the popular idea that the chief attraction in work lies in the hope of earnings, yet holding that art ideas cannot be truly separated from absolute utility, we must always recognize the dignity of the worker who feels a pride in making beautiful every work of his hands.

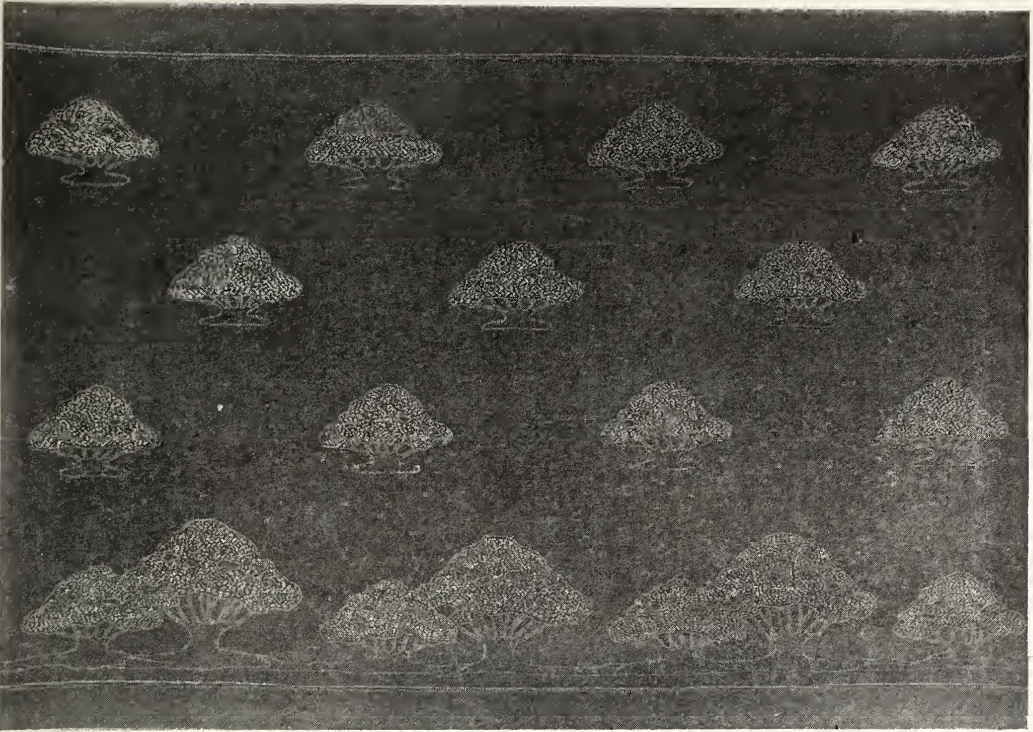
The real artist delights to become the craftsman. The craftsman finds his keenest joy in work which appeals to the artist within him.

It has been decided by the Art Department of Newcomb College that a student of ability having had four years' training in its courses in drawing, color and design, must be promised some definite remunerative result. Teaching is, of course, always open



Design on brown homespun in green, gold and black
by Lillian Gusdry

NEEDLEWORK



Wall hanging

to those who are by nature qualified to follow it. For the majority who prefer studio occupation, the pottery, already mentioned in this Magazine, was installed. It is now an accomplished factor, artistically and economically, operated on the college grounds, by workers trained in the Art Department. Two years ago the opportunity for wider choice in the application of art was made possible, by the formation of a needlework class, meeting the needs of those whose personal interest in that art gave promise of important developments. What could be more natural for a school of artist women? The comparative ease with which the small necessary equipment is controlled emphasizes the freedom and independence of the producer, thereby adding happiness to the labor.

It is the variety of materials used, together with this scope for individual creation, that enables needle-craft to take its high place among the so-called lesser arts.



Appliqué for change of texture

THE CRAFTSMAN

The charm of the older embroideries never fails. Is it not because they have something to say? We recognize in even their simplest forms of expression an excellence replete with sentiment and sincerity. The rambling, often unequal treatment of surface, shows joy and pride of personality. The paralysis of imitation did not cripple the mind which elected a change of coloring at intervals in the repetition, nor was stagnation possible where natural forms were controlled in design spacings, as freely as notes in a musical scale.

It is upon the excellence of design that Newcomb especially builds its school of needlework. It recognizes that nature alone initiates. It asks that ornament be more

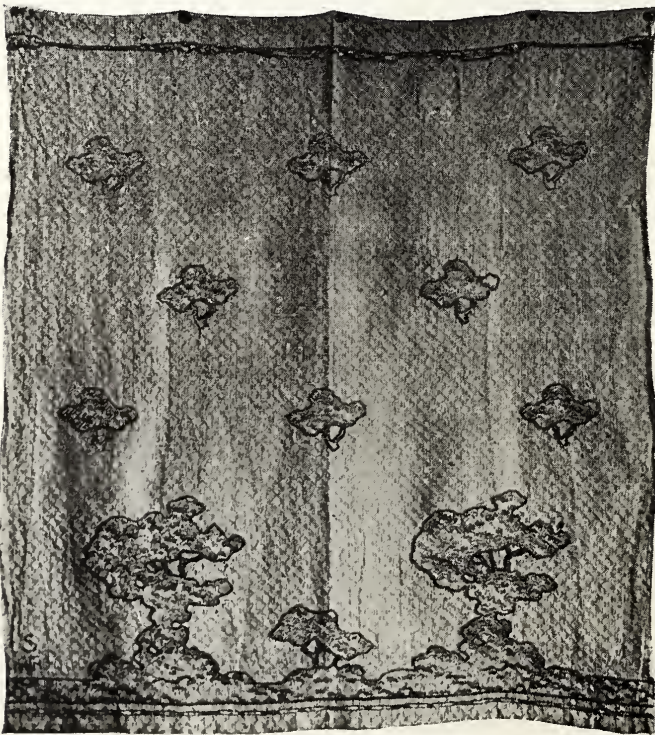


Free use of stitches and broken color

than an aggregation of conventional forms; that it represent the *ego* of the period in which it is created, as well as that of the creator. A satisfactory result presupposes

sane and intelligent discrimination among wide traditions, and ability to adapt those natural forms which loving and intimate association have made most familiar, to materials which combine use and beauty. There can be no real fixity of design or treatment in work that is produced by hand. It is possible and often desirable to make changes as the work proceeds, and the best results are often those in which details have evolved themselves in the general progression. This freedom in individual expression keeps the artistic instinct ever on the alert.

Special endeavor is made to select stuffs of sound quality and good color. Native cottons, from which much is

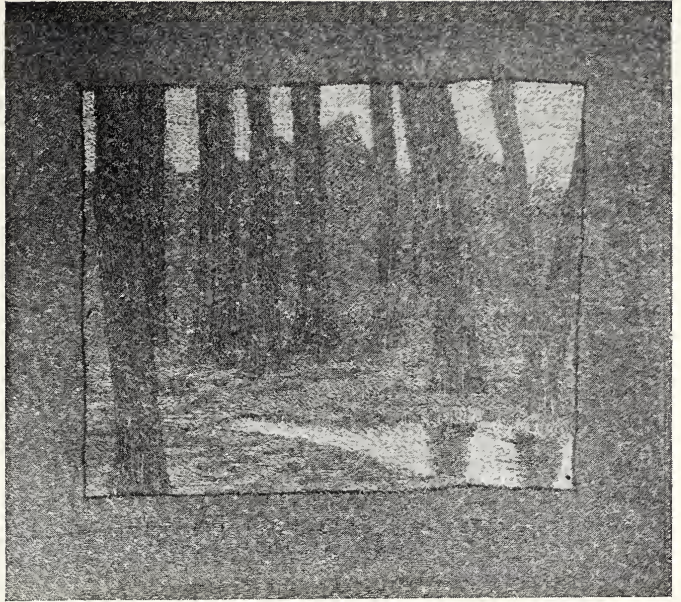


Wall-hanging: *crêpe-myrtle-tree motif* spun, woven and designed by G. R. Smith

NEEDLEWORK

expected, are used, as well as linen and rough silks. Difficulty in obtaining these with unequal weaves which lend themselves to varying treatment, suggested the use of the loom, and of such simple dyes as native vegetable matter affords.

In the wall hanging shown the material, woven by the same hand that planned and carried out the design, plays perfectly into the *crêpe-myrtle-tree motif*. Fabric and design are as much a part each of the other, as if the hanging were tapestry; while interest in the fabric has been preserved by restrained treatment of the subject, unusual richness is given by the use of broken color. Much really valuable experiment has been carried on in this use of silks, without in any way transcending the inevitable limitations of cloth and threads. Indeed, it is in a fine, harmonious

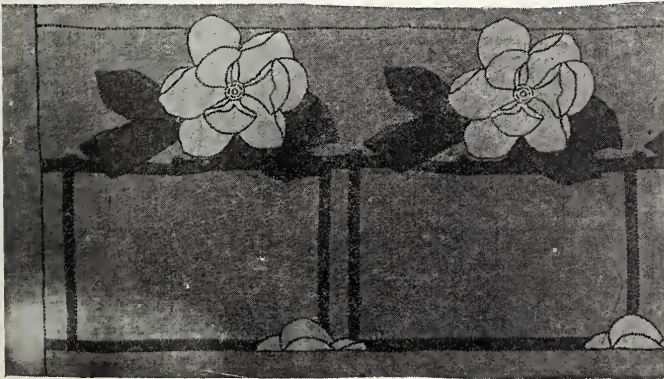


Designed and executed by M. Delavigne

adjustment of materials that we see the thoughtfulness of the workers. In their skilful hands, each design becomes individual and unique. Planned for its best service, however simple, it is recognized as a creation; and the signature of the creator is stitched into the design, as well as the mark of college approbation, N. T. N.

In the *magnolia motif* wall hanging is shown one of the frequent uses of applied textiles. Here the quiet overtones of greens and greys have been slightly reinforced by stitching.

The *china-ball-tree motif* shows a very satisfactory arrangement of the design for practical use as wall protection, behind a buffet or shelf on



Wall-hanging with *magnolia motif*, appliqué of quiet greens and greys

THE CRAFTSMAN

which objects, already placed, may not break the lines of ornament.

Reproduction fails where color occupies the important place, as is necessarily the case in needlework. It is regretted that even design values suffer material change in the examples shown. In reviewing the work, however, we feel that the care with which over-decoration has been eliminated, distinguishes it as possessed of high artistic qualities.

A quiet reserve in design, combined with execution which duly recognizes the limitations of textiles, is perhaps the most marked characteristic of what this organized effort has already accomplished.

STENCILED FABRICS IN COMBINATION WITH PEASANT EMBROIDERY.

THE needlework which passes under the name of peasant embroidery consists of *appliqué* used to introduce changes of color, and combined with stencil-work in patterns conventionalized from natural forms.

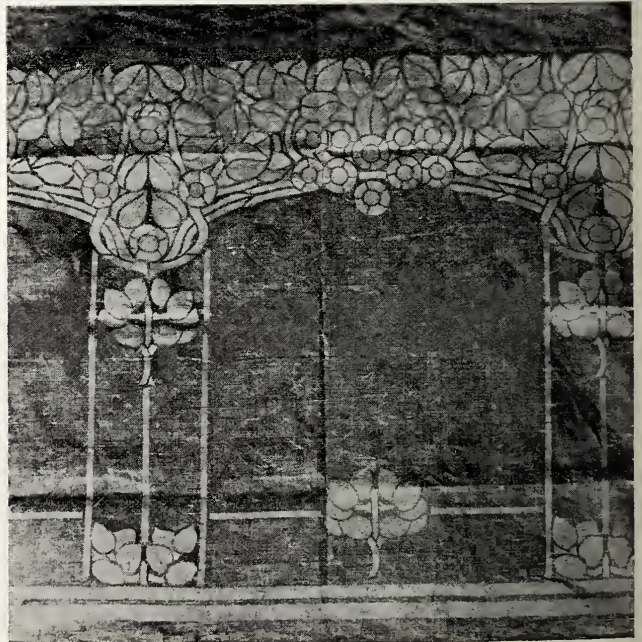
The Craftsman fabrics upon which this method is successfully employed, have variations in tone and color suggesting the backgrounds of the finer Oriental rugs. The method is simple and the results most effective, especially when compared with the small outlay of time, skill and money necessary to accomplish them.

To produce this embroidery the needlewoman must possess an

elementary knowledge of design and of the laws of color. Having such knowledge, she would do well to follow the process which is here subjoined in detail:

The design having been made of the size of the work to be executed, the portions intended for *appliqué* are cut according to the models contained in the cartoons. These shapes are "caught down" smoothly upon the background, and are outlined in a long running stitch, with a worsted cord, about three-sixteenths of an inch in diameter. For the applied portions of the design the Craftsmen linens are effectively used upon a background of heavy canvas.

The design having been chosen, the color scheme must be fixed. This may be based upon either contrasts or harmonies: the former basis demanding great discretion and a fine sense of proportion on the part

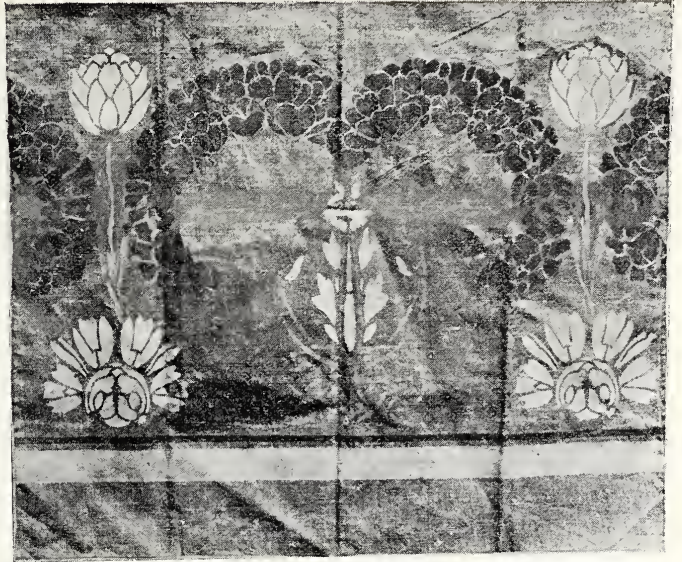


Portion of a frieze. Fabric: gray blue canvas; stenciled design in lighter blues and pale gold

STENCILED FABRICS

of the needlewoman ; the latter being more easily handled, as it involves only closely related color-elements, as, for example, olive green and Prussian blue ; French blue and emerald green ; raw umber and lemon yellow. This portion of the work may become a highly educative study, and place the needlewoman in possession of a valuable and extensive knowledge of the laws and possibilities of color. To further this end the old French tapestries and the combinations of the Venetian painters, such as Titian and Veronese, should be carefully examined with the view of surprising the secrets of their full orchestration of color.

Great care should also be given to the method of stenciling. The colors to be used should be mixed dry with white lead and turpentine to the consistency of thick cream ; the white lead having been previously spread upon sheets of blotting paper to extract the oil which it contains. The stencil plate is made from tough, thin paper, rendered non-absorbent by treatment with paraffine. The design is then placed in the desired position, the fabric held upright, and the colors pounced or rubbed through the plate upon the fabric ; the



Portion of a frieze. Fabric: olive green canvas; stenciled design in brick red, peacock blue and éru

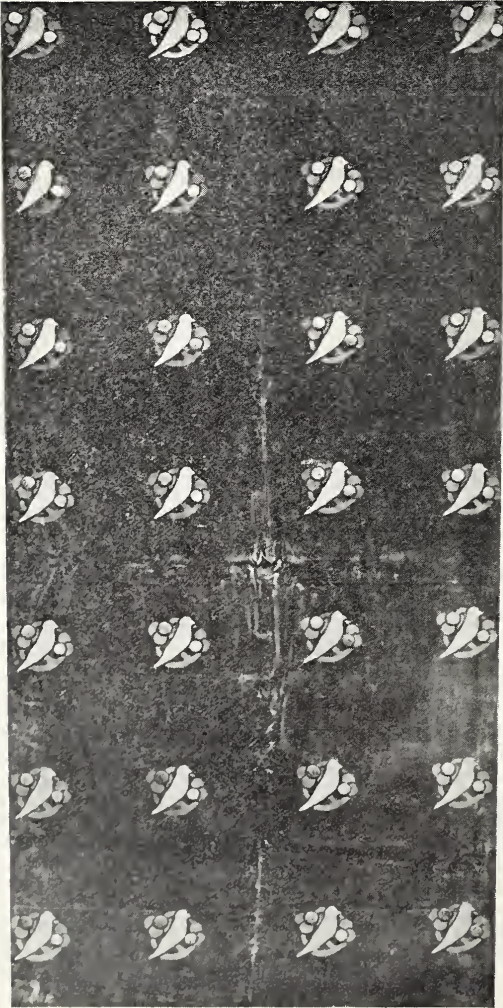


Portion of a frieze. Fabric: sage green canvas; stenciled design in Gobelin blue, brick red and orange

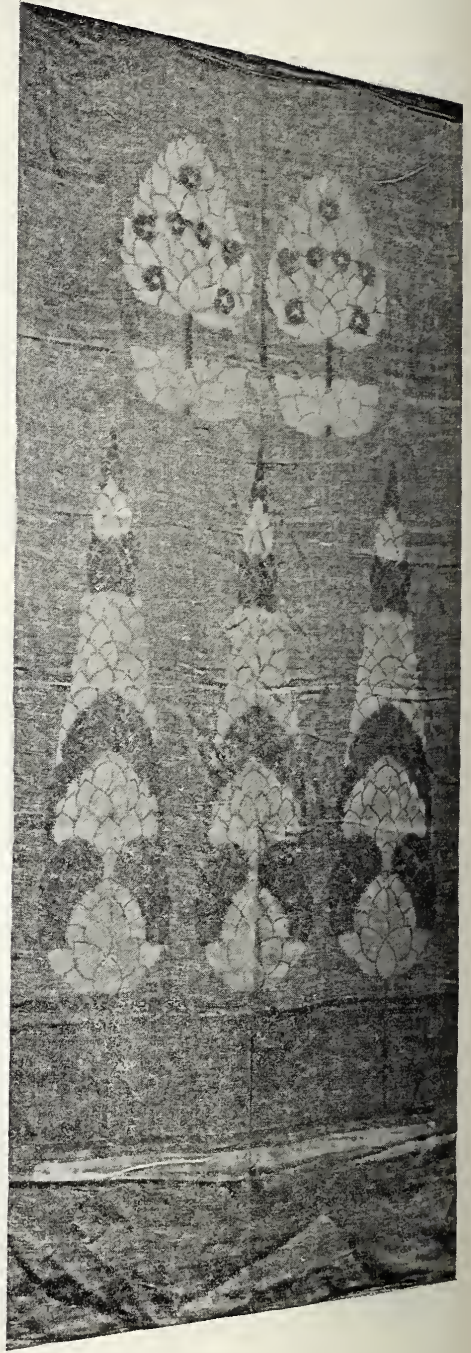
THE CRAFTSMAN

amount of pressure required being determined by judgment and experience.

It may be said in conclusion that this work increases in interest as it proceeds. The needlewoman who labors intelligently to produce these combinations of form and color will find that she may advance from the little to the large, that by these means she may acquire together with manual skill, an enviable critical power.



Cotton velvet for hangings; stenciled design with embroidered discs



Portière. Fabric: old turquoise blue canvas; stenciled design in golden brown and écarle

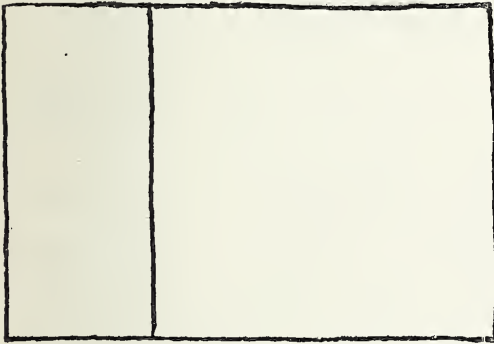
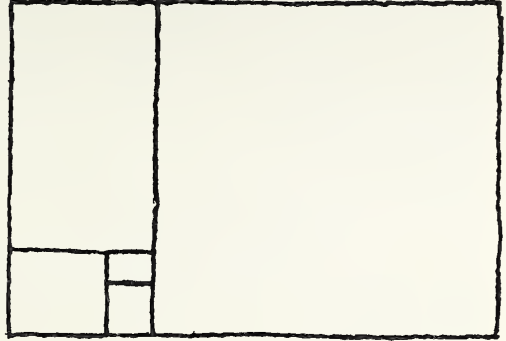
DECORATIVE ART

THE A B C OF DECORATIVE ART.

THERE are certain maxims relative to the decorative arts, the non-acceptance or disregard of which is absolutely fatal, and makes the word "decoration" almost as much a term of contempt as the word "artistic."

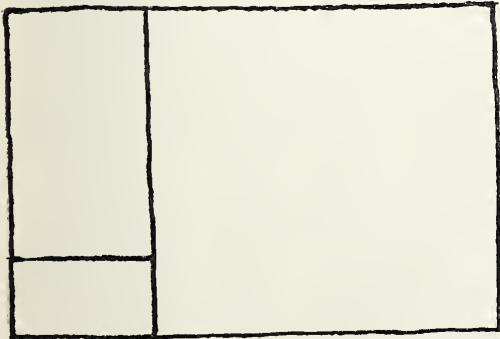
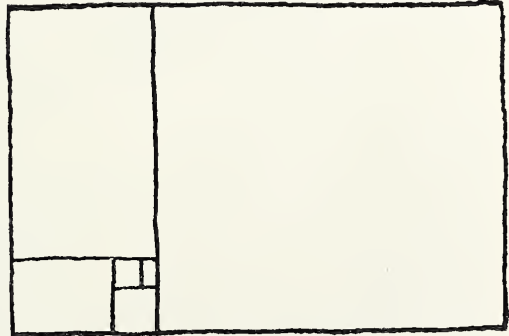
Decoration in its simplest and therefore its best and most extended sense is the placing, by means of handiwork upon an object

supplement each other. A false quantity



or surface, of something which shall enhance its value and make that particular place or object more interesting to live with. Decoration reduced to its simplest element is, aside from the color, nothing more or less

in a decoration is, or should be, as unpleasant as an improper use of counterpoint in the sister art to which it bears so much resemblance. In spite of the time honored aphorism that "genius knows no laws," the basic principles of decorative art are, within certain well defined limits, as accurately determined as the law for the resolution of an equation of the second degree. Even

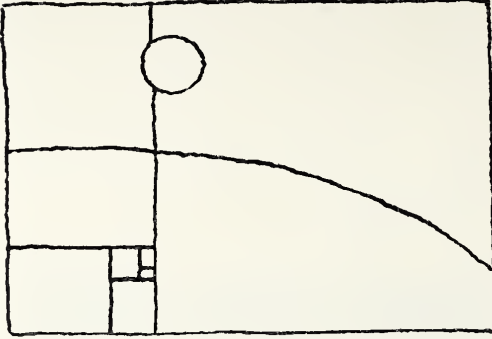


than an arrangement of spaces, which like the notes in a musical chord, are related each to the other and not only complement, but

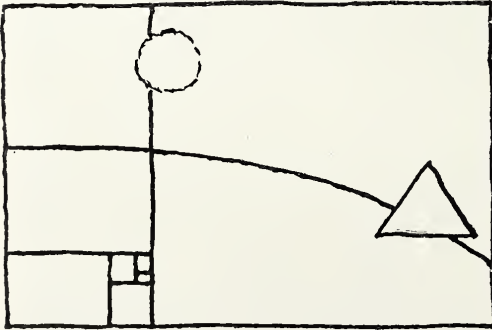
with a limited knowledge of the operations of nature, one readily determines that absolute symmetry is almost as much abhorred as the vacuum; and it might also be said that Nature was the inventor of the diminished seventh, and that she charms invariably by the quality of the unexpected. While Nature is in no sense, in spite of various writers, to be taken as the authority in art matters,

THE CRAFTSMAN

nevertheless, she furnishes one of the most valuable of the tools, and should be treated



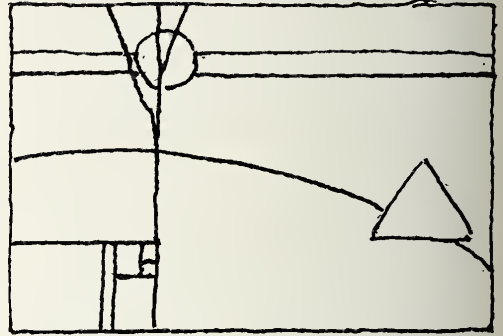
with respect accordingly; borrowed from, but not imitated. With this thought in mind, turning to the simplest proposition—for instance, the division of a rectangle—the very novice recognizes the monotony of the line which divides it through the center. The moving of the dividing line to one side or the other, as shown by the second illustra-



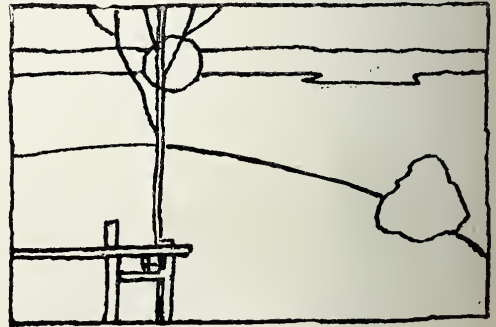
tion, excites curiosity and the result is interesting. This division, while not being absolutely sterile of the decorative element, can be made more pleasing by a re-division of one of the two spaces along the same lines, as that of the first implacement, by which means variety is gained and space arrangement of a simple kind is approached. These subdivisions may be continued at the dis-

cretion of the designer, who must always remember, however, that an excess of subdivision becomes an artistic vice.

Heretofore we have dealt with the same simple problem of the subdivision of a rectangular space by means of right lines, which treatment, in spite of the severity of



the combination, lacks the element of contrast by which alone its importance may be appreciated. If it is particularly desired to heighten the severity of the composition, each line thereof becomes intensely rigid by the introduction of some one curved form for an accent. We now come to the condition where the line which divides these simple shapes from absolute decoration is hardly perceptible. With the triangle, the



horizontal line, the circle and the addition of a small amount of detail, which in many



Utamaro



From "The Forty-Seven Ronins:" Hiroshige

DECORATIVE ART

instances explains too much, it is possible to construct a landscape or figure composition of the first rank. The genesis of mural, or in fact of any decoration, from the simplest elements to the completed work, will possibly be better comprehended by the accom-

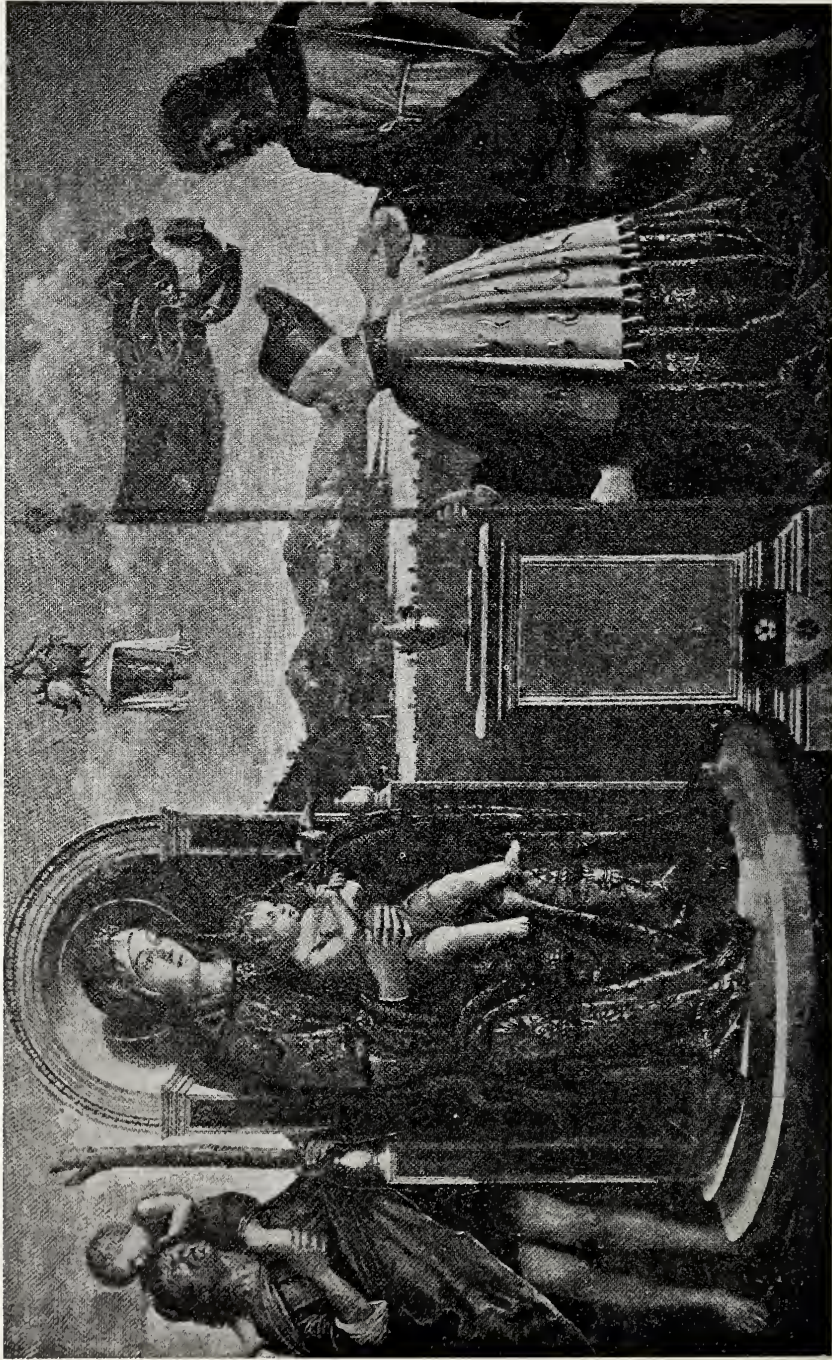
been laid down. Let us now analyze the decoration entitled "The Resurrection," by Giotto: the lines of this composition justify and corroborate our argument with all the force of fact. It has been asserted of this composition, and with considerable authority,



panying illustrations, which are numbered 1 to 8, than it could be by an even more extended analysis.

It is curious to notice how the works of the great masters invariably explain these seemingly simple propositions which have

that early Italian art produced nothing exceeding it in perfection of arrangement and decorative propriety: which qualities tend to make it one of the great pictures of the world and not to be neglected in any serious study of the Fine Arts. Equally striking



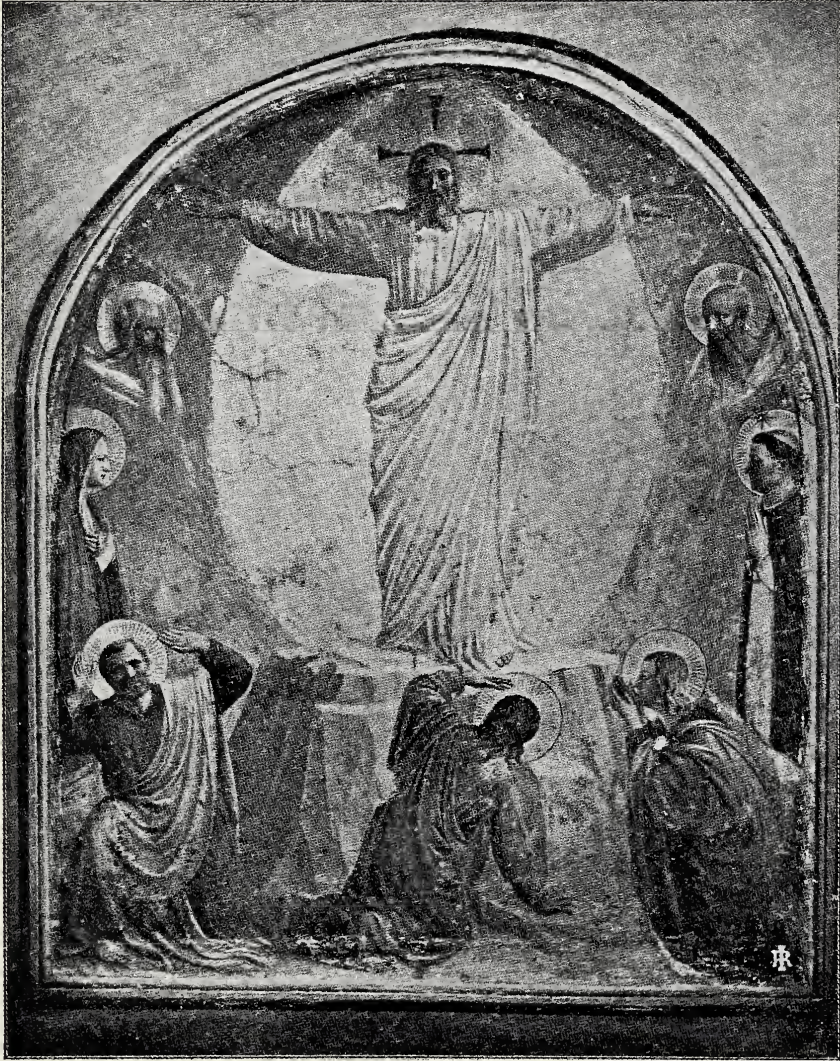
Madonna and infant child: Carpaccio

DECORATIVE ART

is the result obtained from the study of the arrangement of "The Transfiguration," by Fra Angelico: a picture whose composition would add further proof to our argument,

at once a very important factor in the composition and a rich source of symbolic meaning, since it suggests the Great Sacrifice.

In "The Madonna and Infant Child," by



if proof were needed; the plans of curved and straight lines forming a remarkable decorative scheme, and the upright figure of the Saviour with outstretched arms being

Carpaccio, the results arrived at are planned with a precision that would be creditable in a strain sheet by a modern engineer. In this design the subtile symmetry, the oppo-

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sition of triangles and the segment of circle are all emphasized by the rigid lines of the architectural forms; the banner-staff held by the Doge and the brand carried by St. Christopher are splendid examples of the intelligent use of decorative materials. The architectural quality found in the "Ship

equaled in the history of art. With their traditions modified and the sacred element eliminated, the basic principles retained made possible the splendidly decorative sermons in the color prints of Japan; the production of which, after covering a period of one hundred and fifty years, became



The Ship of Fortune. Pinturicchio

of Fortune" by Pinturicchio, are almost startling in their relationship to the compositions of the old Buddhist priests and artists, who possessed this quality in the highest form, and whose productions, inspired by a most subtle appreciation of the decorative requirements, have almost never been

practically extinct in the middle of the last century owing to the introduction of alleged civilization. While Commodore Perry, no doubt, is entitled to the distinguished consideration of the outside world, the disastrous influences which came in his train are only to be equaled by the

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artistic vandalism of the Reformation; in both of which instances art has suffered blows, not likely within our time, at least, to be wholly healed.

As a proof of the statement made above regarding the art of Japan, a reproduction of a color print by Hiroshigi is presented. This picture is a successful accomplishment of the difficult task set before the artist. If there be any doubt as to his mastery in this instance, let the student attempt an alteration in the arrangement, no matter how very slight, and note the disastrous results. Equally is this point explained in that celebrated series of drawings illustrating silk culture and done by Utamaro, when at the zenith of his powers. In fact, it may be said with truth that all the great arts of the world, in spite of the influences of environment, temperament and religion, have been based upon exactly the same formulae; and a Japanese color print, an etching by Rembrandt and a Greek vase, of the best period, may be viewed side by side and give to the beholder an absolute sense of unity, for their makers being true artists, were of necessity artful. To repeat, artful art of all times, in all countries, and by all races, is and of necessity must be built on the same foundations.

The problem of decoration, while depending primarily upon the arrangement of spaces, relies much upon the two elements known to the Japanese as *Notan* and *siutsu*. *Notan* pertains to the arrangement independently of the chiaroscuro of the picture, the lights and darks: as, for instance, in the delineation of a man, who might be attired in a black coat, gray trousers and white vest, but who may be required by the artistic exigencies to wear a white coat, gray vest

and black trousers. It is in the determination of this fact that the *Notan* exists. *Siutsu* performs the same functions for the arrangement of the color.

It is to the study of the works of these great men of the East that a returning comprehension of the needs of our modern decorative art is due. Yet in spite of these sermons which are found at every hand, the walls of our private and public structures present not one-half of the genuine decorative art that is found in the small illustrations by men like Steinlein and Vallaton; and indeed it is doubted if another Occidental has ever appreciated the possibilities of line, space and *Notan* as did the altogether too short-lived Aubrey Beardsley, whose every composition from first to last abounds in food for reflection. Equally true is it that these principles apply to all forms of domestic art as well as to the surface decoration of walls; and as a matter of fact, the modern craftsman seems to have a very much better comprehension of them than the man who bears dubiously the title of "an artist." With regret be it said that in only too many instances the soiled worker in metal, the designer of fabrics, the joiner of furniture, and their kindred craftsmen, are more nearly in sympathy with the great masters than are the men who pompously display their mediocrity upon the walls of our public buildings.

It is intended in future issues of *The Craftsman* to embody these decorative principles in a series of articles which shall advocate the necessity for the exercise of care and knowledge in the designing of all objects intended for household service, and press the claims of the simple thing against the ugly and the complex.

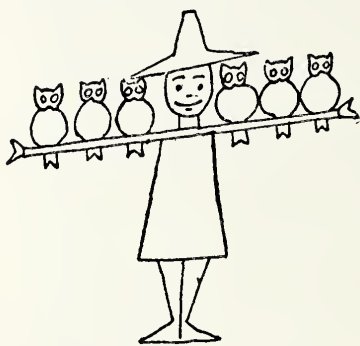
THE CRAFTSMAN



THE CHILD BENEFITED BY SIMPLE TOYS.

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."

So says in his heart the normal child—the child that Robert Louis Stevenson knew, and that Kenneth Grahame, in these later days, has rediscovered. But we who



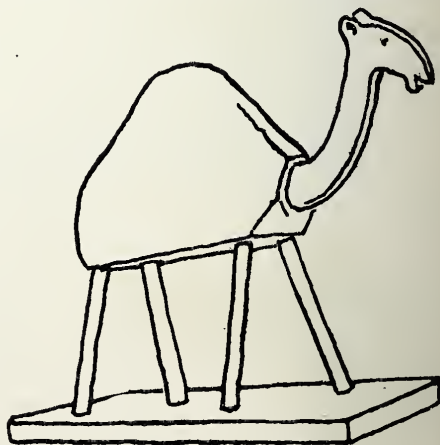
The scarecrow man

have so effectually grown up that we have forgotten the magical things which filled that enchanted world of the child-mind—we are prone to crowd it arbitrarily with irrelevant things. It is a sad confession, but an inevitable one, that few of us succeed in cherishing in our hearts that boyish freshness and exuberance that enabled Stevenson to put himself in the place of the child and to speak truly from the depths of the child-mind.

And so, oblivious to the real nature of the realm in which the little one is king, we all seem bent, this Christmas season, upon diverting him from the spell of that land by

thrusting him into the world of the actual, the matter-of-fact. To this end, we surround him with objects that are as exact a reproduction of real things as it is possible to make; and we bid him "play" with these literal fac-similes of things which he sees around him.

We haunt the toy shops in search of animals with real fur, little French lassies that can walk and talk and go to sleep, and wonderful mechanical toys that seem almost possessed of intelligence; and because these cleverly constructed automata interest and divert us, we think that they are adapted as playthings for the children. We take them home and enjoy them while the little ones marvel at them for an hour. To-morrow they are either taken to pieces to gratify a scientific impulse, or laid upon a shelf. And the children, until the next periodical rain of costly gifts descends, happily pursue

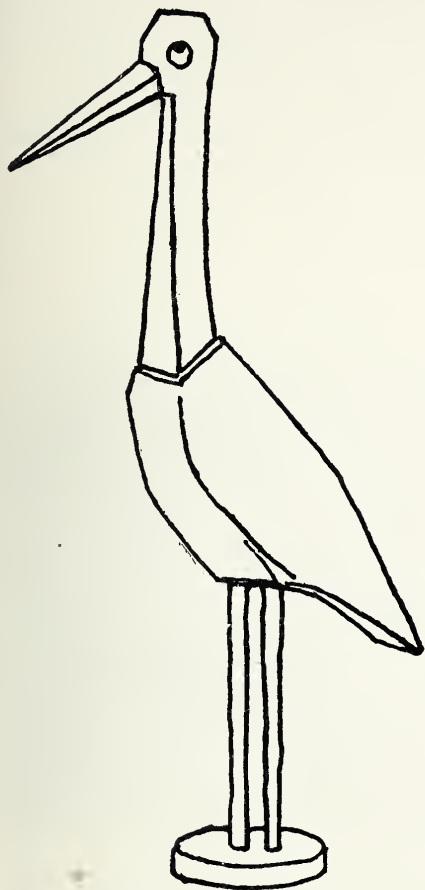


The basswood beast

SIMPLE TOYS

their games with the aid of the crude objects which they have fashioned for them-

to consist in the handling and seeing of attractive real objects—and nothing could be farther removed from it than that. We have thought that the play consists in the



The Theological bird

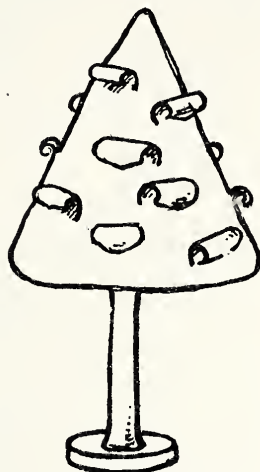
selves out of a board, a stick, a piece of string, or whatever else may have been available in completing some comprehensive plan.

Wherein does the trouble lie? Why is there such a breach between our choice for the child, and the child's own instinct? Because we have ignored a law of the child's nature. We have been ignorant as to the meaning, the real essence of play. We have fallen into the mistake of assuming it



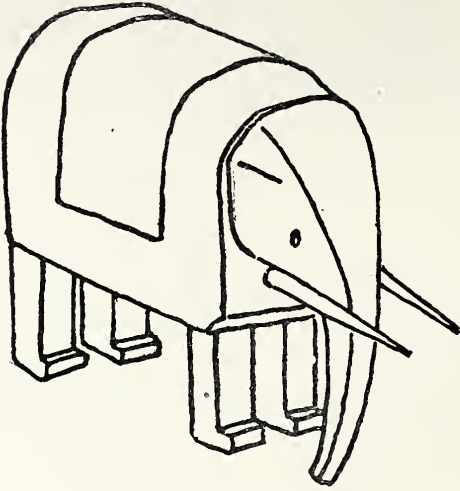
The pin-pendulum man

things that the child has, that he touches, that he sees. On the contrary, it consists in the things that he has not, that he cannot handle or see. And the play-instinct is



The Almafula tree

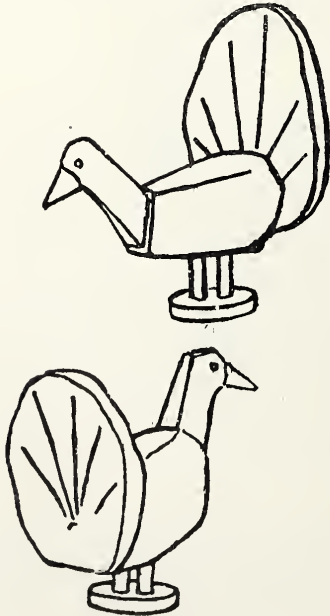
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The Jungleark

thwarted if every adjunct is literally supplied.

We talk a great deal to-day about the necessity of promoting the self-activity of the child; and we are learning, through the

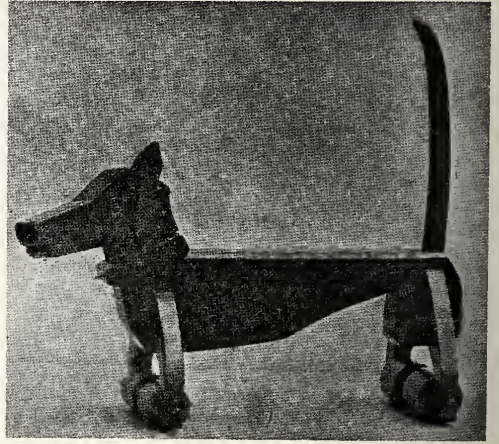


The Dinkey bird

kindergartners, that the play element is the greatest factor in quickening such activity. The little one, through his games, is becoming fitted for the larger play of life, as met in the home, in society, in the state. And if Wordsworth seems to deplore the "earnest pains" with which the child,—

"As if his whole vocation
Was endless imitation,"—

provokes "the years to bring the inevitable yoke," by playing all the parts of human life, we are still forced to acknowledge that



Dresden toy from the International Studio, designed by Eichrodt

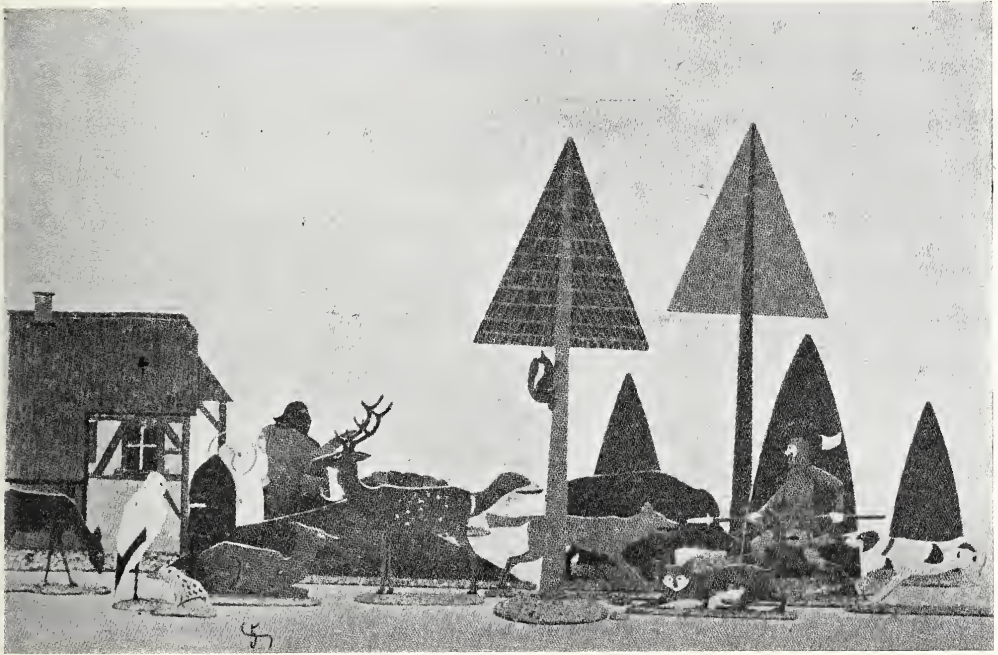
this play is Nature's method of training him for the work whose counterpart in miniature it is. But we do not always set about intelligently to further these beautiful illusions that foreshadow real life, and through which the child unconsciously merges into the responsible member of society. And it is in the matter of toys, perhaps, that we display the least intelligence.

It is to be questioned if we do not more often consult our own delight in the selection of Christmas toys than the preference

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of the children. A significant little story was told in one of the holiday magazines of a year or two ago. A crowd of zealous parents and uncles and aunts were "making a Christmas" for the small son of the family, who was shut out from all the merry-making attendant upon the trimming of a wonderful tree. He roamed the house disconsolately while shrieks of laughter, alternating with certain mysterious sounds,

train of cars and with starting off the little engine on its course down the hall, when some one said: "But where is the boy?" The boy had disappeared. After some search, they found him in the kitchen, fighting an exciting naval battle with pieces of coal and a stick, with an old comrade of many victories. Somewhat discomfited, they retreated silently and left him to the realities that they had not been able to find for him.



Dresden toys from the International studio; designed by Eichrodt

reached his ears from the secret chamber. After what seemed interminable hours of banishment, the time came when he was admitted, to reap the fruits of their toil. The enthusiastic relatives, all chattering at once and indulging in peals of laughter, began to operate the various startling toys that were to edify the youthful recipient. They were much engrossed with a long

It is true that a realistic, elaborate toy may dazzle the eyes of the child at first; but it seldom affords him a means of play—and surely a toy is intended for a plaything. The highly perfected toy is to the child something desirable to own, to look at occasionally, to lay carefully away. It is seldom something to play with, to live with, to build worlds around. How should it be?

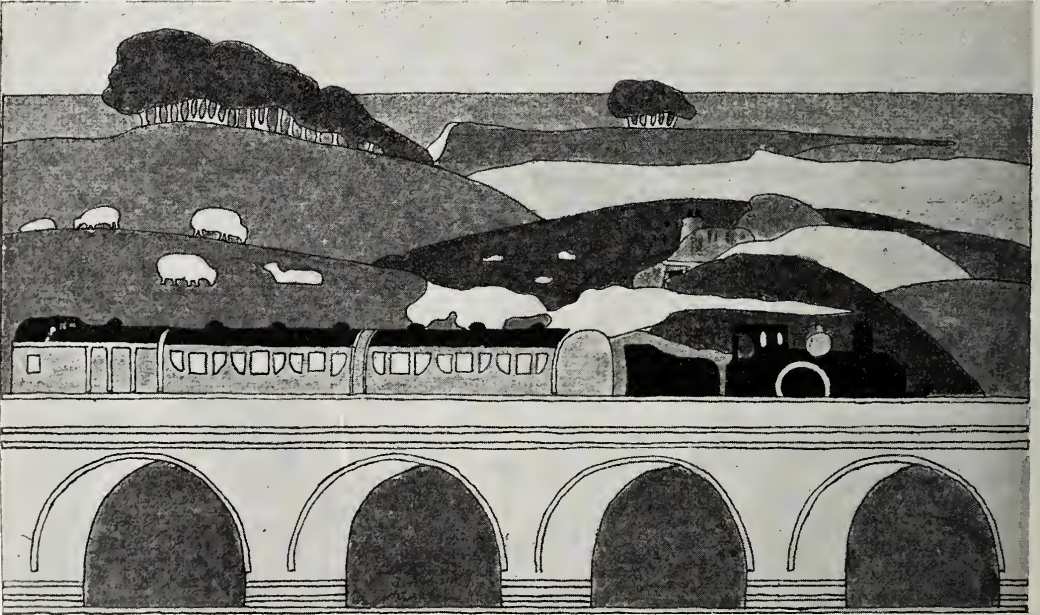
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Nothing is left to build. Everything is done for the child—and much of it, to his simple mind, vainly done. His eye is not yet trained to a keen perception of form and color, and the perfection of finish is wasted on him.

It cannot be gainsaid that the young child is a savage—the history of the race repeats itself in the individual. In the art expressions of primitive peoples may be

For after all, your little child, like your primitive man, is the greatest idealist. His strivings for realism, when his soldier must have the prescribed number of arms and legs, and eyes and teeth, come later. The imagination of the most youthful artist can build a man upon a single line; if the man is in motion, it is necessary only to slant the line.

This striving of the imagination of the



Steam: Inlay by Voysey

found the key to the thing that appeals to the imagination of the child. In confirmation of this fact, compare the first crude drawings of a child with those of a primitive man. You will see in both the endeavor to tell a story—not to perfect form. A straight line, with another at right angles, may represent a soldier with a gun, and tell a real story to the child.

little idealist should be constantly encouraged by supplying simple frameworks about which it may build. We have all known boys for whom a rough stick, as a hobby horse, possessed more endearing and enduring charm than the realistic horse with tail and mane of real hair. Many a little lassie has lavished a wealth of affection upon a quaintly crude old rag doll that a large

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collection of Parisian paragons failed to command.

Stevenson knew the meaning of the true play spirit of the child; and he reflects it here and there in those charming little verses that proved him to be one of the few "grown ups" who could completely bridge the chasm separating most of us from our childhood. He has succeeded in recalling

"the last is the king,

For there's very few children possess such a thing;

And that is a chisel, both handle and blade,

Which a man who was really a carpenter made;"

in "The Land of Story Books," found by the child in the dark corners of the room while his parents sit around the fire "and do not play at anything"—everywhere, we are met by the same convincing ingenuousness.



Wind: inlay by Voysey

perfectly the consciousness of the child; nowhere do we find a false note. Especially do our hearts recognize the truthfulness of the child attitude toward playthings, suggested now and then in the verses. In the "Block City" by the sea, which the child builds and peoples with blocks, with sofa for mountains and carpet for sea; in "My Treasures," of which

These are real children, who live in the real child world of imagination; to whom walking and talking toys would mean little; who need next to nothing as a nucleus about which to construct vivid, vital scenes. The toys with which the young ruler of "Counterpane Land" whiles away the tedious hours of a day in bed, play a small part in creating the illusion; in their absence, al-

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most anything would serve as a substitute;

“And sometimes for an hour or so,
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills.

“And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

“I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of Counterpane.”

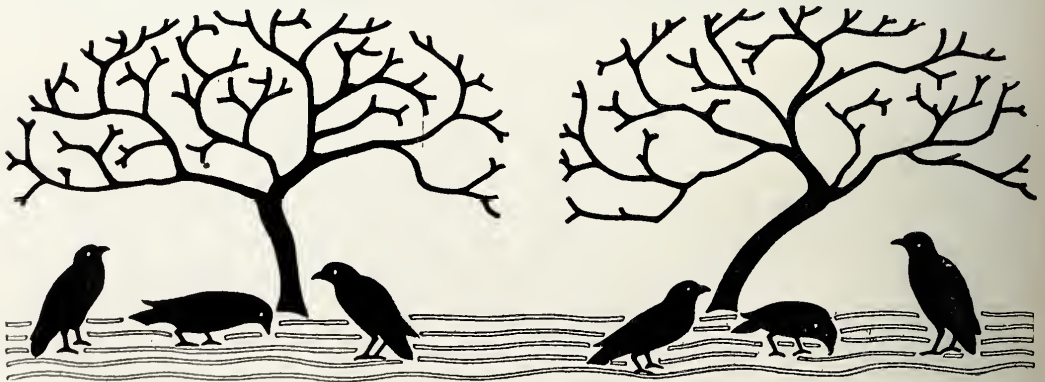
Toys need not be meaningless in order to be simple. They may be so constructed on simple, vital lines as to suggest life, activity, strength. Why not direct a little attention toward securing the embodiment of simple art principles in the toys with which the children are to live?

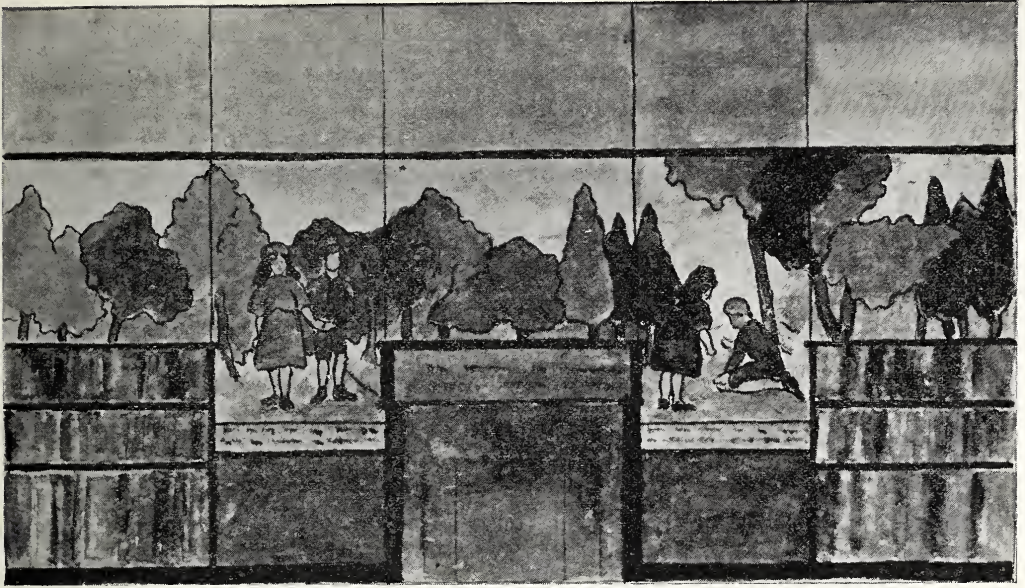
The Dresden toys shown in the illustration are an example of primitive simplicity that appeals to the child mind. They are, moreover, works of art. The animals are alive and can move. Every object has a quaint charm that is quite distinct from the limited prettiness of many of our realistic toys. The jolly dachshund is another illustration of the Dresden toys. The life,

vigor and alertness of this amiable animal cannot but fascinate the child.

For further illustrations of the same simple appealing qualities that are found in all good art for children, observe the toy village and the rooks with trees, reproduced from the inlays on a cabinet designed by Voysey, the distinguished English craftsman. The frieze of cats is taken from a publication worthy of mention in this connection: “Paper Doll Poems,” by Pauline King, in which the decorative arrangement of the drawings is a sermon in simplicity and propriety. The beginning of the dedication explains this attitude exactly: “This book, written by a big child for little ones,” etc. The directness of the drawings, and their complete relevancy to the text, make them an important addition to the implements in the instruction and amusement of the child.

It is significant that most children find a keener delight in playing with paper dolls than with any other kind. This is but an added confirmation of the fact that the imagination of the child loves best a few direct lines that it may clothe with contours of limitless beauty and charm.





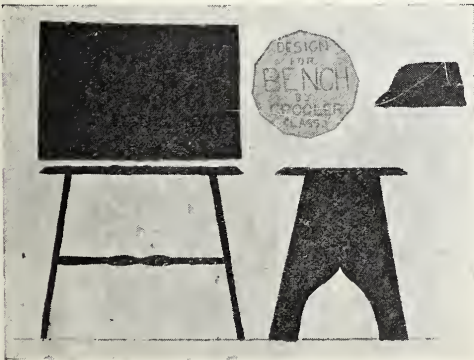
Side wall for a nursery, designed by a student in the School of Decorative and Applied

CRAFTSMANSHIP IN THE
NEW YORK SCHOOLS. BY
JACOB I. MILSNER.

AFTER four hundred years of reform in Education, we are only now awakening to a realization of the fact that the study of the arts and crafts is an important factor in the development of the human being. The introduction of work in freehand drawing and design into this country was brought

about by those educators who thought that our young men could be so trained as to compete successfully with the designers brought from Europe. Soon after, mechanical drawing was introduced into the schools; then manual training; and it is only within the last decade that any work has been done at all toward correlating beauty of line and color with craftsmanship.

Among the revolutionary changes made in the teaching methods in this country, the greatest has been effected in the methods of teaching art. Formerly to study art was to spend years in study of the antique, of artistic anatomy and of painting; as if everyone with artistic ability could become successful as a painter pure and simple. The work was distinctly pictorial; there was no attempt to apply the art to everyday life. Now, the pupils of the different schools are taught not only to appreciate the beautiful, but also to acquire that tech-



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nical knowledge which is necessary for practical, as well as for artistic handiwork. Manual training should mean the training which will enable one not only to make a well constructed article of practical utility, but also a piece beautiful to look upon. This training gives freedom of expression, and also that knowledge of form, line and color so necessary to the craftsman.

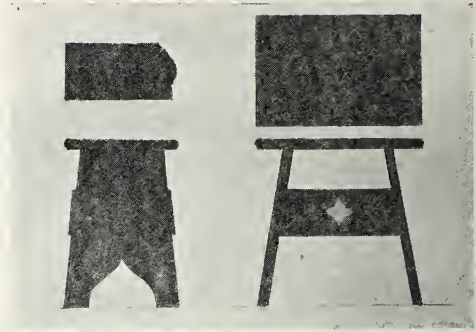
In this new movement New York has



Student work in the High School of Commerce

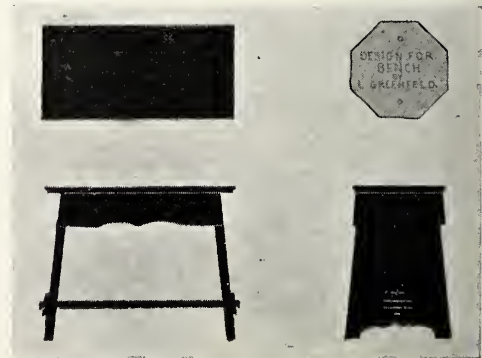
done not a little toward setting before the American public the great educational value of craftsmanship. In a brief *résumé* of what the New York schools are doing, such as I have attempted here, it is not the intention to explain all the methods by which the results shown have been obtained, but simply to give, largely by the aid of drawings and photographs, a slight hint of what can be accomplished by educators in this new phase of art. I reiterate that no sub-

ject in the school curriculum has undergone greater changes than the drawing and constructive work. And in no subject has the change been more beneficial. Some ten



years ago arithmetic was placed at the head in lists showing proportionately the choice made by children in different subjects; while drawing stood nearly at the foot. But now we find in those schools in which the arts and crafts are taught, that drawing is voted by a majority of the pupils to be the most interesting study.

The arts and crafts movement in the public schools had its beginning eighteen



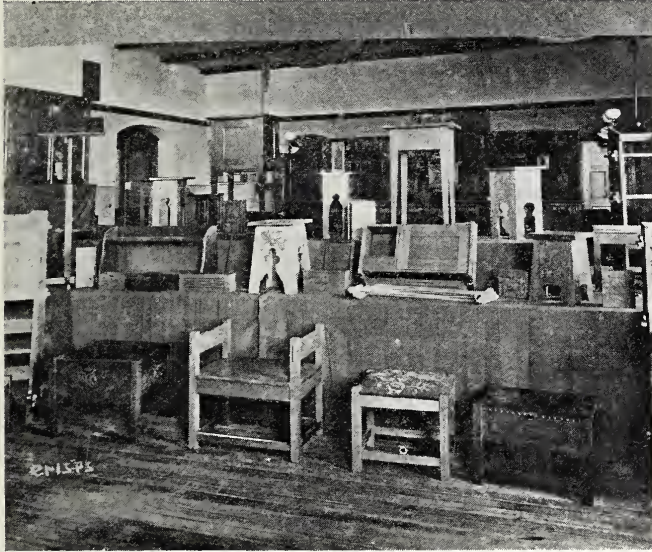
years ago when a system of manual training was inaugurated. At first, only bench work was attempted and if we were to look at some of the specimens produced by the

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pupils of that day, we should find that the only aim was to give practice in the use of

years making designs ; at first, such articles as toy brooms and baskets ; working up later

to completely finished pieces for home use : such as brackets, book-racks, and pillow cases, which are not only well constructed but also appropriately decorated. This transition was by no means an easy one. For many years those educators who recommended the new movement were called "faddists" and other opprobrious names ; and it is only now after many years that the grade teachers have been convinced of the value of this work as giving to the child that power of originality and self-reliance

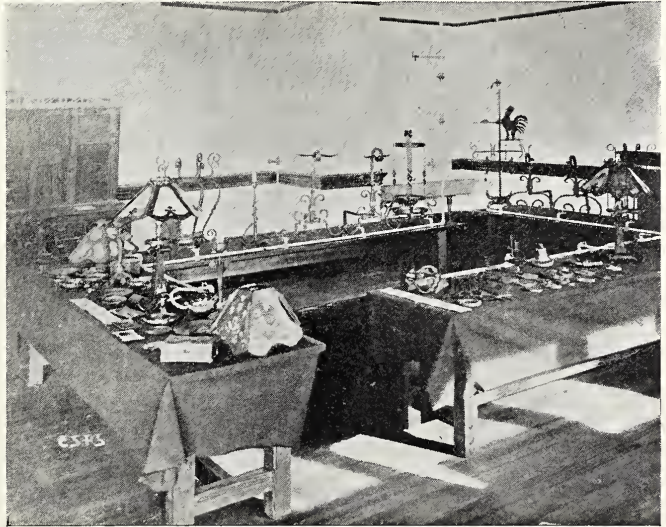


Work of high school classes of Horace Mann School. Photographed by Hemran Bucher

the different tools : in other words, the practice necessary to make a good carpenter or cabinet maker. The drawings from which the model was to be made were executed by the teacher, and afterward copied by the embryo carpenter. No pupil made his own design, and afterward carried it out in the necessary material. This correlation of the arts and crafts did not become a factor in the manual training schools of the city, until Dr. J. P. Haney became supervisor. Under his efficient direction the work in drawing and design was correlated with the handwork, and now we have the unusual spectacle of all children from the age of six to fourteen

which was never before suspected.

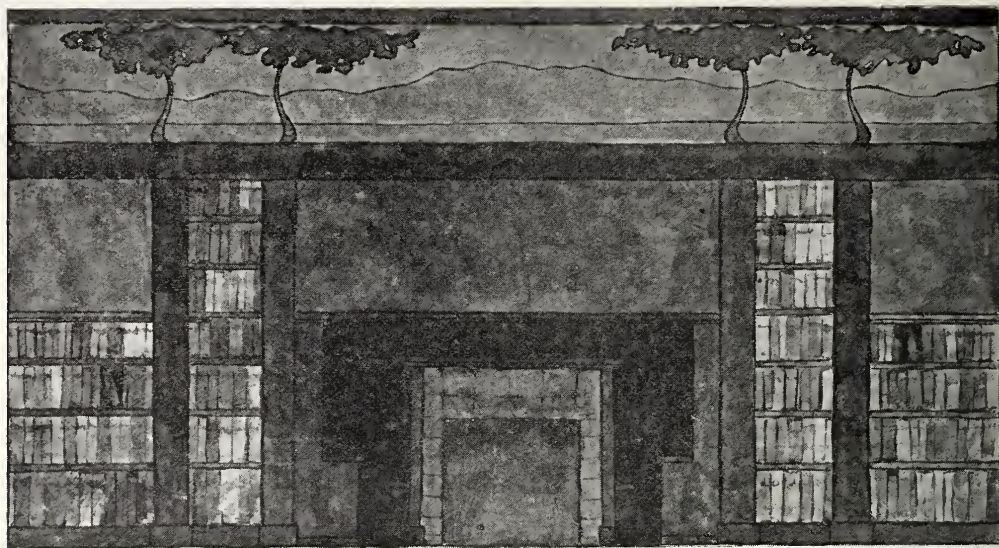
Why has this work been so successful in



Work of college classes in Training School. Photographed by Herman Bucher

the elementary schools? Simply because the activities of the child have been recog-

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Side wall for a library, designed by a student in the School of Decorative and Applied Art

nized and allowed to run in their proper channels. From time immemorial it has been known that children love to make things and to decorate them; yet it is only within the past decade that we have come to utilize this knowledge.

That this knowledge of the wonderful effect of the manual arts on the child's development has been overlooked, I can only attribute to prejudice on the part of the "intellectual" class who have ever regarded manual labor as degrading and demoralizing. It was thus with the Greeks, and it is so even to this day with a large majority of our people.

New York, I regret to say, has been slow to recognize the practical utility of High Schools, in which the arts and crafts may be taught; but its one Manual Training High School (in Brooklyn) has been doing remarkably clever work. This institution was one of the first to acknowledge that art and manual training cannot be separated. Therefore, the embryo designers are also

skilled craftsmen; making their designs in wood, metal or brass, according to the nature of the subject.

Beside these courses in the elementary and high schools, the technical and normal schools are also doing their share in promulgating the principles of the new art. Conspicuous among the normal schools are The Teachers' College and Pratt Institute. The examples which are given from the Teachers' College show, I believe, a tendency toward simple designing, according to correct structural principles a method which differs radically from the kind of work produced by many of our so-called furniture designers and manufacturers.

The latest school to open its doors to those who wish to prepare themselves for work in the arts and crafts, is the School of Decorative and Applied Art which is affiliated with the Chase School of Art. This institution is unique in that it is the first one whose aim is solely to teach handicraftsmanship. Work in the theory of

design has begun already, and soon a department of loom weaving will be added. Basketry, furniture designing and embroidery will also be taken up as soon as is practicable. The two drawings presented are fair examples of the work in interior decoration and show the true principles of the new art.

The outlook then in New York, at least, is very encouraging: the new movement has passed the experimental stage in the schools, and if we expect any great success in the art world, we must certainly look to the educators. If there have been such great advances in the past few years, what ought we not to await from the future?

C HIPS FROM THE CRAFTSMAN WORKSHOP.

The Craftsman, although loving his work and content in his workshop, feels keenly the necessity of entering at times into a broad horizon. He longs after full, open-air light, under which to make comparisons and examine truths. His impulse is irresistible. He needs imperatively the companionship, the inspiration of others whose thoughts, aims and life are similar to his own.

For such gratification it is natural that he should turn to an older country than America: one which possesses noble memories of art and labor, and has given birth to generation after generation of the aristocrats of toil; one also which values these old traditions, and continues them by advancing to new accomplishments worthy of the present times, when science and invention stand at the disposition of any man who calls intelligently upon their aid.

A country fulfilling these requirements quite to the maximum is Belgium, whose old cities and fertile lands tell one and the same story of a never relaxing effort to make the best of existing conditions, and to improve and beautify everything touched by the human hand. Belgium and its inhabitants are now made the subject of deep study by artists and agriculturists, by those devoted to economics and sociology who seek through learned methods to discover the secrets by which land and people have attained their success.

Therefore, what more natural than that The Craftsman should follow the wise men of his time—although he proceed with unequal steps—in his effort to gain such portion of homely wisdom as might serve for a long time to illuminate his workshop—nay, to make its very walls transparent, so that he should recognize himself as no longer solitary, but as a member of a vast guild or brotherhood laboring to increase the worth of life and the beauty of the world?

The way was pointed, and the benefits of the journey foreseen. But the anticipated good fell far short of the real pleasure and profit. Each day, each stage of the route revealed the richest material for thought and study, which awaited to be mined, minted and put into circulation by the traveler whose ambition should not end with the conquest of hours of pleasure.

First of all, the landscape, the open country, the fields, here offer the strongest of lessons. The hostility of Nature toward the region is everywhere apparent. Organization, co-operation, patience have alone been able to create a habitable soil from a chaos of forest and morass. The men of Belgium, since the epoch of the Roman invasion, have

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steadily fought material obstacles. They have dyked streams, opposed tides, drained marshes, turned wind, water and argillaceous mud from hostile to friendly agents, built canals, mills and ships, made brick, reared flocks and herds, and, later, organized industrial and commercial enterprises of world-wide importance and utility.

Among these accomplishments two may be taken as examples showing the use made by this people, in their battle for shelter, food and clothing, of natural disadvantages to which less discreet and patient races would have yielded early in the struggle. The obstacle offered by the wind, to which the flat, low-lying country gives an unlimited sweep, they converted into a working force by erecting mills along the canals and on the height of city-walls, and making the destructive element turn their wings. The other natural obstacle they met in a way no less ingenious. Belgium contains no stone: the soil being composed of a thick, adhesive clay, miry and viscous. But the people, rich in expedients, baked the apparently useless substance, and so produced brick and tile, which are the best of defences against dampness. Thus, constantly in presence of real enemies whose substance or whose effects they saw with corporeal vision, these men gradually acquired minds wholly positive and practical. And the obstacles being of durable nature, the qualities of those who resisted them became alike permanent: a fact accounting for the high position which Belgium to-day occupies in finance, industry, applied science and commerce. The universities and technical schools of the country deal with the problems which actually confront the people, and the enlightened sovereign devotes his

life and fortune to further the prosperity of his kingdom. Belgian discoveries, inventions and processes are accepted in all countries in which progress and intelligence are active. Belgian products and manufactures are creating markets at remote points of the less accessible continents; while the enormous capital amassed by the same laborious people is seeking productive employment in the financial and industrial centers of both worlds. Therefore, the lesson to be gained by a passage through the little kingdom, even though no descent should be made from the railway train, is one that must be mastered by every individual who, surrounded by obstacles, yet aspires to success. The scene spread before the eyes of the traveler is a vital proof that the bitterest and most searching trials can be changed into triumphs through the exercise of supreme patience, constant watchfulness and alert intelligence. The Belgians have practically discovered the *magnum opus* of the old alchemists, by which it was believed that vile matter could be converted into pure gold. They have the genius of common sense.

The system of agriculture practised in the country and its remarkable results merit special attention. Of the entire area of the kingdom only one-half, or less, offers conditions favorable to cultivation. The remaining half consists of a gravelly soil, or sands, the natural sterility of which can be overpowered only by heavy composts. The most unproductive of such lands are naturally those which extend along the coast and have been thrown up by the action of wind and waves. At first, they are unresponsive to cultivation, and offer little support to vegetable life. But being sub-

jected to the most skilful and patient treatment, they are gradually developed and fertilized. To this end, they are annually sown with the plants which most readily take root in sterile soil, such as the reed-grass, whose tough fibres, spreading in all directions, finally consolidate the sand, create a rudimentary vegetable soil, and thus prepare the land to nourish higher forms of plant-life. The treatment is thus progressive, and the ultimate result is the formation of an agricultural district, smiling and fertile.

If the barren lands are thus caused to change their character, those naturally cultivable are made to multiply their productive powers by a system of "intensive agriculture," which has been slowly and solidly constructed from the experience of farmers who never relax their vigilance, or yield to their fatigue. The results obtained from Belgian and French lands is contrasted by Prince Kropotkin in his "Fields, Factories and Workshops" with the conditions prevailing in England. In that work, he alludes to London as "a city of five million inhabitants, supplied with Flemish and Jersey potatoes, French salads and Canadian apples." He views with great regret the extensive idle areas lying about the capital, which only need human labor to become an inexhaustible source of golden crops, and writes that his counsels were met by the reply of "Heavy Clay," which was prompted by pure ignorance; since in the hands of man there are no unfertile soils. He continues that man, not Nature, has given to the Belgian lands their present productiveness, and concludes by the statement that with this artificial soil and intense human labor, Belgium succeeds in supplying near-

ly all the food of a population which is denser than that of England and Wales, numbering five hundred, forty-four inhabitants to the square mile.

But these are dry statistics incapable of conveying a definite, concrete idea save to the mind of the investigator alone. The ordinary person, to appreciate this intensive agriculture, must see displayed before his eyes the symmetry, the rich color-schemes, the luxuriance of the Belgian fields. It is a picture never to be forgotten; a beautiful expression of Nature's gratitude toward man's labor. Water-courses, green fields, wind-mills and willow trees present themselves in endless succession, throughout the kingdom, to the eyes of the traveler: each feature of the landscape having a distinct value both economic and aesthetic; as, for example, the willows, which, here, fully as decorative as are the poplars to the Lombard plain, are specially cultivated in order to provide the basketry necessary to render the dykes firm and durable. The country lies, delicately-tinted and broad, like a picture by Hobbema, enlarged and animated. It needs no figures in the landscape to relieve the solitude. For the spirit of humanity is impressed upon it by innumerable evidences of labor. It is cheerful and inspiring, causing one to forget the only unhappy condition attendant upon Flemish agriculture: that is, the steady and heavy increase of rent, in the face of which many farmers have lately abstained from further improvements. But for the foreigner and spectator, unaffected by this condition, there is no more encouraging sight than is offered by a passage through Belgium. He realizes the possibilities of lands which, to borrow the expression of the British econo-

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mist, James Caird, are not *starved of human labor*, as also, the possibilities of comfort and contentment to be reached in a country in which the agricultural classes should not be drawn away by false hopes to reinforce the ranks of the unemployed in great cities.

Also another source of keen pleasure to the traveler originates in the people and the products of the country. This is afforded by the open-air markets overflowing with fruits and vegetables, and teeming with peasant-types which cause the visitor to wonder whether the figure-models and the still-life studies of the old Netherland painters have not been preserved down to the twentieth century by some system of spiritual cold storage. Here are the very women of Hans Memling and Quinten Matsys, with their florid flesh-tints, their round blue eyes, their high and protuberant cheek-bones, and, above all, their red-gold hair, which suggested the insignia of the Order of the Golden Fleece. They offer, in their somewhat harsh and guttural tongue, the originals of the cabbages, onions and salad, which the traveler has just seen pictured down to the very snail crawling on the leaf, in the Fine Arts Museum of the city. It appears almost impossible that centuries, with their religious, political and social vicissitudes, have passed over the heads of the people without changing materially their physical appearance, or their manners and ways of life. The old artists of the Netherlands—painters and carvers—sought their models in public gatherings: in church and guild-house, in the moving throngs of street and square. They painted what they saw: idealizing nothing, rendering the ugly with truth and courage, and so producing an art consonant with all else that has

sprung from the brain of the race. They were as practical, as patient, as observant, as lacking in mysticism, as the Netherland peasant, who to-day spends a world of intelligent labor upon the composition of a fertilizer by which to produce a succulent vegetable, or a splendid, hardy flower which shall add to the wealth and reputation of his fatherland. In these countries, traditions are strong, in fact, almost unbroken from the Middle Ages; progress advances logically, and the sense of solidity in all things inspires confidence and contentment. Life to the Netherlander consists in the possession and enjoyment of material things. With his practical sense of value he makes good and beautiful whatever his hand touches, whether he is a son of the soil, an artisan, or yet a producer of "grand art." So, the Belgian streets are themselves museums, and the traveler, weary of walls and waxed floors, can find the same artistic types and subjects offered in the open market-place, as in the church or gallery. The *béguine*, the cloaked *bourgeoise*, the fishwife with her basket on her arm, the smoker in a darkened *estaminet*, the opulent citizen honored for his public gifts: all these are seen equally within frames whose extreme richness witnesses the value of the canvas enclosed, and in living presence, threading the thoroughfares of the towns and fulfilling the tasks of their station and calling.

One picturesque feature of the streets of the Belgian cities—and one only—causes regret to rise in the heart of every sympathetic visitor: that is, the employment of dogs as beasts of burden. It matters not that the animals of the species performing the heaviest labor have been fitted

to their condition by heredity; that they are large, strong and long-lived, in spite of the hardships to which they are subjected. The soft paw of the dog is a mark set upon him by the Divine Intelligence as a token that he should not labor. The sight of these animals with straining muscles and feet flattened against the pavement, drawing the milk-carts, which, heavy in themselves, are still more heavily laden with great brass vessels, is little short of agonizing. The memory of the novelist who espoused the cause of these ill-paid laborers, comes to the mind of the spectator, who sees in each dumb sufferer Ouida's dog-hero of Flanders, Patrasche. Muzzled while they work, the dogs become dangerous when they are released from their harness; they seem always at the point of making attack, and snarl when approached however gently. They have the faces of malcontents, and their condition seems hopeless, since they lack that resource of oppressed human laborers which resides in organization. But yet it is an exaggeration to say that there is no hope for these speechless workers in a country which keeps its traditions with unbroken tenacity. The hope comes from the Humane Society, which is now rising to activity throughout Belgium: interfering with the cruelty of the peasants and displaying in the great squares of the cities, on structures as conspicuous as the Belfry of Bruges, the merciful warning: "*Traitez les animaux avec douceur.*"

The warning just quoted appears in French, as do the official notices and ordinances, which in Belgium, as in many other countries of the continent, so deface the walls of public buildings. But in spite of the wide and old-established use of the

court language and of the preponderance of Brussels, the capital, which closely resembles a French city, there is now in progress a Flemish revival which promises to renew the people and country, in all that concerns citizenship, civic art and the sense of nationality. In the year 1894, a body of learned men and artists was commissioned by the Government to preserve and restore the monuments, both civic and ecclesiastical, of the Belgian cities, as well as to make sightly and beautiful all those new features of municipal life which are necessitated by modern ideas of convenience and progress. The results already attained by the commission are such as to awaken enthusiasm in any heart capable of patriotism and sensitive to beauty. Relieved of the defacement inflicted by time and enemies, the old guild-houses now surround the squares, quaint with their insignia and devices, strongly accented with their minutely restored Flemish features, and made attractive with dates and inscriptions. Fountains and statues rise from market-places and at street-angles, perpetuating local legends and honoring local heroes. Everywhere, the same story is told, the same sentiments are expressed, the same memories evoked. In the fourteenth and fifteenth centuries, the states now constituting Belgium, in many respects, held the first rank among European powers. Nowhere was civil liberty more extended or more secure. The people of these regions participated in their own government. The rich communes possessed woolen and linen industries which were without rivals in the world. The names of the Flemish merchant princes were absolutely guarantees of good faith. The arts flourished, and religious dissensions

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were not as yet pronounced, scarcely even manifest. A great citizen, Jacques van Artevelde, already in the fourteenth century, had a vision of a Belgian fatherland, since he allied together in close treaty the principal elements of the nation as now constituted. Bruges and Ghent stood before the world as models of municipal constitution, of civic splendor, of financial honor and success. Traditions of government and society, of art and craftsmanship were founded, too strong to be effaced in hereditary mind of the people by wars or revolutions and the chaos resulting therefrom. Communal liberty cast out such deep roots that wars, persecutions, the political injustice of neighboring nations were not sufficient to destroy the sturdy organism. The wars of religion waged in all sections of the country and, prolonged beyond all measure, destroyed agriculture. Spanish persecution provoked emigration, so that thousands of skilled Flemish artisans sought personal safety in France, England and Holland. The pillage of Antwerp, the closing of the Schelde to navigation, the blockade of the Flemish coasts paralyzed commerce. The adroit policy of Louis Fourteenth, by attracting to France the most skilful artists and artisans, ruined Flemish industries by a pitiless system of competition.

But through all misfortunes the civic idea persisted. At the slightest indication of calmer and happier times the old spirit grew exuberant. Within seventy years from the present time, the fourteenth-century concept of the Belgian fatherland has been realized and the nation consolidated, commerce and industry reorganized, and the fine arts revived. Latest of all has

occurred the renaissance of that architecture which is so inseparably connected with the history of civic liberty. Interest again centers in the belfries, the town-halls, the corporation-houses, and with the concern for the edifice, there also rises regard for the principle of liberty and progress which it represents. Thus the chimes with their peculiarly sonorous metal speak with renewed eloquence of the resistance to foreign tyranny made by the guild-masters and proclaimed by their own far-reaching voices. The walls and ceilings of the town-halls are being spread by the hands of the most noted painters with scenes of old glory and splendor, picturing great epochs or moments in municipal history. The corporation houses, perhaps the dearest of all structures to the truly Flemish heart, have been protected by a government decree from all change, except that of restoration. Advisedly be it said that these houses were so cherished in times long since vanished. They could not be otherwise than objects of the tenderest solicitude, since they stood for all that was brightest in the lives of the old Flemish citizens. These were the places of their personal triumphs, as when they presented to the guild-jury the pieces of their work which should entitle them to mastership in their chosen art or craft. The houses were consecrated as the homes of their fraternities, and associated in a less serious way with their memories of famous feasts. They are now revered, like the town-halls, for the idea which they represent, and which has yet to-day more than a sentimental value: since organization is still a passion with the Belgian citizen, who allies himself with associations whose object may be the cultivation of music or flowers, the practice of

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archery, or the breeding of homing pigeons or singing birds. Nor is the spirit of rivalry between corporations extinct. It still often approaches the ludicrous, and sometimes the dangerous, as may be learned from the romances of the Brussels advocate, Léon Couroubles, who is now lending himself heart and soul to the Flemish Renaissance.

This movement, if considered in the restricted sense of literature, began far back in the nineteenth century with the poet Willems, whose dignified monument stands in the cathedral square of Ghent, showing the figure of Flanders, typified by a woman in mediaeval garb, attended by a youthful and athletic champion. And many such there are, not only in the cause of literature, but also in that of the language, which, owing to certain religious and political reasons, degenerated with the Flemings into a *patois*, while in Holland, having been purified by scholars and scientists, it was embellished by writers of pure literature. Today in Belgium the *Vlaamsche Beweging* (Flemish movement) is broadcasting its principles, chief among which is the substitution of Flemish for French in the higher political and social circles, in the theatres, and in the offices of the government. But it does not necessarily express hostility to the Walloon element. It is simply a single manifestation of that multiform national spirit whose enthusiasm has produced such miracles of labor, discovery, invention and art.

From the review of a movement such as this, it would appear that in the little kingdom of Belgium history is actively making and society rapidly advancing. Therefore, The Craftsman returned to his workshop

bearing with him a store of rich material which he must laboriously hammer and weld into form; bearing also the conviction that for him, as for Goethe's Wagner bending over a rare old manuscript, the winter nights to be spent at the forge or the bench will "take on a loveliness untold."

RECENT EXHIBITIONS OF ARTS AND CRAFTS SOCIETIES.

The formation of numerous arts and crafts societies throughout the country, and the announcements of exhibitions held alike by the older and the newer of such associations, are encouraging signs of the times. Among these exhibitions may be mentioned those recently held by the Rhode Island School of Design (Autumn Exhibition of Paintings); the Industrial Art League of Chicago; the Guild of Arts and Crafts, San Francisco; the Woman's Auxiliary, Church of the Holy Communion, St. Peter, Minn.; The Women's Club, Muskegon, Mich; The Ladies' Aid Society, Compton Heights Christian Church, St. Louis, Mo.; the Richmond Sketch Club, Richmond, Indiana, and an exhibition of art-craftsmanship, at Pinebluff, N. C.

All these enterprises must be regarded as prompted by the active, widely-prevailing desire to further the cause of art allied to labor. But it is to be regretted that the larger portion of the objects so exhibited are of bad or indifferent workmanship, made from illy-combined materials, and are anything but simple.

The error of many of these exhibitors lies in their presumption. They may be possessed of ideas and capacity, but they

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lack the technical skill resulting from labor and experience, and which can not be supplied from other sources.

In many instances, we find an assemblage of materials having among themselves no reciprocal relationship, such as should always exist; we perceive no fitness of the object to its use and no nicety of execution which speaks of pleasure in labor. Once again, we find a false value placed upon many of these objects, which is based upon the time consumed in making them, or upon the cost of the materials used; no account being taken of the completed object, considered as to its artistic effect, or the quality of its workmanship.

For the success of the arts and crafts movement, which is capable of effecting much good, both financial and aesthetic, for the entire country, it is necessary to raise the standards of work, even though to enforce this measure were to dampen the enthusiasm of many workers. In order to gain this end, co-operation is the first essential. Before us lies the need of a centralized national arts and crafts society, which shall be authoritative and powerful enough to formulate sound and stable principles, to establish ideals of conception and execution, regulate the production of work, and give direction to progress.

NOTES.

At this time, when all that attaches to the memory of Whistler is greeted with so much interest, it seems fitting to reproduce one of the most truthful, characteristic portraits existing of the lamented painter. Our illustration is here presented by permission of the artist and writer,

Gardner C. Teall. The portrait first appeared in one of the early numbers of the



A dream of Whistler; Gardner C. Teall

“Chap-Book,” which was formerly published in Chicago. Its decorative qualities are excellent and it merits consideration as an example of the proper use of line and spacing.

CORRESPONDENCE

THE EDITORS OF THE CRAFTSMAN FIND PLEASURE IN PRINTING A LETTER RECENTLY RECEIVED BY THEM FROM MR. F. H. DANIELS, DIRECTOR OF DRAWING IN THE PUBLIC SCHOOLS OF SPRINGFIELD, MASSACHUSETTS. MR. DANIELS' LETTER IS WRITTEN IN A SPIRIT OF COURTEOUS AND FRIENDLY CRITICISM. IT WITNESSES A KIND OF INTEREST, WHICH, WERE IT MORE FREQUENT-

CORRESPONDENCE

LY EXERTED, WOULD EFFECT MANY GOOD RESULTS. SUCH INTEREST, BY CALLING ATTENTION TO THE QUALITIES OF THE OBJECTS OF SERVICE AND ORNAMENT WHICH WE INTRODUCE INTO OUR HOMES, WOULD AID GREATLY IN FORMING THE POPULAR TASTE. AND WITHOUT A PUBLIC OF CRITICS THE ARTIST AND THE ART-ARTISAN CAN NOT EXIST. THEIR POWERS OF PRODUCTION FAIL, IF THEY BE NOT CONSTANTLY FED, STRENGTHENED AND RENEWED BY ENTHUSIASM.

THE LETTER IS SUBJOINED IN FULL, WHILE FOLLOWING IT APPEARS A REPLY TO THE SEVEREST STRICTURES WHICH IT CONTAINS, MADE NOT WITH THE DESIRE TO CONTINUE THE ARGUMENT, BUT AS HONEST SUGGESTIONS PROMPTED BY THE CRITICISM. .

MR. GUSTAV STICKLEY,

Syracuse, N. Y.

My Dear Sir:—The November number of *The Craftsman* is exceedingly interesting. It deals, it seems to me, with the practice, the art of home making. One cares not so much as to how furniture is made for use in Berlin, or Paris, or Vienna arts and crafts exhibitions, as for simple wording and illustrative material relating to tried and successful experiments in the fashioning of the American home. I congratulate you upon the practical helpfulness of your magazine.

I am looking forward with interest to the publication of *Craftsman* plans for a \$2,000 to \$3,000 house. As far as I know, the problem of building a simple house for little money has never been approached.

To some of us whose business it is to preach, as best we may, of the eternal fitness of things as a text in the gospel of beauty, it would appear that in one field

you are producing things unworthy to be classed with other *Craftsman* products: things which must sooner or later bring criticism. As an example, may I give reasons for calling your pillow designs (on page 94 of the October *Craftsman*) inadequate?

1. A sofa cushion is not made, as is a picture, to be placed one side up only, hence a sofa cushion which violates this simple principle of fitness to purpose is as incorrect as a carpet pattern which can be correctly seen from one side of the room only.

2. A bear, a deer, or a pine tree, has no more symbolic relation to your home life or mine than a roll-top desk would have to the Pueblo Indians. Such symbols are entirely out of place in our houses. They serve merely as childish curiosities which demand unceasing explanation and apology to all who dare question.

3. The design for a sofa cushion should be definitely related to the square form of the cushion.

It seems superfluous to add that a conventional design should be consistently related to the enclosing form.

It is only because your products are, as a rule, inspiring to teachers that I take the liberty of writing as I have; even though you invite criticism. Criticism is usually a thankless task at the best.

Sincerely yours,

FRED H. DANIELS,

Springfield, Mass.

The point numbered *one* in Mr. Daniels' letter is just and well taken, if judged by the principles of design alone. But it may be urged that as continued usage sometimes justifies a pronunciation condemned by the purists, so a parallel case, at rare intervals,

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occurs in matters of art. The sofa-pillow has become as essential a part of the college boy's outfit, as his "trot" to the classics, and a faithful son of any great institution would never invert the symbol of his gracious Foster-Mother. He at once recognizes that a pillow, like a wall- or door-hanging, like a mussulman's prayer-carpet also, may have top and bottom definitely fixed. The sofa-pillow is an old trespasser upon the laws of decorative art. The Craftsman design has but "followed the multitude to do evil."

In point two, Mr. Daniels is unjustly severe. He also resorts to an oratorical trick by attempting to deflect attention from the question involved. The allusion to the combination of roll-top desk and Pueblo Indian is calculated to cast ridicule upon his opponent. By such a method injustice is done to the question under discussion. Further, Mr. Daniels errs in criticising the decorative *motif* itself, rather than the form in which it here appears. He is wrong when he says that the deer, the bear, the pine-tree, and other symbols of the kind, have no place in our homes. For should he succeed in excluding these, why not extend his crusade to the alligator design, existing, more or less disguised, in almost every Oriental rug? This, too, if examined with the same critical eye that condemns the Indian forest-symbols, may also be stigmatized as a "childish curiosity" demanding increasing explanation and apology. The *motifs* introduced upon the pillow illustrated in the October Craftsman, are as easily justifiable as any others which might have been used in their stead. They were a *matter of choice*, pure and simple. "The Happy Hunting Ground" is as noble a theme as

the Egyptian lotus. Both are subjects to be honored, because they are so intimately connected with the religions of primitive peoples.

The method of employing the Indian *motifs* upon the pillow was frankly tentative. The symbols continue to be used similarly, in the hope that some one of their combinations may parallel the successful experiment of Beau Brummel's valet, who, one day, after tying his master's cravat, pointed to a mass of crumpled linen on his arm, saying: "These are our failurès."

The third point maintained by Mr. Daniels is well grounded; in the present case unanswerable. The rules with which he deals are set up in the Forum of Art, "plain for all eyes to see." Again he is to be thanked for his earnest endeavor to instruct the people in the law of aesthetic criticism. By those whom he has censured he is dismissed with the Arab benediction: "May his tribe increase!"

MEMORABLE IN THE NOVEMBER MAGAZINES.

The leading article in SCRIBNER'S for November is an estimate of the painter Sargent by Royal Cortissoz. The writer indicates the debt of Mr. Sargent to Velasquez and Franz Hals, and to the modern portrait-artist, Carolus-Duran. He continues by paying tribute to the technical qualities of the American, making special reference to his accomplishments in mural painting, which have powerfully aided the United States to take a leading place among the nations in this important branch of art. The writer, although sound in criticism, is far from justifiable in style. He lacks re-

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finement of expression, showing an extravagant use of the adjective, and introducing fantastic assemblages of words. As an example of the last defect the following sentences may be quoted: In Sargent's work "there are none of those disorderly flights of fancy, of those wild cavortings in the clouds, of those grotesque bodily foreshortenings and scandalous reversals, which the European painters have inherited from their forerunners of the late Renaissance and the Decadence."

THE ART PORTFOLIO OF THE INTERNATIONAL STUDIO, sent out by John Lane, is deserving of extended appreciation. Some of the subjects here included have appeared in the magazine, but the greater number of them are new to the general public. The processes used in reproduction are excellent, and the rearrangement in color of the cover-design by R. Anning Bell is especially pleasing.

As commendation can never come too late, a tardy mention of the October number of THE STUDIO will not here be out of place. Its principal feature of interest is the review of the life and work of the recently deceased painter and etcher, Whistler; the text of the article being accurate and of great interest, and the colored plates of remarkable beauty.

THE KERAMIC STUDIO for November offers a number of fine plates, with some of them in color. Among the best of these is the "Conventional Design for a Stein," by Sara Wood-Safford, reproduced upon a supplementary sheet. The merit of this design lies in its unity: the grapes which are used as a decorative *motif* being so ar-

ranged as to form a structural part of the vessel.

The November number of HANDICRAFT consists of a monograph upon "The Silver-smith's Tools." This is an exhaustive treatise upon the subject chosen, containing full technical explanations, made in the simplest way and in the plainest terms, and illustrated by attractive line-cuts. It is written in excellent English: an essential too often lacking in craftsman literature.

The occasional publications of Julius Hoffman, issued at Stuttgart and entitled DER MODERNE STIL and MODERNE BAUFORMEN, continue to be progressive and interesting. They contain large and carefully selected collections of designs and plans, which do credit to the diligence, judgment and good taste of the compiler.

In OUT WEST for October, there occurs an article of more than ordinary value, by Grace Ellery Channing. It is entitled: "What we can learn from Rome," and treats of the great water-system of the ancient and the modern city. From facts relative to the influence of an ample water-supply upon the life of the Romans, the writer draws a lesson for the people of our own country. She says: "We have already the climate of Rome and her natural beauty With water, Southern California would be unapproachable—the finest southern country given to man." In conclusion, Miss Channing ventures a prophecy that "the time will come when every work of utility will be a work of beauty, like the Roman aqueduct." She says truly that the palaces were for the Caesars, the churches were for the purple hierarchy, the temples were for the gods and

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the trophies of the conquerors, the water was for all, the one copious blessing of the wretched plebs."

The editorial columns of *THE BASKET* contain an explanation of the charm that the world is now finding in the basketry, blankets and pottery of the primitive American race. The writer, unquestionably Mr. George Wharton James, finds this explanation in the principle of individualism which was developed in the Indian artist-crafts-woman by the lack of regular training, books, and comparative solitude. She found and collected her own materials, made and used her own dyes, conceived her own designs and afterward realized them in her work. She was thus self-made and powerful, and gave to her creations that vitality without which no object fashioned by the human hand can have lasting interest or value.

A late number of *THE CONGREGATIONALIST AND CHRISTIAN WORLD* presents an

article, sympathetic and inspiring, upon "The Fruits of Work," by the eminent Scottish divine, Hugh Black. This writer investigates the causes of the mental healthfulness of labor. "In work," he writes, "we are taken out of ourselves, removed from petty annoyance, and all the small personalities that embitter life. The direst misery is the result of a self-centered life. Unhappiness can not exist in the keenest form where self is forgotten, and in all work worth doing there is concentration of all the powers, and a forgetfulness of everything, except how to do it well. True work means independence of outside criticism and outside interference. A worker has no time to brood over fancied slights; he can forget the world in doing his duty. Things done well, and with a care, exempt themselves from fear." These are thoughts seldom met in the materialistic world of to-day. They are positive aids to existence, as necessary in their way as oxygen, as invigorating and life-supporting.





Santa Barbara Mission in perspective

THE CRAFTSMAN

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THE FRANCISCAN MISSION BUILDINGS OF CALIFORNIA. BY GEORGE WHARTON JAMES

The article now offered upon the Missions of California, is one of a series to be written for *The Craftsman* by Mr. George Wharton James. This writer purposed at first to confine himself to the subject of the present article, but in consequence of the rapid rise of his enthusiasm, he decided to extend his limits to include the Missions of Arizona, New Mexico and Texas. For nearly twenty years, Mr. James has been a student of these localities, but during the publication of his papers, he will revisit them in order that no detail of general or specific importance be omitted from his work.

The second article, to appear in the February issue of the magazine, will, of necessity, attract a wide circle of readers, both lay and professional, since it will treat:

“The Influence of the Mission Style upon the Modern Civic and Domestic Architecture of California.”

MANY and diverse are the elements which have gone into the making of that “State of the Golden Gate” of which Americans generally are so proud. It has been the stage upon which strangely different actors have played their part—important or insignificant—and left their impress where they played. It has been a composite canvas upon which painters of every school have

practised their art: a vivid mass of color here, a touch there, a single stroke of the brush yonder. Then, too, look at it as you will, stage or canvas, it had a marvellous natural setting. Curtains, side-wings, drops, scenes, accessories, suitable for every play, adequate for every requirement. Tragedy? Great mountains, awful snow storms, trackless sand-wastes, fearful deserts, limitless canyons, more ocean line than any other of the North American States, and the densest forests. Comedy? Semi-tropical verdure, orange blossoms, carpets of flowers, delicate waterfalls, the singing of a thousand varieties of birds, the gentlest zephyrs, the bluest of blue skies. What wonder, then, as its history is studied, as a whole or in parts, that it is unusually fascinating, and that it presents features of unique interest?

The country itself and its aboriginal population were long a source of attraction to the Spanish conquerors of the New World. Cabrillo and Viscaino had sailed up its coast; Alarcon up its gulf and strange Eastern river, now known as the Colorado, and, just about the time the birth agony of a new country was beginning on the Western shores of the Atlantic, events were shaping on the Eastern shores of the Pacific which were materially to affect the ultimate destiny of the as yet unborn nation. It is well to remember these two simultaneous spheres of activity: each working unknown to the other, and separated by a vast continent which was eventually to be one undivided country: great battlefields, pregnant



Figure I. San Juan Capistrano: cloisters



Figure II. Santa Barbara: façade

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Figure III. San Gabriel Archangel: campanile and side wall

events, majestic participants, totally differing consequences. On the Atlantic, Patrick Henry, Payne, Jefferson, Washington, Benedict Arnold, André, Howe, Cornwallis, Burgoyne, Continentals, English, Hessians, Bunker Hill, Boston Bay, Trenton, Yorktown, the Declaration of Independence, the abolishment of the colonies, the birth of the United States: all these are keywords and names which bring before us the greatest history-making epochs of that century.

On the Pacific, names and events, less important, yet full of dignity and power: Serra, Crespi, Palou, Portala, Fages, San Diego, San Francisco, Monterey, San Gabriel Archangel, San Juan Capistrano, and the aborigines of a score of different linguistic families.

The briefest historical outline of the founding of the missions is all that can be given here. The Jesuits had planted missions in Baja (Lower) California, now known to us as the Peninsula, and belonging to Mexico. In the religious controversies of the time the Jesuits were expelled from Mexico. The Dominicans and Franciscans were allowed to remain. To them naturally fell the care of the deserted Missions, and the work of founding others already projected. To the Franciscans Alta (upper) California, or what is now the state of California, was allotted. In the search for a suitable president, the choice of the College of San Fernando, in the City of Mexico (the head of the Franciscan order in the new world), fell upon Padre Junipero Serra, a



Figure IV. San Luis Rey : façade showing a fine example of the "stepped" pediment

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Spanish priest of great eloquence, intense fervor, missionary zeal and general capability.

The expedition for the christianizing and colonizing of California set out by both land and sea in various divisions. Three vessels sailed respectively on January 9, February 15, and June 16, 1769, only two of which reached their destination; the third being lost and never again heard from. Two land expeditions started, in one of which was Serra, who, although suffering terribly from an ulcerated leg, persisted in walking all the way.

On July 1, 1769, Serra reached San Diego, and on the 16th of the same month founded the mission of that name. Then, in as rapid succession as possible, the other missions were established, the Indians brought under control, and the active work of christianizing them was begun.

The picture is a fascinating one. A handful of priests, hampered by long gowns, in a far away, strange land, surrounded by a vast population of aborigines neither as wild and ferocious, nor as dull and stupid as various writers have described them, yet brave, courageous, liberty-loving and self-willed enough to render their subjugation a difficult matter. With a courage that was sublime in its very boldness, and which, better than ten thousand verbal eulogies, shows the self-centered confidence and mental poise of the men, this handful of priests grappled with their task, brought the vast horde of untamed Indians under subjection, trained them to systematic work, and, in a few short years, so thoroughly accomplished what they had determined, that the Mission building was erected by these former sav-

ages, who were made useful workers in a large diversity of fields.

For the buildings themselves—let the pictures, in the main, make their own explanation. It will be well, however, to call attention to some distinctive features. As a rule, the Missions were built in the form of a hollow square: the Church representing the façade, with the priests' quarters and the houses for the Indians forming the wings. These quarters were generally colonnaded or cloistered, with a series of semi-circular arches, and roofed with red tiles (See Figure I). In the interior was the *patio* or court, which often contained a fountain and a garden. Upon this *patio* opened all the apartments: those of the fathers and of the major-domo, and the guest-rooms, as well as the workshops, school-rooms and storehouses.

The Indians' quarters were generally the most secluded parts of the premises. The young girls were separated rigidly from the boys and youths; the first named being under the guardianship of staid and trustworthy Indian women. The young charges were taught to weave, spin, sew, embroider, make bread, cook, and to engage generally in domestic tasks, and were not allowed to leave the "convent" until they married.

From Figure II, showing the façade of the Santa Barbara Mission, a few details may be noted. Here the engaged columns form a striking feature, there being six of them, three on either side of the main entrance. The capital here used is the Ionic volute. The entablature is somewhat Grecian, the decoration being a variant of the Greek fret. The pediment is simple, with heavy dentals under the cornice. A niche containing a statue occupies the center.



Figure V. Santa Inez : façade

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The first story of the towers is a high, plain, solid wall with a simply molded cornice, composed of few, but heavy and simple members, upon which rest the second and third stories, each receding about half the thickness of the walls below. Each story is furnished with a cornice similar to the one below, and the two upper stories are pierced with semi-circular arches for bells. The walls of the second story are four feet three inches in thickness, and the lower walls are sustained by massive buttresses at the sides. Both towers are surmounted by semi-circular domes of masonry construction with cement finish, above which rests the lantern surmounted by the cross. This lantern is a marked feature of Mission construction. It is seen above the domes at San Buenaventura, San Luis Rey, San Xavier del Bac (Arizona), as well as on one or two of the old churches at San Antonio, Texas.

Another Mission feature is the addition to the pediment. This consists of a part of the main front wall raised above the pediment in pedestal form, and tapering in small steps to the center, upon which rests a large iron cross. This was undoubtedly a simple contrivance for effectively supporting and raising the Emblem of Salvation, in order thereby more impressively to attract the attention of the Indian beholder.

This illustration also shows the style of connecting the priests' quarters in the manner before described. There is a colonnade with fourteen semi-circular arches, set back from the main façade, and tiled, as are the roofs of all the buildings.

The careful observer may note another distinctive feature which is seldom absent from the Mission domes. This is the series of steps at each "corner" of the half dome.

Several eminent architects have told me that the purpose of these steps is unknown, but to my simple, lay mind it is evident that they were placed there purposely by the clerical architects to afford easy access to the surmounting cross; so that any accident to this sacred symbol could be speedily remedied. It must be remembered that the fathers were skilled in reading some phases of the Indian mind. They knew that an accident to the Cross might work a complete revolution in the minds of the superstitious Indians whose conversion they sought. Hence common, practical sense demanded speedy and easy access to the cross in case such emergency arose.

Entirely different, yet clearly of the same school, is the Mission San Gabriel Archangel. The Mission itself was founded in 1771, but the stone church here pictured was not completed until 1785. In this the striking feature is the campanile, from which the tower at the Glenwood Hotel, Riverside, was undoubtedly modeled. This construction consists of a solid wall, pierced at irregular intervals, with arches built to correspond to the size of the bells which were to be hung within them. The bells being of varying sizes, there could be no regularity in the arrangement of the arches, yet the whole bell tower is beautiful in outline and harmonious in general effect. On the left, the wall is stepped back irregularly up to the center bell-aperture, each step capped with a simple projecting molded cornice, as at Santa Barbara. The upper aperture is crowned with a plain masonry elliptical arch, upon which rests a wrought iron finial in the form of a cross.

The walls of San Gabriel are supported by ten buttresses with pyramidal copings



Figure VI. Santa Inez : side wall showing buttress construction



San Gabriel: east end

(see Figure III). Projecting ledges divide the pyramids into three unequal portions. In some of these buttresses are niches, embellished with pilasters which support a complete entablature. At the base of these niches is a projecting sill, undoubtedly a device for the purpose of giving greater space or depth in which to place statues. On the concave surfaces of these niches and the entablatures it is possible that the architects designed to have frescoes, as such decoration is often found on both exterior and interior walls, although sometimes it has been covered by vandal white-washers. In several of the Missions, the spandrels of the arches show evidence of having been decorated with paintings, fragments of which still remain.

Figure IV represents San Luis Rey, by many regarded as the king of California Mission structures. In this illustration will be seen one of the strongest features of this style, and one that, as I shall show, in my following article, has had a wide influence upon our modern architecture. This feature consists of the stepped and curved sides of the pediment.

I know no commonly received architectural term to designate this, yet it is found at San Luis Rey, San Antonio de Padua, Santa Inez, and at other places. At San Luis Rey, it is the dominant feature of the extension wall to the right of the façade of the main building.

On this San Luis pediment occurs a lantern which architects regard as misplaced.

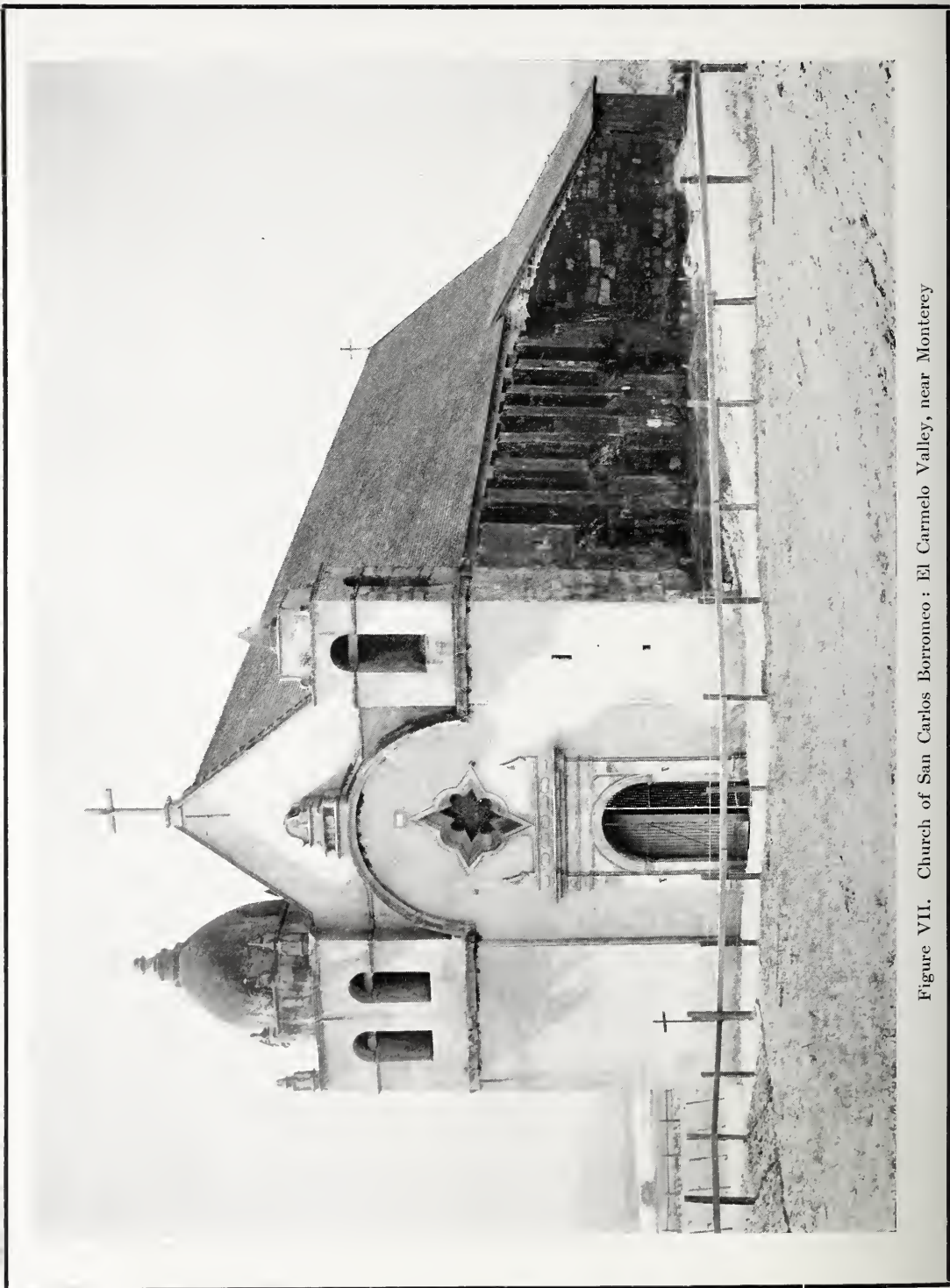


Figure VII. Church of San Carlos Borromeo : El Carmelo Valley, near Monterey

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Yet the Fathers' motive for its presence is clear: that is, the uplifting of the Sign whereby the Indians could alone find salvation.

In the façade at San Luis there are three niches for statues: one on either side of the doorway, and one in the center of the pediment. It will be noticed that the façade is divided into three unequal portions. The ends of the two outer walls of the main building are faced with pilasters which support the cornice of the pediment. Below the cornice and above the entablature is a circular window. The entablature is supported by engaged columns, upon which rests a heavily molded cornice; the whole forming a pleasing architectural effect about the doorway, the semi-circular arch of which is especially fine.

It will be noticed by reference to Figure IV that on the towers at Santa Barbara there is a chamfer at each corner. At San Luis Rey this detail is different, in that the chamfer is replaced by an entire flat surface. The tower thus becomes an irregular octagon, with four greater and four lesser sides. These smaller sides answer the same decorative purpose as the chamfer at Santa Barbara. The same idea is also worked out in the dome, which is not a hemisphere, but which prolongs the exaggerated chamfers of the stories below.

There is little doubt that the original design provided for a second tower to be erected at San Luis Rey, uniform with the existing one.

Santa Inez, shown in Figures V and VI, presents pleasing features. Here the façade is exceedingly simple; the bell tower being a plain wall pierced as at San Gabriel. The same pyramidal feature, used here as an

ornament for the four corners, and the curved pediment please the eye, and satisfy the desire for strength and grace. The rear view, Figure VI, shows the massiveness of the walls and the extra reinforcement of them by means of the buttresses.

While simple and chaste, the two churches of San Carlos Borromeo—one in the ancient town of Monterey, and the other seven miles away in El Carmelo Valley—have a peculiar interest and fascination, since they were the home-churches of the saintly Serra himself. At the Valley church, Figure VII, lovingly called Carmelo by the neighboring people, Serra lived, worked, prayed, died and was buried. By Padre Casanova it was restored some fifteen years ago, and the body of Serra was sought, identified and recovered. Here the egg-shaped dome, surmounted by an ornament holding up the cross, is the principal architectural attraction, although the starred window of the façade, under the semi-circular cornice, and the ornamental doorway are also striking and pleasing features.

At San Carlos de Monterey the façade and tower are of entirely different character, although superficial observers remark upon the similarity of these features to those of the Valley church. The tiled pyramidal covering of the tower is especially pleasing as is seen in Figure VIII.

Padre Mestris, the lineal successor of Padre Serra in the control of the spiritual and temporal affairs of this Mission, is now contemplating an addition to the church at Monterey. His plan is to build a house for himself and his associates, and to connect it with the church by means of an arched and tiled corridor; the whole to be in harmony with the existing architecture. A distin-

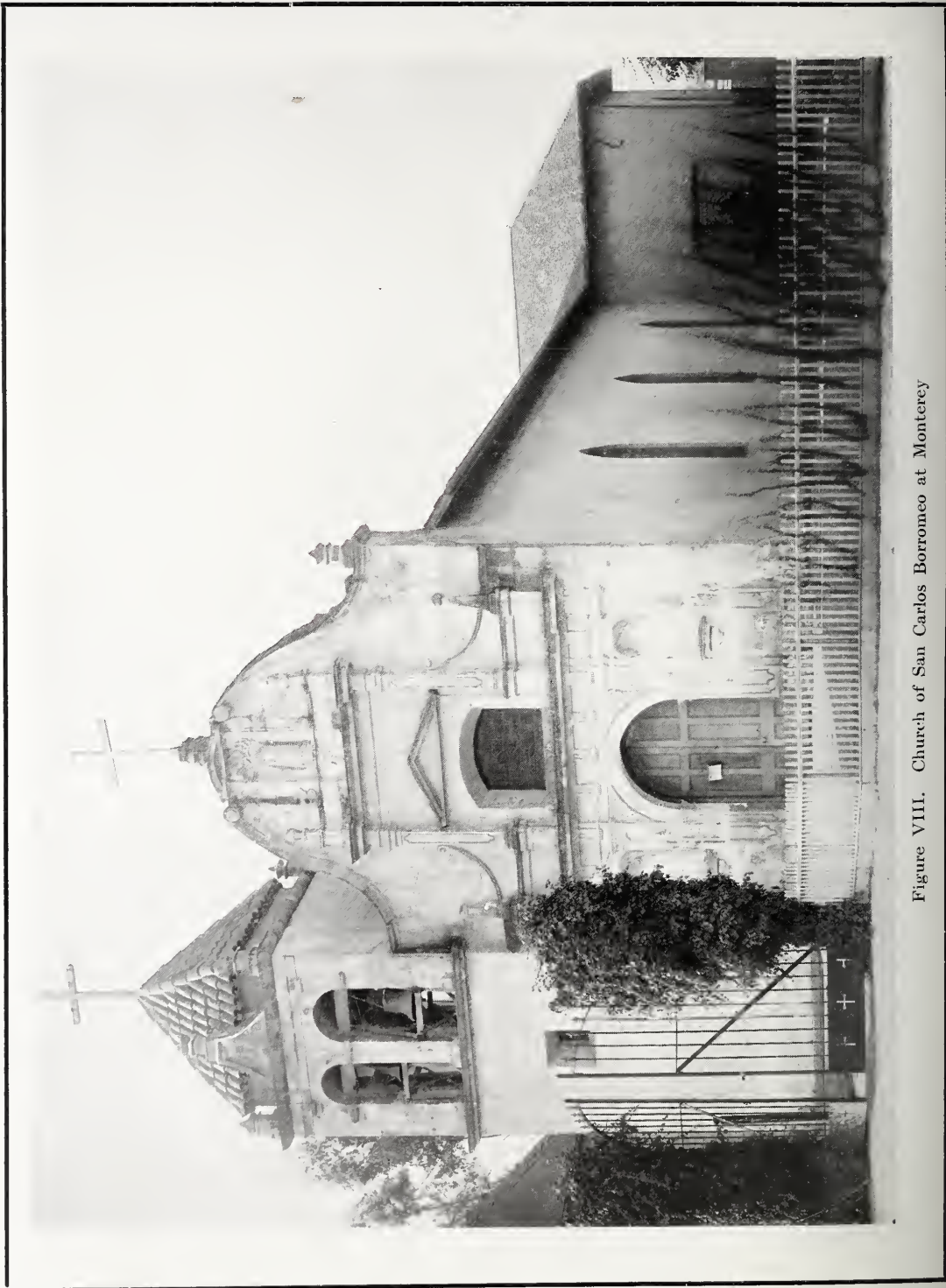


Figure VIII. Church of San Carlos Borromeo at Monterey



Santa Barbara: rear view

guished firm of architects has submitted a plan showing the new buildings on a front line with the old Mission. It is probable, however, that the additional buildings will be thrown back, in order that the church façade may not be impaired in effect. If erected as the architects have suggested, in line with the church façade, the result would be to decrease the importance of the main structure. As this would be an unfortunate condition, Padre Mestris is resolved to lose space by retreating the new buildings, as he can thereby retain the charm and dignity of the old Mission.

I have thus, in a hasty, and in my judgment—inadequate manner, given to the readers of *The Craftsman* a glance into the mere existence of these Mission structures. Later articles will, I trust, enlarge the horizon.

In conclusion, let me ask a few moments in which to make reply to those who ignorantly reproach the work of those wise and devoted priests.

It is often asked by those who would resent classification with superficial thinkers: "What good did the Mission Fathers accomplish? Their aim, perhaps, was high, but what actual work did they perform? Where are the Indians? How were they benefited?" And these questions are as often carelessly answered as thoughtlessly asked. It is contended that the uselessness of the work of the Mission Fathers is clearly shown by the rapid abasement of the Indians into the frightful mire of sensuality and intemperance, as soon as restraining hands were removed from them.

According to the most conservative estimates, there must have been many thousand

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Indians under the control of the Missions, at the beginning of this century. To-day, how many are there? I have spent long days in the different Mission localities, arduously searching for Indians, but oftentimes only to fail of my purpose. In and about San Francisco, there is not one to be found. At San Carlos Borromeo, in both Monterey and the Carmelo Valley, except for a few half-breeds, no one of Indian blood can be discovered. It is the same at San Miguel, San Luis Obispo and Santa Barbara. At Pala, that romantic chapel, where once the visiting priest from San Luis Rey found a congregation of several hundreds awaiting his ministrations, the land was recently purchased from white men, by the United States Indian Commission, as a new home for the evicted Palatingwa Indians of Warner's Ranch. These latter Indians, in recent interviews with me, have pertinently asked: "Where did the white men get this land, so they could sell it to the Government for us? Indians lived here many centuries before a white man had ever seen the 'land of the sundown sea.' When the 'long gowns' first came here, there were many Indians at Pala. Now they are all gone. Where? And how do we know that before long we shall not be driven out, and be gone, as they were driven out and are gone?"

At San Luis Rey and San Diego, there are a few scattered families, but very few, and most of these have fled far back into the desert, or to the high mountains, as far as possible out of reach of the civilization that demoralizes and exterminates them.

A few scattered remnants are all that remain.

Let us discover why.

The system of the Mission Fathers was

patriarchal, paternal. Certain it is that the Indians were largely treated as if they were children. No one questions or denies this statement. Few question that the Indians were happy under this system, and all will concede that they made wonderful progress in the so-called arts of civilization. From crude savagery they were lifted by the training of the Fathers into usefulness and productiveness. They retained their health, vigor and virility. They were, by necessity perhaps, but still undeniably, chaste, virtuous, temperate, honest and reasonably truthful. They were good fathers and mothers, obedient sons and daughters, amenable to authority, and respectful to the counsels of old age.

All this and more, may unreservedly be said for the Indians while they were under the control of the Fathers. That there were occasionally individual cases of harsh treatment is possible. The most loving and indulgent parents are now and again ill-tempered, fretful or nervous. The Fathers were men subject to all the limitations of other men. Granting these limitations and making due allowance for human imperfection, the rule of the Fathers must still be admired for its wisdom and commended for its immediate results.

Now comes the order of secularization, and a little later the domination of the Americans. Those opposed to the control of the Fathers are to see the Indians free. They are to be "removed from under the irksome restraint of cold-blooded priests who have held them in bondage not far removed from slavery." They are to have unrestrained liberty, the broadest and fullest intercourse with the great American people,

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the white, Caucasian American, not the dark-skinned Mexican.

The authority of the priesthood being abolished, this beneficent intercourse begins. Now see the rapid elevation in morals, honor, chastity, integrity and all the virtues! Gaze with amazement and delight upon the glorious blessings conferred upon the weak by the strong race! Thank God, with up-lifted eyes and hand, for all the mental and spiritual graces that begin to pour into the minds and souls of those benighted heathen, when they are removed from the benumbing influences of superstitious and ignorant Catholicism. Yes, indeed, let us sing paeans of joyous praises for the good that the aborigines now hold in free and absolute mastery.

Ah! hypocrites and vile! How I could wish for the power of Shakspeare to show you in your true light. How would I pour upon you such curses as should make tame and insipid those which Lady Anne, Queen Margaret and the Duchess of York pronounced upon Richard of Gloster. Richard was not so vile a murderer, so ruthless a destroyer, so black-hearted a villain, so contemptible a plotter, so mean a layer of snares as the white race has been whereby to trap, entangle and exterminate the dusky race whose lands they coveted and determined to possess.

Had they been left in the hands of the Mission Fathers, the Indians would slowly but surely have progressed to racial manhood. Given over to our own tender mercies, they have been hurried down an incline smeared by white men with every known form of slippery evil, in order that their destruction might be the more rapid and complete. Until we are able, nationally, to

cleanse our own skirts from the blood of these trustful, weak, helpless aborigines, let us not insult the memory of the Mission Fathers by asking, parrot-like: "For what end?"

IN connection with Mr. James's article upon the Spanish Missions of California, it seems fitting to print the verses of Bret Harte, which, at one time often heard upon the tongues of the people, are now scarcely ever recalled. Written by a true child of Nature, with small care for literary art or precision, their harmonious quality attracted the attention of the great French composer, Charles Gounod, who set them to music.

THE MISSION BELLS OF MONTEREY

O bells that rang, O bells that sang
Above the martyr's wilderness,
Till from that reddened coast-line sprang
The Gospel seed to cheer and bless.
What are your garnered sheaves to-day?
O Mission bells! Eleison bells!
O Mission bells of Monterey!

O bells that die, so far, so nigh,
Come back once more across the sea;
Not with the zealot's furious cry,
Not with the creed's austerity;
Come with His love alone to stay,
O Mission bells! Eleison bells!
O Mission bells of Monterey!



Plate VI. Group in silver-gilt and enamel: German; end of sixteenth century

SILVERSMITH'S ART

THE SILVERSMITH'S ART: THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES. JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WE now enter, with the Renaissance, into modern times. No revolution was ever graver, deeper, more radical than the one experienced by civilization in the sixteenth century. Furthermore, no revolution was ever more necessary for the liberation of the human mind. In its struggle against the authority, the ignorance, the spiritual tyranny of the Church, the sixteenth century supported itself upon antiquity. The ancients seemed to have received from Nature that peculiar human wisdom which the men of the then newly-awakened Europe wished to acquire. The universal desire was to restore, to revive antiquity.

The Renaissance, on the one hand, the Reformation, on the other, created the modern world. To these two movements we owe the final conquest of intellectual freedom and the unlimited progress of science; to the Reformation which reacted upon the Catholic world, we owe the establishment of a higher morality.

In the domain of art, above all, in the domain of the decorative arts, we can not, in the least, congratulate ourselves upon the revolution which then occurred in the world of

mind. The Middle Ages had followed an excellent way of life, in seeking to realize an ideal of beauty belonging and peculiar to it. There are no anachronisms in the works of the Middle Ages. The exquisite Virgins carved on the portals of the cathedrals of Paris, Chartres and Reims have typically French faces; in them we find, refined and beautified by art, the characteristics of a race. It is plain that the models of these figures were chosen from among the very people who came to pray in the church. Furthermore, the subjects then chosen by art were episodes of a religious history familiar to all, and whose events found an echo in the heart of every person. One of the most cherished of these subjects was the Life and Passion of our Lord; another, the life of the Virgin, for whom the Middle Ages showed fervent devotion; then again, according to the locality, the edifying adven-



Plate I. Reliquary of the Holy Sepulchre, presented by Henry Second of France to the Cathedral of Reims

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tures of some saint, a native of the region in which he was so profoundly venerated. Such were the subjects eagerly seized upon by art. They needed no explanation: an illiterate woman, a child, the ignorant and the lowly understood them as easily as did a lord or a bishop. Thence resulted the universal popularity of the art of the Middle Ages;

thence, also, its vitality, its force. It remained in constant and direct communication with the people. The artist (since it is necessary to use this term) knew that he was laboring for all sorts and conditions of men, and, according to the expression of La Bruyère, he was himself an integral part of the people.

With the Renaissance everything changed. Two distinct classes segregated and consolidated. In one of these were the rich and cultivated; in the other, the common people. As was natural, the artists no longer worked except for the very restricted rich class: a class which more than any other lies at the mercy of fashion and caprice; which is led by certain narrow ideas; which, at all costs, demands to be amused; which believes itself of finer essence and refuses to share its joys and pleasures with the people. Popular art was henceforth extinct. Charming, ingenious, serious, exquisite, it passed away. Then, aristocratic art came to its birth. And soon, under Louis XIV., it displayed red heels and a wig.

The line of separation grew wider and wider. Instead of establishing an idealized race-type like that which was given to us by the Middle Ages, art, beginning with the Renaissance, attempted to ap-



Plate II. Vessel of Saint Ursula: gift of Henry Third of France to the Cathedral of Reims

proach the ideal of beauty conceived by antiquity. No attempt could be more useless, none more perilous. What then was this dead beauty which the Renaissance raised from the tombs? The French, the Italians, the Germans of the sixteenth century, did they not have a type, an ideal of beauty peculiar to them? Did not these strong, young races offer adequate models? Could the world return to the times when the youths thronged the open-air gymnasia, and went clothed in robes with supple folds? It would be as reasonable to ask that the delicately veiled atmosphere of Paris, or the murky sky of London should show us the dazzling azure of Attica.

As for the subject, it became antique, like the plastic type itself. Instead of the sacred stories of the Bible, we have now tales from ancient mythology. Instead of scenes from the Passion of Our Lord we have the metamorphoses of Jupiter, king of gods and men. Homer, Virgil, Ovid especially, these are the authors constantly consulted as sources of themes for illustrations. In presence of plastic works, the student must now read commentaries. Otherwise he will be at a loss to understand them. What idea can a peasant woman gather from the sight of a marble bull represented as carrying away a nude maiden? Contrary to former conditions, the learned alone are at ease in presence of a work of art. For them alone it is clear and comprehensible. This is deplorable. The birth of aristocratic art, the death of the art of the people—such constitutes our debt to the Renaissance.

The life of the decorative arts was gravely affected by the movement. One has only to examine the plates which illustrate our present article, in order to feel the entrance

into a new world. Yet in the art of the silversmith there is scarcely anything new except works destined for the Church and therefore religious, at least in subject. What should we find, therefore, if we were treating here sculpture or painting?



Plate III. "Ship" of Saint Nicholas of the Port:
sixteenth century

There are, it is needless to say, shades of differences to be observed. In the sixteenth century, as we shall find in our study of the works, the influences of the Middle Ages are still strong. In art, as in Nature, advance is not made by sudden leaps. In the "Sep-

ulchres," for example, in that of the cathedral of Reims, or the little "Ships" of the

exists in the Reliquary of the Holy Sepulchre, presented by Henry Second to the Cathedral of Reims (Plate I.).



Plate IV. Farnese casket in silver gilt attributed to Benvenuto Cellini

treasuries of the churches, there is still a religious, popular, ingenuous inspiration that is wholly lacking in the small mythological groups of the end of the century, which we also illustrate. In the seventeenth century, the antique triumphed. In the eighteenth, it still reigned, but there arose then a movement as of the sap in springtime, a fancifulness, which, in spite of all resistance, made itself evident, and rococo came into being. Finally, manual skill and craftsmanship resulting from the organization of labor and the rules of the guilds, remained incomparable and perfect.

Having thus prepared and cleared our path, we can now advance more rapidly in the examination of works.

An admirable example of the silversmith's art, as regards both work and inspiration,

The recumbent soldiers sleeping near the tomb of the Saviour, are robust peasants, rendered with commendable sincerity and truth. The Christ Himself is treated with an appealing realism, and shows in His emaciation the body which suffered for the salvation of men. The decorative element is not neglected. We find again the great uncut stones embedded in silver, of which we know the origin. The entire work has retained a strong savor of the Middle Ages. New ideas are absent. The vessel of Saint Ursula, which was given by Henry

Third to the same cathedral, is also a charming piece, opening for us the long series of "Ships," of which we find so many examples in the precious metals, from the sixteenth century onward. It is a work in which the silversmith was aided by the enameler. The figures of Saint Ursula and the virgins, her companions, have enameling upon their draperies and their faces. There is beside a fresh, attractive quality pervading the piece. These works were comprehensible to all, and gave pleasure to the humble, as well as to the rich. They followed the mediaeval tradition.

This tradition is lost, or at least greatly obscured in the Ship of St. Nicholas of the Port (Plate III.), which dates from the end of the same century. There are, certainly, liberty and grace in this little "Ship." The

figures are quaintly grouped, and are representative of their period. But the conception of the whole is less happy; the design of this shell, mounted, like a miniature carriage, upon four wheels, is in doubtful taste. It is a somewhat childish fancy. The decoration assumes an antique character. There is, in the center, the nude torso of a woman which is not of French inspiration, and has no reason for existence.

But we must now examine a piece from which all traces of the Middle Ages are absent; a work strongly indicative of the new era inaugurated by the Renaissance in both the fine and the decorative arts. Therefore, we must pass into Italy. In that country, for many reasons, the worship of antiquity was instituted. We find, for example, the Farnese casket (Plate IV.), in gilded silver, preserved in the National Museum of Naples, and attributed falsely to that fiery spirit, Benvenuto Cellini, but which is the authentic work of Johannes de Bernardi.

We are here immersed in the antique. The structural portion is composed from ill-chosen classical loans. The decoration is also borrowed from antique architecture. We find festoons of roses, Ionic and Composite capitals, antique masks, Caryatides, sphinxes, sleeping genii, Latin inscriptions, antique allegorical figures, a half-nude and

helmeted Roman soldier, and, to crown the whole, a Hercules in repose. The whole is rich to the point of sumptuousness. We see at the first glance that this is art for the very rich and the cultured; since it is manifest that the people, the simple and unlettered folk, will understand nothing here. They will admire confidently, because they have been told that it was beautiful; because



Plate V. The Centaur Nessus and Dejanira, attributed to Jean of Bologna



Plate VII. Silver plate attributed to Benvenuto Cellini: Genoa, Spinola Palace

in the mold of the antique. Once this casket is seen and studied, there is scarcely need for us to explain the other works of the sixteenth century which we illustrate here. The uniformity of the neo-classic style is such that, being in presence of an object of art of this time, one scarcely knows whether one is in France or in Italy.

Nevertheless, we present two small and quite typical groups. One, attributed to John of Bologna (Plate V.), exists in the Museum of the Louvre. Its subject is the centaur Nessus carrying away Dejanira. All former colleagues know, or should know, this

they see that it must have been costly; but the new art sings a strange melody of which they cannot follow the words. This is an excellent type of the work of the Renaissance period. In the Sepulchre presented by Henry Second to the Treasury of the Cathedral of Reims, the sleeping soldiers are good cavalymen of the sixteenth century, stiffened in their cuirasses, and with faces copied from those of the throng daily seen by the artist. But in the Farnese casket we have a Roman soldier, almost nude, who mounts guard as if he were about to defend for centuries the new art conceived



Plate VIII. Plate in silver-gilt: French; sixteenth century

fanciful legend. From the point of view of sculpture, it is remarkably skilful. It evidences great learning and most accurate knowledge of the nude on the part of the sculptor, although it is plain that he studied especially the nude of the classic decadence. But in spite of this, the work is very strong. It is the type and model for the show-piece of the financier's palace.

A companion-piece for the group of Nessus and Dejanira is found in an Amazon mounting a prancing horse (Plate VI.). It dates from the end of the same century, and is preserved in the Museum of the Louvre. This is plainly a German work. The Renaissance indeed laid hold of Germany, although that country struggled beneath its grasp. The Amazon is antique in conception, as is also the horse with small head and strong neck; the human figure is half nude, also an antique characteristic; but, as in all German works, there is a Teutonic flavor constantly perceptible and very agreeable. In Germany, that which is natural reassumed its rights. In the eyes of the men of the times this characteristic was undoubtedly a defect. In our sight, it is the highest quality. The Amazon shows in her face a certain Teutonic ingenuousness. Her hand is too strong, and her extended, flattened toes are far outside the classic canon. She is less perfect than the Dejanira attributed to John of Bologna, but her very defects give her stronger vitality.

We dismiss quickly the silver plates: the one of Italian (Plate VII.), the other of French workmanship (Plate VIII.). They are both very learned, very skilful bas-reliefs, and the Italian piece is a work of pure sculpture—such being the direction taken by the silversmith's art of the time;—

the other is a bas-relief carefully undercut, in which the silversmith's art becomes almost a rival of painting. There are also several



Plate IX. Ewer in silver-gilt: Flemish; sixteenth century

similar basins and bucklers upon which battles and victories of the period are minutely represented. These objects have no great interest, and I do not believe that the silver-

silversmiths of our time might, perhaps, find it well to adopt certain models of spoons and forks of the Renaissance period and the Middle Ages, instead of constantly copying the services in the Louis XV. and Louis XVI. styles.

Let us now enter into the seventeenth century, during which the art of the silversmith was held in high honor: although there only remains a somewhat restricted number of the works of this period: a fact for which we shall presently account.

The religious pieces of this period are without interest. They were still produced, but the Renaissance began to bear its fruits. The religious art was essentially popular. Aristocratic art was restored by the revival of learning, and being restored, it made war upon popular art from the



Plate X. Spoons and forks from Popen, Courland; sixteenth century

smith's art of the present will undertake similar works.

An ewer in silver-gilt, embellished with enamels, which was executed at Antwerp and is now preserved in the Museum of the Louvre (Plate IX.), shows a more vigorous style, although a somewhat decadent taste. Its decoration is fatiguing because it has become commonplace through familiarity.

Before passing on to the seventeenth century, let us examine some forks and spoons preserved at Popen in Courland (Plate X.). They date from 1567. The

beginning of the sixteenth century. As a consequence, there was no longer any religious art. Without doubt, the chapters of the churches still ordered the execution of crosses and reliquaries. But, taste became so degenerate that the exquisite works of the Middle Ages were despised to the degree that often an old cross or a shrine was melted, in order to remodel it into a similar object representative of the taste of the period. But, indeed, there is no longer life in the religious pieces. The silversmiths were too much occupied in satisfying the tastes of

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rich and idle clients at the courts, who lived for display and vied with one another in luxury and splendor.

We illustrate, in order to show the style of the religious pieces of the period, a large shrine of St. Antony (Plate XI.), a ciborium in gilded silver from the same church, and a fine chalice (Plate XII.), more animated and interesting, from the cathedral of Tours. These are the only illustrations that we shall give of works of the two remaining centuries. As may be seen, they are heavy, stolid, learned and tiresome in style. But, at the same time, they are altogether superior in sense of proportion, in boldness of relief, in composition, to similar pieces coming from the workshops of our own times.

Contrary to the religious branch of the

art, the secular branch advanced considerably, and a certain number of interesting pieces have been preserved: for example, a casket in chiseled and hammered gold, once belonging to Anne of Austria, which is now in the Museum of the Louvre (Plate XIII.). It is a work of extreme richness, with thick, luxuriant decoration, and it shows delicate skill in workmanship. It has, nevertheless, a certain something too complicated, too florid, which marks it as an example of the taste of the first half of the seventeenth century.

At the court of Louis XIV., the "Sun-King," luxury developed to an incredible extent, especially during the first thirty years of the reign. No expense was spared, in order that Versailles might be constructed.



Plate XI. Reliquary in ebony and silver: Church of Saint Antoine, Isère, France



Plate XIIIa. Ciborium in gilded silver: Church of Saint Antoine, Isère, France

the trays; standards of silver bearing great silver chandeliers; silver candelabra standing upon gilded stands; silver hearths two feet in height by three and one-half in diameter.

“In the throne-room, the table, the stands, the chimney-piece ornaments, and the great chandelier are of silver. A silver throne eight feet high is in the center. At either side of the throne, upon the dais, two silver stools bearing squares or rugs of velvet. Four chandeliers, set upon silver stands six feet in height, adorn the four corners of the hall.

“In the bed-chamber, a silver balustrade two and a half feet high, upon which are set



Plate XIIIb. Chalice from the Cathedral of Tours

Silver-work received its share of encouragement, and it is interesting to note the number of objects which were then made from silver. I quote from a journal of the period, “Le Mercure Galant,” for the years 1681-82, which describes in detail the furnishings of the palace of Versailles.

In the gallery:

“Trays of silver bearing candelabra; orange-tree boxes in silver, set upon bases of the same metal; silver vases accompanying

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Plate XIII. Casket in chiseled gold, once belonging to Anne of Austria

eight chandeliers of the same, each two feet high. In the corners, silver pedestals bearing braziers five feet high; and basins, three feet in diameter, bearing vases in proportion. The fire-dogs measure four feet; the chandelier has eighteen candles; the mirror-frames are nine feet in height, and the whole is of silver.

“In the Hall of Diana and in the Hall of Venus, as well as in the room of the buffets, there is a great display of stands, chandeliers, candelabra, trays, vases, cassolettes and orange-tree boxes of silver. There is no silver piece without decoration in figure-work. There are chandeliers

which represent the twelve months of the year; others, the Seasons, and still others, to the number of more than twelve, the Labors



Plate XIV. Coffee-pot and chafing dish: French; seventeenth century

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of Hercules. It is the same with the remainder of the silver. All these pieces were executed at the Gobelins, after the designs of Monsieur le Brun."

Of these treasures of the silversmith's art none remain. The defeats of the last years of the reign, the poverty prevalent throughout the kingdom decided the King to order the melting of all the silver plate belonging

ed perhaps to ten millions of francs, while their intrinsic worth in weight of silver was less than five hundred thousand francs. The same destructive measures were renewed under Louis XV.

We have, therefore, nothing remaining from the treasures of Versailles. But we have enumerated these pieces, in order that the reader may gain an idea of the wide diversity of objects, even of those of furniture, which were included among the productions of the silversmith.

From the entire secular work of the seventeenth century we illustrate only a gold coffee-pot with its chafing-dish (Plate XIV.); a charming piece, contrasting quite strongly with the German works of the same period, which are worthy of being shown here. These latter are preserved at Riga, and are: the one of the middle of the seventeenth, the other of the beginning of the eighteenth century (Plate XV.); both of them being rich and ornate. The cup occupying the middle space shows, on the con-



Plate XV. Tankards and Hanap; German; seventeenth century

to him. Even private individuals were counseled to send their silverware to the mint. Thus, an enormous and systematic destruction progressed during the last twenty years of the King's life. It was an absurd act of vandalism; for the objects sent in this way to the melting pot had great artistic value, by reason of both style and workmanship. So were brought to destruction silver pieces whose artistic value mount-

ed perhaps to ten millions of francs, while their intrinsic worth in weight of silver was less than five hundred thousand francs. The same destructive measures were renewed under Louis XV.

ed perhaps to ten millions of francs, while their intrinsic worth in weight of silver was less than five hundred thousand francs. The same destructive measures were renewed under Louis XV.

There are three phases to be observed in the French decorative art of the eighteenth century. Under the Regent, there is still a survival of the former style: something of the grandeur and dignity of the art under Louis XIV.

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Then follows a complete revolution, headed by decorative artists like Oppenard and

essential rules of construction. It is necessary that solids and voids follow one another in a certain harmony; that the masses be well distributed; that decoration be in its place.

Fancifulness, with Oppenard and Meissonnier, took the place of all rules, and this revolution attained a not insignificant success. Their innovations were graceful,



Plate XVI. *a.* Candlestick: period of the Regency

Meissonnier. Both of these men were architects, and yet they introduced into the decorative arts a contempt for architecture. They did not construct. Lines no longer followed necessity and good sense, but simply the fancy of the designer. We have said that in the thirteenth century, the art of the silversmith approached architecture, and that this tendency was erroneous. But the way in which it later separated itself from the building-art was a remedy worse than the evil itself. In the execution of every object, there are to be observed certain



Plate XVI. *b.* Candlestick: period of Louis XVI

bright, diverting, and filled the place of all that was lost. And yet there were criticisms

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expressed in the midst of the general infatuation: of these I shall quote one as applica-



Plate XVII. Candlesticks: French; seventeenth century

ble in our own times. It occurs in the counsels of an artist published in "Le Mercure Galant for 1754," in order to create respect for certain rules of decoration.

"Silversmiths are requested, when upon the cover of an oil-cruet or other piece, they execute an artichoke or a celery-stalk of actual size, not to place near it a hare the size of the finger, a lark of natural size, and a pheasant, one-fourth or one-fifth of its true proportions; or children of the same height as a vine-leaf; or again figures supposed to be of natural size upon a decorative leaf which could barely support, without bending, the smallest bird; or trees of which the trunk is not so large as one of its leaves, and other things equally logical."

There are things to be remembered in these witty words of advice.

After the rococo phase, style changed. There ensued a new destruction consequent upon the general poverty of 1760. When better times returned, the silversmiths began anew to work, but taste had altered, and novelty was demanded. Then arose the

style known under the name of Louis XVI. This style marks a return to the antique, but also to good sense. There are no longer contorted and unreasonable lines; there is a more restrained, more refined and purer taste. A certain gravity, elegant and forceful, characterizes the last stage of development of decorative art in France. The illustrations which we offer render this quality apparent.

We reproduce, therefore (Plate XVI.), two candelabra: the one of the beginning of the century, before the rococo period; the



Plate XVIII. a. Candlestick: period of the Regency

other of the Louis XVI. type. The latter has its base decorated with the garland of

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caik-leaves which was so extensively used in this style, often occurring in the furniture of the same epoch. The candlestick of the Regency retains the shells which compose a decorative motif greatly honored in the time of Louis XIV.

We illustrate other candlesticks of the same century (Plate XVII.), preserved at Troyes, which are fine examples of the Louis XVI. style; also another candlestick of the period of the Regency, together with a milk jug, which leads us to the rococo style.

There is scarcely need to comment; for works brought thus together are themselves eloquent. At the side of the heavy dignity of the Regency candlestick we note the somewhat careless grace of the rococo milk-jug, with its weak, contorted lines, its absence of symmetrical composition and the floral decoration which invades its surface, as if by chance; its lack of strength also in design, and the unexpected entrance of cer-



Plate XVIII. *b.* Milk-jug leading to Rococo style
tain inexplicable decorative motifs. All these characteristics compose the rococo style, which was set in fashion in France



Plate XIX. Service in silver-gilt executed by Cousinet, in 1720, for Queen Marie Leczinska

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under Louis XV., which invaded the world, and has left, down to our own times, deep and regrettable traces.

Also, in the rococo style is a service in silver-gilt (Plate XIX.), made by Cousinet in 1729, for the queen, Marie Leczinska (Chabrière-Artès). Rococo certainly, but possessed withal of a certain dignity, a certain imposing style. And if the decoration be wholly according to the new taste, there



Plate XX. Tray and cruetts from the Cathedral of Nancy

still resides in the work as a whole a certain sense of composition, symmetry and proportion which must be noted with pleasure.

In a much freer, much less successful and less graceful species of rococo, but yet characteristic and typical of a period, we find the silver tray and the cruetts from the Cathedral of Nancy (Plate XX.).

The works remaining to be examined are more graceful. For example, the silver coffe-pot dating from the time of Louis

XVI., but retaining in the sweep of its lines a remembrance of rococo (Plate XXI.). It is a type which, originally pleasing, has been reproduced in our own times, until it has become tiresome and commonplace.

A soup-tureen of the same period (Plate XXII.), is more restrained in style and elegant in form. But of this type, the most important piece is the soup-tureen (Plate XXIII.), the work of Germain, who was a celebrated gold and silversmith of the king about the year 1775. It is a very beautiful piece, highly ornamented, but, at the same time, well composed, solid and structural.

The two following plates (Plates XXIV. and XXV.) represent the rococo style outside of France; the first one being an old center-piece, preserved at Riga. The second plate reproduces vases that exist at Cassel. In these works we see the too rich, too exuberant, overburdened fancy of German rococo. To the last example especially the criticisms which we have quoted from "Le Mercure Galant," apply with peculiar precision. These wise counsels may be read with profit in presence of one of the pieces in which a child is seen driving sea-horses twice smaller than himself.

We have now passed in review, with our readers, the seven centuries which the history of the silversmith's art assigns to the Christian world. We have shown all the notable works which constitute the pride of the

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Middle Ages, of the Renaissance period, and of modern times; and we have striven, in the course of this rapid review, to place under full, clear light the dominant ideas which inspired the old workers in the precious metals. We have also exercised our right of judgment. Such examinations of the productions of the past would be a sterile amusement, if we did not have constantly in sight our principal object, which is to extract from the work of so many centuries all that can be useful and good for ourselves.

There now remains for us to discover what the nineteenth century, of which we are the children and to which we are attached by so many bonds, has done with the gold- and silversmith's art, once so magnificent.

Such will be the object of a final article, and thus we shall give to this historical study a necessary conclusion: which is the art of the present.

M. SCHOPFER'S interesting account of the destruction of noted works of the silversmith's art, recalls Victor Hugo's famous saying that "time is greedy, but man greedier." We are wont to generalize over the losses effected by wars and revolutions, without forming a concrete idea of what these losses are. Second only to the waste of human life, must be ranked the waste of human endeavor. Soldiery, fanatics and still more guilty sovereigns have done all in their power to sweep away the world's fund of beauty. This is especially true in all that concerns works of industrial art, since the materials employed to create them have a distinct and oftentimes a high commercial value. An illustration of such destruction is given by M. Schopfer in alluding to the

lack of coined money during the Middle Ages. He writes that when a king or great noble found himself confronted by debt, his first act was to send his gold and silver plate to the melting pot; that when he again grew



Plate XXI. Coffee-pot in silver: period of Louis XVI

affluent, he called in his worker in the precious metals to convert his surplus coin into some rarely beautiful article for the adornment of his table, or his bedchamber. Yet in view of the unhappy fate which threat-



Plate XXII. Soup tureen and tray



Plate XXIII. Soup tureen by Germain, goldsmith of the King of France, 1775



PLATE XXIV. OLD CENTERPIECE IN SILVER PRESERVED AT RIGA



PLATE XXV. SILVER VASES PRESERVED AT CASSEL, GERMANY

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ened and most often struck these masterpieces, they continued to be made by the artists with the most lavish expenditure of talent and time; doubtless also in that spirit of hopefulness which expects to avert for one's own the evils that fall upon others.

As M. Schopfer has shown, the ecclesiastical vessels were much safer from vandalism than were the objects of secular use, although in moments of necessity, the former also passed into the crucible. But whenever possible, the crosses, altar utensils and reliquaries were regarded as the holy treasures of God and the people, and as such were held inviolate. This fact has preserved to us the fine models which still exist in number, and from which the designers of our own day draw such valuable lessons. But the tradition of these beautiful objects seems to have descended more directly and purely in the Anglican than in the Roman Church; the taste of the latter having been corrupted by the meretricious style of the eighteenth century. To accept these mediæval works as perfect models of their kind is not to copy servilely. It is no use of dead symbolism, for the Church is immutable in principle: therefore its art, as one of its most important media of expression, must not assume the changeful fashions of the world. Christianity was unified in the Middle Ages, and Christian art then attained its highest expression. Therefore, those who would to-day produce successful objects destined to the service of the Church, must first master the history, but more especially the spirit of the times of the Reformation. Such mastery was the secret of the art of Burne-Jones, who therefrom attained a mysticism which attracts alike the devout and those who, unaffected by the religious

element, are yet sensitive to symbolism and beauty. From his study of the interiors and accessories of Flemish churches, this artist derived a rich fund of material upon which he drew in creating some of his most satisfying works; as for example, his treatment of the Tree of Life, the inspiration for which he found in the carved oaken pulpits of the old guild-masters, who themselves derived the symbol from the earliest ages of the Church.

The practical value to designers of such examples of ecclesiastical art as have been illustrated by M. Schopfer in the course of his series can scarcely be over-estimated. They are here found in historical, and, therefore, in logical sequence. They are, furthermore, examined as to their structural and decorative qualities by a critic who has been thoroughly formed by training, study and experience.

Up to the present point in the criticism there has been a forced scarcity of secular illustrations. But it will be made plain from the next and concluding article of the series that while this loss is irreparable, it is yet not without minor features of compensation. For had the examples enumerated in the inventory of the Palace of Versailles been spared from the disastrous effects of the policy of the "Sun-King," their "grand art" might have sterilized the fancy of modern designers to a greater degree than has actually been done by the work of the "powder, patch and periwig epoch." For in secular and social affairs traditions are broken between the seventeenth, eighteenth and twentieth centuries, and a new art as the expression of a new life, must witness existing facts and ideals.

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URBI ET ORBI: TO THE CITY AND TO THE WORLD

THE City is a highly organized type of the general life of an epoch or people. It was, so to speak, the germ-cell of the antique civilization. As such, that is, as the parent of social life, it received a profound veneration which approached worship. It was set upon an hill, spiritually, as well as physically. It represented to the Greek or the Roman all that is beautiful, safe, sanified, pleasurable, glorious. During the second organic period of society, that is, the Middle Ages, it was consecrated anew, passing on, like a fair and vigorous pagan, to canonization. The Holy City and the Church together formed one great concept, so that Beatrice, the personification of Heavenly Wisdom, called upon the purified soul of Dante: "Come, and I will make you a burgher of that City, whereof Christ is a Roman."

The City therefore represents the highest form and degree of socialism, if that term be taken in its primitive sense of companionship, solidarity, organized life and effort. But with the rise and growth of individualism, the ideal has suffered. Consequently, the reality, the concrete thing standing for the ideal, has lost a portion of its force and life. The City has no longer, as a whole, the religious, patriotic, artistic character which once stimulated and possessed it.

To restore that character in such modified form as may be adapted, serviceable, essential to modern society is now the object of a movement which is active, it were better to say, irresistible, in both hemispheres. In

Europe, the movement is most inspiring, as it is evidenced in Paris, that type of high municipal organization, in Berlin, the capital created by men of blood and iron in the face of natural disadvantages, in Dresden, that fostering mother of culture, and throughout the teeming, laborious cities of Belgium, where the Flemish Renaissance and the new art have met together in the work of restoration and progress. In America, the movement, the same in spirit, differs necessarily in external evidences. It is a work of expansion and development, tending toward the embellishment, the sanitation of the city, and the consequent moralization of the urban population. With us, the man who may be called the institutor of the movement, has already passed to his reward. But his works remain in the great tributes to Nature, "more enduring than bronze,"—because they throb with Divine life,—which he has literally planted in the heart of our cities. The labors dropped by Olmsted at his death are rapidly advancing among us, to "the ruralizing of the city," but no less toward the "urbanizing of the country," which, by his own confession, he regarded as an equal, if not a greater task.

It would therefore seem as if we must again accept the ideal city as the germ-cell of our civilization—not again to worship it blindly as a fetish, but to honor it with a calm, scientific spirit, to recognize in it the essence of law, order and enlightenment.

The governing principles of the new universal impetus toward civic improvement and municipal art, are admirably and precisely formulated in the constitution of the National Society of Belgium. They are of general application, containing nothing

foreign, and nothing irrelevant to our own purposes and desires.

Among these principles and plans of action, the most vital and significant of them is that one which purposes "to clothe in artistic form all that progress has made useful in modern life." This principle, if judged superficially, might be characterized as a simple effort to transform the prosaic into the picturesque. But it is something far beyond this, or rather such transformation is in itself a great moral agent. For the evil effects caused by the sordid aspect of city districts abandoned to elevated railways and other means of rapid transit and communication, are too deep and wide-spread to be calculated. Depressing as such districts are to the visitor, who regards them as populous deserts through which he must pass to reach his objective point, they are, beyond all doubt, the active source of despair to the forced inhabitant, who, becoming the victim of his environment, is led on to vice, and it may be, to crime. It becomes, then, a public duty to create symmetry, sunniness, convenience, gaiety and variety out of inveterate confusion; to entrust the solution of this intricate problem to the finest brains and the warmest hearts: so that we may multiply such results as that effected by the genius of Olmsted, when he turned to a decorative purpose the car-tracks on the Beacon Street Boulevard, Boston: causing them to be laid in a strip of turf at the road's edge, and thus making brilliant lines through the green which the eye follows with a sense of pleasure, almost of mystery. Reasoning from such a result, one arrives at the conclusion that "to clothe in artistic form all that progress has made useful in modern life" is a work worthy of the highest talent,

of the most subtle faculties of the age; a work also that brings with it the greatest of rewards: that is, the increase of happiness among the people.

There are indeed materialists enough and to spare who scoff at the project of making electric light poles graceful, and street advertisements beautiful, but few there are who do not unconsciously, or in spite of their boasted hardness, turn eagerly to the bits of beauty which are scattered through prosaic New York; who do not greet with pleasure the old trees of Washington Square and the Dewey Arch, as they appear in vista from the elevated trains: a view grateful and tonic to the eye distressed by the almost uninterrupted panorama of poor domestic secrets and industrial slavery, which defiles along miles of the upper stories of tenements and factories. For such centers of population as our sea-board cities, civic improvement is a means of salvation to be viewed on the same plane as the agencies of religion, law and philanthropy, with all of which it is closely and vitally connected.

A second principle of the great movement, less applicable in a certain restricted sense to our own country than to Europe, can yet be broadly interpreted among us. This, as formulated by the Belgian Society, is "to transform the streets into picturesque museums comprising various elements of education for the people."

Prominent among "these various elements of education" is the effort to strengthen the sense of nationality by restoring as far as may be the external glories of the old Flemish towns. The effort is made with the practical good sense marking all Belgian governmental schemes, and the result, it must be believed, will not only justify, but

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also reward the effort. The restoration of town-halls and corporation-houses, now so active throughout the small country of what may almost be called city-republics, is no attempt to galvanize a dead civic life. The "museums of the streets" residing in the restored public buildings stand as familiar and powerful witnesses of the times when Ghent and Bruges, Brussels and Antwerp stood before the world as models of municipal constitution, of financial honor and success. They suggest to the alert, intelligent, laborious people who daily throng the squares above which they rear their high-stepped gables and their brilliantly gilded façades, the possibilities of industrial enterprise and colonization. The memories of the Oriental and Italian commerce so successfully pursued by the Fleming of the Middle Ages, inspire the Belgian of to-day who transfers his capital to the Congo Free State or to the forests of Canada.

The extension of this principle to America in a broad, general sense is both possible and practicable, as has been proven by a number of highly successful experiments. A strong sense of nationality is an imperative need in our cities of the coast and the Middle West, which receive the first force of the shock sustained by our institutions from the contact of immense masses of foreigners. Our "Americans in process" require that "element of education" which resides in such memorials as the Shaw Tablet in Boston, the figure of Nathan Hale in the City Hall Square, New York, and the great Lincoln statue in Chicago. It can not be regarded otherwise than as a melancholy fact that the historic quarter of Boston has been abandoned to a population of poor Hebrews, Italians and Portuguese;

that the belfry which stands as a beacon-light in our history, now sends out the voices of its bells to mingle with the Yiddish of the Ghetto. "The museum of the street," as constituted by the "Old North Church," is even more necessary to the place which it consecrates than are the town-halls and the corporation-houses to the public squares of Belgium; since the Church represents the purest and highest ideal of self-sacrifice, of devotion to an uncertain cause, and of a patriotism sentimental, lofty, and far removed from a love of city or country which, if closely studied, is found to have its root in the impulse to accumulate riches and to surpass one's rival in splendor.

Surely the "museum of the street" is a crying need of our cities. But in our new country, it must serve a new purpose. It must be oriented toward the future, rather than toward the past. Its task is not to restore, but to educate. There must be no "art for art's sake" in the studio acceptance of the term: that is no *tours de force* of the architect, sculptor, or decorator, should be imposed upon the public by municipal authorities, who must, if worthy, be at once the guardians of funds and the promoters of taste. Let us hope that the present impulse toward civic improvement may be carried forward to all that it now promises; so that, at no distant day, the typical American street may display a simple, structural style of architecture expressing our national ideals of democracy; that our city parks, by their unadorned beauty, may perpetuate the memory of the great lover of Nature who devoted his life to create them wherever population had massed itself; finally, that our public squares may, in their monuments and statues, witness the influence

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of the grave genius of Saint-Gaudens, the American sculptor, who to the pure simplicity of the Greek joins the intensity of the modern man. In a word, let us, like the nations of older civilization, cultivate an art which shall not rise and fall with the vicissitudes of private fortunes, but rather be "a fire built upon the market place, where every one may light his torch."

In full sympathy with the American movement toward civic improvement and the establishment of a purer, higher type of municipal art, *The Craftsman* proceeds to the formation in its columns of a department devoted to the treatment of all questions relative to the cause. In this undertaking, by which it is hoped to render a real service to the public, the Editors will rely for support and success upon the constant coöperation of a large number of the ablest architects, sculptors and decorative artists of our country, as well as upon the occasional aid of foreign writers of distinction.

To open the series there has been chosen an architect who is now president of the Art Commission of the City of New York, and the former president of the Municipal Art Society, and of the Reform Club. Mr. Warner, for several decades, has been identified, almost to the degree of leadership, with nearly every important question of urban improvement. He is, therefore, in authoritative position to discuss the subject which he has accepted. In his article entitled "The Importance of Municipal Improvements," he develops the idea of the city, from the time when it was but a fortress, a seat of power, temporal or spiritual, or a focus of commerce, down to our own

day, when a more complex concept can alone satisfy the needs of civilization. He writes that "the twentieth century city must be planned and studied as the normal focus of a constantly growing proportion of the whole life of a people—in which there is no excuse for sacrificing all other ends to any one; but rather an obvious need and growing disposition to see how far all uses may be at once accommodated." He treats of the means of ingress and egress and of interior transport, as the basis of the possibilities of any given city; placing next in importance, after the proper development of these facilities, the provision for an atmosphere unsullied by smoke, for cheap fuel, clean streets and an abundant water-supply. He emphasizes the necessity of creating Civic Centers: that is, the use of natural places of public resort as sites for great public buildings. Such treatment, he justly says, "shows the ideal of a city to be that of an organism rather than of an aggregation;" distinguishing it from "the massing of humanity that has sometimes been called such, as a definite head, with well defined subordinate centers, distinguishes a man from a jelly-fish."

Adjunct to Mr. Warner's treatment of the city as a vitalized, self-conscious whole, a special question, insistent in every center of population, is discussed by M. Charles Gans, doctor of laws, and advocate at the Appellate Court of Paris. M. Gans's paper upon "The Workingman's Dwelling in France" is the substance of the thesis presented by him to the University of Paris, in candidacy for the doctorate. It is a solid contribution to the literature of its species. It reveals depth of research and power of logic; while it exhales a love of humanity

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which argues well for the intellectual and moral attitude of republican France. It also abounds in quotable passages which deserve place beside certain chapters in Ruskin's latter-day gospel. Such, strong and exquisite in their simplicity, are expressions of pure, generous thought like these:

"The people have the right, not only to knowledge, but also, and to a still higher degree, to beauty. To socialize science is well, but beauty also demands and requires to be socialized."

"Society, if it imposes duties upon the individual, also contracts toward him obligations: the first of which is to associate him in the general progress."

"All human beings have need of casting aside the material cares of existence; of raising the soul toward the Ideal; of refreshing it at that source of pure delight which is the art-sensation."

"The enjoyment afforded by beauty is no sterile pleasure. It is, on the contrary, the mother of intellectual force and of moral purity."

From such encouraging beginnings as are made by the papers of Mr. Warner and M. Gans, it is hoped that The Craftsman's sympathy with one of the greatest of modern movements will be productive of a good appreciable and measurable; that it may be translated from words into action.

The series of papers upon cognate subjects will continue throughout the year 1904, and, as now proposed, stands as follows as to subject, each paper to be written

by a recognized authority in his own field:

FIRST GROUP

- I. The Importance of Municipal Improvements.
- II. The History of Village Improvement in the United States.
- III. The Commercial Value of Design.

SECOND GROUP

- IV. City Plan.
- V. Parks.
- VI. Street Fixtures.

THIRD GROUP

- VII. Architecture; foreign point of view.
- VIII. Architecture; American point of view.
- IX. Painting; foreign point of view.
- X. Painting; American point of view.
- XI. Sculpture; foreign point of view.
- XII. Sculpture; American point of view.

THE IMPORTANCE OF MUNICIPAL IMPROVEMENTS. JOHN DEWITT WARNER

IN its essentials, the city, as an institution, is as old as the race. But the present problem is peculiarly a Twentieth Century one. Not but that great and beautiful cities have existed, by whose experience we may be guided as to one or another of even the more important items with which we have to deal; but that, until now, municipal development, so far as consciously planned, has been but an incident of self-defense, government, religion, or commerce. Indeed, in their more important aspects, most cities now existing are the uncalculated "survival of the fittest" in the

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attrition of human aggregates—the later incidents of original development as a fortress, a court, a temple, a market, a workshop, with a tendency toward combination of several or all of these; but of gravitation rather than conscious mutual intent.

Of the old cities now extant two characteristics are, therefore, common—one the virtual combination of all the principal features of cities; and the other the frequently grotesque unfitness of each, as an original proposition, for what to-day are the principal ends it serves—commerce, for example, being hopelessly handicapped at a site chosen for a fortress that is now in ruin, or for a cathedral now long the memorial of burned out zeal, or for a court of an extinct local dynasty.

The Twentieth Century City must be planned and studied as the normal focus of a constantly growing proportion of the whole life of a people—in which there is no excuse for sacrificing all other ends to any one; but rather an obvious need, and growing disposition to see how far all uses may be at once accommodated. For the conditions of modern civilization leave ever more hopelessly in the rear the city—no matter how ideally fitted for one use—that is so situated as not to be generally available for others. To thrive, therefore, a city must be made attractive for all purposes—not all purposes that cities have some time served; but those that cities now serve.

In our greatest cities—London, New York, Paris, Vienna, Berlin, Constantinople, Peking, Chicago, St. Petersburg, Glasgow, St. Louis, Buenos Ayres, we have survivals or examples of every class—but all now thoroughly modern in this—that, however they were originally developed, no really

great city is now dependent upon remaining a center of war, government or religion; or would not survive the loss of all such advantages; or would not be ruined by failure of her commerce, and crippled by that of her manufactures; or where, with late raising of standards of life and comfort, the extent to which it is the chosen residence of those who are free to go elsewhere is not a great and increasing factor in its prosperity and prospects.

In short, as contrasted with the city of the past, the city of to-day is best characterized by the dwindling of military, political and ecclesiastical factors, and the growth of business and domestic ones. Less and less can it be “left to grow.” More and more must it be planned and built. To the essential use of each old city other uses were casually added. In the new city, mutual coöperation towards service of all interests must be its foundation principle.

Perhaps the most important point to be kept in mind is that late increase in facilities for communication and transport has made of each city a potential center for a wider district than it used to reach, and at the same time has left it rivaled by others, and itself in danger of losing influence, in the very field where it has hitherto been supreme. This means that, for an indefinite time to come—until the world is thoroughly readjusted as a single limited country—a city cannot stand still. It must grow or decay.

It can never be too often recalled that Art is not a thing to be done, but the right way to do whatever is to be done. Municipal Art is, therefore, simply the best way to make a city what it ought to be—best fitted for all ends of a city—a city of to-day—a city of the future.

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First and most important of all are the means of ingress and egress, and of transport within the city. Upon such development of the former as make it a center for a locality, a state, a continent, a world—absolutely depend the possibilities of any given city. Upon the latter equally depends the economy of a city's life and business—in the long run the extent to which its possibilities shall be realized. These, therefore, are the first essentials of a city plan—the data with relation to which all development must be had.

These possibilities, however, are those of a home, a shop, a caravansary, a place for the life, the work, the culture and the entertainment of human beings, ever more and more free to choose the best opportunities anywhere offered. The prosperity of a city will, therefore, ever more and more depend upon the extent to which such demands are met. Next after the general features of a city's plan come, therefore, bright skies and abundant water; and—scarcely less essential—cheap fuel and clean streets.

No mistake could be greater than that which assumes Municipal Art engrossed with, or mainly interested in, mere decorative features. Rather is it true that in its more essential features, a city must fairly have achieved dignity and beauty and order and cleanliness and convenience, before it is fit to be generally decorated, or decoration can be made really effective. These essentials provided for, the beautiful—not as opposed to the useful, but useful in whole or in part because it is beautiful—can then well be sought, and such civic adornment had as shall serve religion—as at Athens, civic pride—as in Florence or Buda-Pesth, or offer

hospitable welcome and attraction for residence and amusement—as at Paris; or express national ideals—as at Washington or Berlin; or more or less equably meet or serve all these—as at Rome or Vienna.

Of this, perhaps the most essential item is proper emphasis of Civic Centers—the architectural treatment of the city considered as a whole. Indeed, this might well have been included in the prerequisites for adornment. And the finest examples of such emphasis, serving as they do the convenience and the dignity of the city, are striking arguments for the truth that, in its last analysis, fitness for use is the normal of beauty. That public business can best be transacted at the most natural place for greatest public resort; that the various classes of such business can be transacted most conveniently in the neighborhood of each other; that, in proportion to the variety and amount of public business to be provided for, economy permits and popular sentiment dictates extensive and imposing architectural groups, with park and plaza treatment; and that foci thus developed are the points at which may best be located the more important transport connections—each is obvious. Combined, they show the ideal of a city to be that of an organism, rather than of an aggregation. From the standpoint of utility as well as of art, a thoroughly developed and dignified civic center with secondary local ones, as naturally characterizes an ideal “city” of to-day, and distinguishes it from the mere massing of humanity that has sometimes been called such, as does a definite head with well defined subordinate vital centers a man, as distinguished from a jelly fish.

As to the general importance of beauty to a city's welfare, there are few who do not

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feel it without waiting to reason it out, and probably none who, having thought, will raise any question. Take growth in prosperous citizenship. The individual factors of such citizenship, wherever they may have attained their prosperity, are precisely those who have thereby become most free to choose the location of their residence, and most disposed to do so with reference to pleasant life for themselves or other families. As between any given city and every other at which such citizens might settle, there is, therefore, a most practical rivalry as to which shall offer the most potent attractions. To most, this will largely mean the most beautiful, healthful and comfortable place of residence. And it goes without saying that far more than residence is thus involved. For in proportion as one is held at a city, or brought back to it by his comfort—his tastes—his home associations, in like proportion will that city tend to be the place of his investments, the arena of his enterprise, the beneficiary of his bounty.

As a business proposition, therefore, Municipal Art in its widest sense is the most tempting investment possible for a city so favored as easily to be made beautiful—a most essential one for one less fortunately placed, and one of the most profitable possible that either can make.

Again: The principle of democracy—that the public expenditure should be most favored that most equally benefits the greatest number—suggests adequate—liberal—investment in public art. For, after all, attracted and held as are the well to do by its aggregate at a given city or neighborhood, keen enjoyment of its details characterizes our masses far more than our classes. In our courts, on our exchanges, in our

legislatures, at work in our laboratories, we find many distinguished and worthy men who have cultivated one or a few senses at the expense of the rest, and who have become blind to color, deaf to music, or dumb to feeling. But your average fellow-citizen is not so. Nine out of ten, taken at random from your schools, your workshops, your holiday crowds, can still see and hear; and their heartstrings sound true to every touch of sentiment. The masses of no city have ever failed to appreciate a great temple, a beautiful park, a dignified statue, an effective historic painting, a stirring drama, a strain of lofty music, or a rhyme that deserved to be popular.

Not only this, but public art is peculiarly for the enjoyment and profit of the great masses of those in straitened or moderate circumstances, rather than of the well-to-do. One whose home is one of ideal comfort, and filled with art and literature, is so far independent of outside conditions as to be least affected by them—and too often least concerned in them. With the average citizen, however, such of art as he can gather at his home is far too little to satisfy him. It is, therefore, the great masses of our people—wage earners in especial—the very ones whose home resources are most limited—who most appreciate and are most interested in the public art upon which they must depend to gratify their sense of beauty, to rouse their civic pride, to stir their public spirit.

And, finally, for the perpetuation of its ideals and the culture it prizes, each city should cherish public art. We cannot tell precisely what fathers or mothers are now rearing those who shall control its affairs fifty years hence. But one thing we do know, beyond peradventure,—that they will

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be almost exclusively, not of those who have crucified their senses to serve their ambition, but those who are yet in touch with nature. It is upon public art, therefore—the art that inspires the “proletariat,” the thousands from whom will rise the leaders of the future—that we must rely for any inspiration broad enough or virile enough to count in culture.

Art for the city's sake—Art for its people's sake. Such is the end sought. But in seeking it there is found, more certainly than in any other way, the most effective promotion of what we hear called “Art for Art's sake”—much or little as one may care therefor. For Public Art is the only great Art, the inspirer of all other Art. On the Acropolis, in our cathedrals, in sculptural or mural adornment of buildings dedicated to church or state, we find the ark of the old covenant between humanity and beauty, and the evangel of the new one. Shut in, as it were, to serve its owner, private art is but a hearth fire that warms only its builder, and leaves but few or no embers that can ever glow again after the breath of his fortunes has ceased to fan it. But Public Art is a fire built in the market place, from which each citizen borrows live coals for his own home; an inspiration of those whose tastes and impulses are, in the future, to represent the private as well as the public culture of Art among us—of those through whom every cult of the beautiful can in the end be best promoted, and by whom must be cherished if it is to prosper.

If the general proposition needed further support, it could be found in the recent and growing practice throughout the world. During the past generation Vienna has been re-planned and decorated—not especially as

a national stronghold, a cathedral town, an imperial residence, a university center, but as all these at once; and more than all as an attractive place for residence, business and sojourn of “the million,” who but shortly since would have been left to themselves as far as concerned provision for art or beauty. Berlin has been similarly developed until, in aught but the ripening of time, it rivals Paris. Paris, more largely from business considerations, has been so constantly adding to her attractions that it has been fairly re-transfigured since the days of the empire. In London, the (apparently) most hopeless of problems in city beautification has been radically attacked by the cutting of an avenue from the Strand to High Holborn. In New York, Chicago and Boston, ring systems of park areas—inland and water front—have been laid out, within which, on a scale never before conceived of, these cities are transforming themselves on more or less systematic plans. Washington, from the first a “show” city, has so proved itself commodious and convenient, about in proportion to its show features, as to have practically decided Congress on a scheme of extension and beautification not before or elsewhere had; while in such cases as that of Cleveland, Springfield, and many another larger or smaller city, the tendency of our time is shown. It may, therefore, now be assumed that the business instinct of our city councils, popular interest among our citizens, and art in its broadest sense are at agreement and effectively coöperating toward beautification of our cities.

The richness and variety of the resources to be exploited are as yet scarcely appreciated by those who have studied the subject. Not until to an understanding of

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the street systems of Washington and Paris, and the art of designing civic groups—such as at Vienna is largely realized, at Berlin promised, developing at Washington, and dreamed of at New York—are added use of color as lavish as at Moscow, but better guided; the harmonies and contrasts of such park schemes as those of Boston and New York; river treatments as elaborate and characteristic as those of Paris and New York; the subtle fitness, each for its place, of scores of richly decorated plazas and appropriate adornment of their civic buildings that dignify and grace the cities best entitled to be called such—can one see, even in his mind's eye, the City of the Future—the beauty, the wonder, and the glory that it is to be.

THE WORKINGMAN'S DWELLING IN FRANCE. BY CHARLES GANS. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

THE future historian who shall study our epoch in sufficient perspective to include its entirety in one glance, and shall sweep away the minor facts obscuring it, will try to understand the philosophy of our contemporaneous social history. He will see, without doubt, one dominant idea rise and prevail: that is, the principle first accepted by our times of the right of every man to existence. The working classes, that is, the very considerable portion of the world's population who live solely upon the product of manual labor, have been too long misunderstood and sacrificed. Furthermore, it is incontestable that they themselves have been largely responsi-

ble for this situation. Submitting for centuries to injustice, they had accustomed themselves and others to the idea that their own social state was normal, inevitable and unsusceptible to change. Again, the working classes had no share of profit—although they suffered—in the social revolutions which occurred at the beginning of the nineteenth century. The Revolution of 1789 was effected outside their limits. They could not or would not profit by it, and the middle classes who effected it for their own advantage, continued to regard the workingman as an indeterminate quantity, as a being who, having his hunger and thirst satisfied, ought to be contented and happy.

Toward the middle of the nineteenth century, however, the working classes awakened suddenly to a sense of their condition. But quickly they relapsed into their former state of apathy.

It is only within a period of thirty years that this unfortunate condition has begun to modify. On one hand, education becoming gradually more general and almost compulsory among these classes, created new needs, and also new aspirations. On the other hand, men of liberal mind, of broad intelligence and free from old-time prejudices, arising outside the working classes, appreciated and approved the demands newly formulated. The convictions of such men swept others into the movement, and, little by little, a principle to-day undisputed, acquired strength and controlling power: the principle of the right of every man to existence, that is, to physical and moral health.

This dominant thought had important consequences in France, where individuals friendly to such ideas necessarily existed in

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larger numbers than elsewhere. It created a movement which rapidly spread and developed. Scarcely instituted, it was propagated from man to man. All those who think, all those who comprehend, were led away by the beauty of the idea. And now, to-day, in all classes of society, among tradespeople, manufacturers, authors, scientists, and artists, there are men, who, convinced of the justice of the theory, are making interesting and serious attempts to accomplish what they believe to be a social duty. Carried forward by the movement, the legislator has been forced to aid it, and of late years numerous laws have been enacted with the object of bettering the condition of the workingman. This universal impulse, still active, has produced excellent results.

The thought which, of necessity, came first to the original apostles of the principle of the right to existence was the imperative need of removing the workingman from the dwelling then inhabited by him, which was not only unhealthy for his body, but destructive to his mind. It appeared impossible to reformers to afford to the human being a healthy moral and intellectual existence, if his material existence were not first sanified by removing him from the hovel in which he was confined, and which rendering home-life impossible, attracted him to the vulgar and demoralizing but inexpensive pleasures alone within his means and reach. The reformers easily understood that before adorning the minds of the poor, it was necessary to cleanse them, and that beings born in vile places, deprived of family life, constrained during childhood and youth to wander in the street, and later to lounge and prowling about the wineshops,

were incapable of the effort of reflexion which alone could afford them intellectual and moral existence. This thought was afterward followed by effective realization.

At this time, the question formulated itself in terms much more simple than those in which it is to-day included. It was then a mere question of removing the workingman from those odious tenements in the artisan-quarters of cities, which confined within four cracked and damp walls an incredible number of individuals. It was a question of creating a hearth for the workingman, of inspiring him with a taste for family life and home pleasures. Since then, this idea has become definite; this conception has broadened. But, at first, the only thought was to provide for the workingman a dwelling in which comfort and hygienic measures should operate alike upon his moral and his physical health. This was only a beginning, but yet a movement which necessitated a pronounced effort.

The houses inhabited by the workingmen were most defective in arrangement. Sometimes they were old buildings, dating from times when the respect for cleanliness and sanitation did not as yet exist. The necessity of fitting them to contain a large number of tenants had made them still more to be condemned. There were other houses which had been built for the express purpose of lodging workingmen, and with the sole aim of utilizing every inch of ground. But whatever their origin, their appearance, sometimes picturesque, revealed an absolute contempt for the rules of hygiene and even of the most rudimentary morals. It must be added that many of these houses still exist. Their condition is pitiable. In Paris, they consist generally of immense

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buildings into which one penetrates by a narrow alley, damp and dark, closed by a gate. At the very entrance one is stifled by a mixture of nauseating odors. Advancing with uncertainty in the gloom, one stumbles upon the first steps of a decayed staircase. Often, one cannot reach these halls without first passing through the shop of a wine-seller. In some instances, the entrance is wide, but gives into a court containing all the closets of the house, and into which flows the polluted water which has served domestic purposes, while here also the artisan tenants ply their various trades: all of which influences burden the air with reeking odors and germs of disease. Finally, if one succeeds in penetrating into the separate lodgings, one notes that they are almost all composed of a single room, in which an entire family is confined. This observation is corroborated by the tables prepared in 1891 by Dr. Bertillon, which show that 28,475 families of three persons, 10,479 families of four, 3,462 of five, 1,161 of six, and 504 of more than seven individuals, were occupying in Paris lodgings consisting of a single room. In the provinces, the same—sometimes even worse—conditions obtained. Therefore, one can readily conceive that against such evils the first struggle was instituted.

“I regard the enterprise of constructing cheap dwellings,” said the celebrated economist, Jules Simon, “as the most worthy that can be undertaken. I regard it as a work of life-saving among morally abandoned children. The family must everywhere be reconstructed. We say to the workman who labors hard, who exercises an exacting trade: ‘Stay at home after your day’s work. Take your recreation in your own lodgings!’ But what are these lodgings? What is this

room in which air does not circulate, light is wanting, smoke stifles the occupants, and vile odors pursue them; in which the entire family—father, mother, children of different sex, well and ill, large and small, grovel together in a promiscuousness dangerous alike for health and morals?”

To the men of high purpose who resolved to accomplish this task, a single, practical means was offered in Paris and the large cities. It was necessary to construct large, economical and well-arranged buildings in which each family might secure at a low rent two well ventilated rooms. This enterprise was the beginning of the Workingman’s Dwelling (*maison ouvrière*). It was already a step in advance, but yet only a single stage, on the long route which was then projected.

The idea of the Workingman’s Dwelling was not wholly new. The Emperor Napoleon Third who, having at once fear and need of the working classes, ordered the construction of lodgings destined for them. A number of such houses were therefore built on the Boulevard Mazas, in the Rue Rochecouart, and on the Boulevard des Batignolles. They were of immense size and were let at rentals within the means of all purses. But the question of finding tenants for them became a serious one, since workmen refused to enter them. They felt a deep aversion toward living in these great houses of which the exteriors, resembling barracks, repelled them almost as much as the fear of being constantly under the surveillance—then so severe—of the police authorities. The Emperor’s project was necessarily abandoned.

The workingman of the present day can not experience the same fear from the polit-

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ical point of view. Subsequent to the establishment of the Republic, the reformer had no longer to make allowance for this obstacle. But the other difficulty continued to exist. It was of first necessity to give to these tenements an appearance agreeable at least, if not attractive. This problem was not without presenting great difficulties.

However well-intentioned builders may be, they are controlled by an important consideration for which they must first of all make allowance. This is the question of cost. They must arrive at a very low cost price. Otherwise, the desired end will not be reached. It is further necessary that the rentals be sufficient in number to compose an amount representing interest-money proportionate to the capital invested. Hence the necessity of not losing an inch of ground, of lodging the greatest number of persons possible, with the sole reservation of leaving to each a space sufficient to satisfy the requirements of hygiene and morality. These are obligations which relegate aesthetic considerations to a secondary place. On one hand, the tenement house, that is to say, the building several stories high, destined to lodge numerous families at a small cost, can not derive beauty from either its form or its structural materials. Certainly, a skilled architect can, by certain simple arrangements, produce an interesting effect, but this effect will be one which will appeal only to critics and experts.

The builders had, therefore, the choice between two courses: either to leave the house absolutely plain, or to apply to it ornamentation at low cost, of which the general pretension to elegance would be far from justified.

Of these two solutions, it is plain that the

first is the better and worthier. Extreme simplicity is much nearer beauty than the pretentious and often ludicrous attempts made to give a semblance of elegance to a façade. Unhappily many builders have believed themselves justified in making concessions to the bad taste which is too frequent among the people, and have sought to attract tenants by the pretended richness of their exteriors.

Workingmen's dwellings, dating from different periods, are found in considerable number, in the large cities, notably in Paris, Lyons, Bordeaux and Marseilles.

In Paris, in the Rue du Château des Ren-tiers, that is to say in the heart of an artisan quarter, tenement houses among the first of the reformed type were constructed by M. Odelin. They are seven stories in height, with a façade which strives to be in the Louis Thirteenth style. The stories are 2m.65 in height. Each apartment consists of an ante-room, a bed-room, a dining-room and a kitchen. The walls are papered and the ceiling ornamented with a cornice. Gas and water are carried throughout the building, and the largest rent is six hundred francs the year. From the point of view of space and price, as well as of hygiene, these apartments are excellently designed. But they have the defect to which we have already alluded: the desire of affording them an attractive appearance and a cheap elegance led the builders astray, and if the lodgings have a healthful influence upon the minds of tenants, the Louis Thirteenth façade and the attempt at fictitious luxury have a deplorable effect upon their taste.

The tenements erected in Paris by the Philanthropic Society are much more simple in appearance. They are massive, square

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constructions, of eight stories, each story being 2m.60 in height. The front walls are of plain brick, with cornice and trimmings of cut stone. This Society lodges six hundred persons in four tenements. From the strictly philanthropic point of view, as well as from that of ingenuity of construction, the result is worthy of great praise. It is otherwise from the social point of view. Such crowding of tenants removed from them the possibility of moral isolation and mental calm, which should be among the objects sought by those who construct workingmen's dwellings.

This defect being almost unavoidable, it follows that the tenement house can not be other than an expedient, a makeshift. It is always unsatisfactory to rent to a workingman a portion of a story in a house which, although logically constructed, has required the builder to economize space to the utmost limits: as a consequence, to multiply the number of tenants to the point of almost restricting them to a life in common.

Therefore, those who had this question at heart soon directed their efforts to create the individual habitation.

Already, in England, under royal patronage, serious efforts of this nature had been made. In France, at Mulhouse, at Noisiel, and elsewhere, industrial proprietors had built little villages, in which the well-constructed houses were destined solely for their workmen. But the very fact that the proprietor owned the houses somewhat disaffected the tenants. Furthermore, it is indisputable that this situation was quite otherwise than agreeable, or even beneficial for them. Beside, the associated life of the factory was thus, in a certain sense, continued during the hours of recreation and rest.

the workmen were bound to their employer, whom they could not leave, without leaving also the hearth to which they had grown accustomed.

The problem was not yet solved.

Philanthropists bent their energies to overcome the difficulty. They sought to realize a double purpose which, at the beginning, must have appeared to them so distant, so difficult of attainment, that too much praise cannot be accorded to their efforts. They decided to find means to construct for the workingman an individual dwelling which should offer shelter alone to him and his family, and of which he should become the owner.

The individual dwelling alone permits the workman to acquire, together with the sense of being at home, that moral calmness which is the parent of mental equilibrium. The possibility of becoming the owner of the house which he occupies, gives the workman the desire of making it beautiful, of adorning it, and consequently of spending at home with his family his hours of recreation. But still, and above all, it was necessary that the expenses entailed should not be beyond his resources.

The experiment was made and proved decisive. Official investigations show that the system which allows the workingman to become the owner of his dwelling, produces excellent results.

The French Company, for the construction of low-priced dwellings, founded in 1889 with the view of giving impulse to the movement in favor of an idea, at that time scarcely outlined, obtained, in 1894, the passage of a law having as its object to further, as far as possible, the efforts already undertaken, by favoring the purchase

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of real estate, by giving credit to purchasers, and by modifying to their advantage the laws of inheritance. The Company has pursued with directness and dignity the policy to which it is bound. The effects of the law already mentioned and of the vigilant and repeated efforts of the Company and its members have been important. In 1894, there existed only twenty-eight associations for the building of low-priced dwellings. In 1902, they had increased to nearly eighty; while to-day they number one hundred fifty seven. The greater part of these companies are so organized as to permit their tenants to purchase dwellings upon a system of annual liquidation usually distributed over a period of twenty years, and which allows payments to be made in small sums: these payments added to a low rent, compose a total not exceeding the price paid by an ordinary tenant for a lodging of equal value. Furthermore, if these associations have become so numerous, it is because it has been demonstrated through the efforts of the promoters of this idea, that these buildings are something more than the realization of a philanthropic idea: that they are an excellent financial investment. Thus, in every direction, there have arisen houses of varying models, responding in each locality to the demands of climate and of manners and customs, as also to the tastes of the inhabitants.

This is indeed an important point. The architect who has conceived a type at once simple and elegant, comfortable and economical of a workingman's dwelling, has done nothing useful, if he has not first consulted the tastes and the customs of the region in which the dwelling is to be located. For these elements are essentially variable.

If, for example, houses of such character are to be built in the North of France, where miners are in great number, it will be possible to attract occupants only by making provision for the keeping of domestic animals which these laborers need, and also by providing a bright, cheerful room which the tenants may adorn according to their desires. Thus, some time since, the Mining Association of Anzin abandoned what are called *corons*: that is to say, an assemblage of similar houses forming in reality one vast tenement, a single story in height, and divided into adjacent courts. This Association devised separate houses for each family, in accordance with the conditions and tastes of the region. Each house includes a large living room and a smaller room on the ground-floor; then, two rooms on the second floor. The small garden contains a laundry, a piggery, a chicken coop and a rabbit warren. Further, it is arranged so as to allow the cooking to be done outside in favorable weather. Thus the principal room can be arranged as a parlor, and adorned as seems best to the occupants.

In the South of France, open-air life is more usual, but it is necessary for the house to be well ventilated, and arranged so as to be easily cleaned, since housewifery in this region is less conscientious than in the North.

In certain districts families are large, and the plan must be so arranged as to increase the number of rooms. In other localities it is indispensable to provide a flower and vegetable garden.

It will be seen that the types of workingmen's dwellings actually existing are numerous and varied. To create them, associations, industrial proprietors and philanthro-

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pists have devoted their best powers. For a long time, the general principle observed was the grouping of the individual houses. Space was thus economized, as well as the study of plans and the expense of materials. The small dwellings, exactly similar, placed side by side, formed a block.

This was a defective system, and it was not long before the flaw became evident. If the dwellings were individual in the sense that a single family inhabited each, they lacked individuality in that each one precisely resembled its neighbor. No one had suspected that this might be a serious fault. But it was quickly seen that the absolute similarity of these buildings was to be regretted, not only by reason of their non-adaptability to the tastes of the separate occupants, but also and above all, because this similarity destroyed the effect of relative isolation of which every one has need, who has worked all day, surrounded by other individuals.

This defect was far from being compensated by economy of construction. It was necessary to provide a remedy. Purchasers were therefore given their choice between two or three types of buildings. The results were excellent. The association of Passy-Auteuil made a point of differentiating their houses to however slight a degree, and the "Société du Nouveau Persan," founded more recently at Persan, in the department of Seine et Oise, has built fourteen houses presenting great diversity of type, and varying in price from 5,200 to 9,100 francs, purchasable by annual payments composed of 3.25 of the price, for rental, 3.25 for liquidation, and 1.50 for general expenses.

But the best system yet put into effect is

the bold and very successful attempt of M. Leenhardt, an architect at Montpellier. In that city, in 1901, he built fourteen houses, leaving to each purchaser the liberty of choosing the interior arrangement of his dwelling. This is, without doubt, a scheme which will find imitators.

But there is a tendency still more interesting, as well for its immediate results, as for its possible consequences. This is the effort to make the dwelling beautiful.

Up to a very recent point of time, the general defect of the dwellings, however practical they were, was that they had been conceived by men in whom the desire for economy—a perfectly legitimate one—excluded the desire for beauty. Aesthetic considerations were purposely neglected. This conception was necessarily modified by a current of ideas which must be noted here.

The apostle of the principles of the Convention, Danton, said of education that, after bread, it was the first necessity of man. In recent years, under the influence of certain enlightened men, the consciousness has arisen that if knowledge is a necessity, it is also one of the rights of man. Society, if it imposes duties upon the individual, also contracts toward him obligations, the first of which is to associate him with the general progress. This simple idea, as soon as formulated, developed rapidly. An important movement took form and, in all directions, there arose associations of scientists, students, thinkers, whose aim was to communicate to the workingmen the knowledge which they themselves had ignored. This is not the time or place to describe in detail the interesting movement whose result was the creation of the People's University, and the Sociétés de Conférences, where, any

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evening after work, the artisan may rest his body by occupying his mind.

Subsequently, certain men, for the most part artists, conceived and developed the idea that the people have the right not only to knowledge, but also, and, to a still higher degree, to beauty. To socialize science is well, but beauty also demands and requires to be socialized.

Up to a recent point of time, the privileged few could alone profit by efforts made toward the ideal of artistic beauty. Art, in all its forms, was reserved for this class alone. The people were deprived of it. In such deprivation lay not only injustice, but absolute cruelty. It is incontestable that all human beings have need of casting aside the material cares of existence, of raising the soul toward the Ideal, and of refreshing it at that source of pure delight which is the art-sensation. It is so true that this need exists, that, in all countries, among all peoples, and under all forms and degrees of civilization, we find artistic efforts: clothed, it is true, in a wide diversity of forms, but resulting from an analogous need. And the heavier the cares of material life, the greater the needs created by an advanced civilization, so the more necessary does it become to allow men to participate in efforts directed toward ideality.

The enjoyment afforded by beauty is no sterile pleasure. It is, on the contrary, the mother of intellectual force and moral purity. It is for the mind all that rational athletics are for the body. Too long and wrongfully has the idea been current that art has solely for its aim and result to satisfy caprice and to procure pleasure. To argue that its only effect is to afford enjoyment is to admit that it contains its purpose within

itself: a conclusion both inexact and unjust. It has an end and purpose more complete and less abstract: the satisfaction of a need. And this is so true, that having no access to the manifestations of art which the wealthy classes reserved for themselves, the workingman had created for himself pleasures analogous, but within the reach of his purse and intelligence, and which, after having perverted his taste, began to render him insensible to enjoyments of a higher order. It was necessary to react with energy and by separating beauty from the plutocracy, to grant it a social function. Certain men consecrated themselves to the cause of this vigorous conception, creating thereby one of the most important of movements. They did not allow themselves to be repelled by the difficulties and discouragements which assailed them at the beginning. It was indeed a difficult task to determine those who devote themselves to art in its various forms, to work for the people, to popularize their productions. But this difficulty was as nothing in comparison with those presented by the deplorable taste which had taken root in the brain of the workingman. Many among the most ardent promoters of the movement, discouraged at last, abandoned their efforts. But an idea of this order is always fertile. It did not fail to bear abundant fruit.

After a few trial attempts, the principal effort was directed toward that which immediately influences the workingman: that is his material surroundings—his house and his furniture. Such, in reality, is the most effective means of action. It is thus that it will be possible, by popularizing the good and the true, to effect the aesthetic education of the people, to expel from their minds the

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taste for false luxury, for pretended elegance, which is the opposite and the enemy of the beautiful, and which too long has been dominant.

The effort just described was countenanced by that contemporaneous conception of art which, returning to pure principles long abandoned and forgotten, recognizes that art resides in harmony, and not in brilliancy and richness; in the purity of lines, and their adaptation, as adequate as may be, to the object to be attained, and not in ornament more or less successful. The respect for line, the adaptation of form to the desired purpose and to the nature of the materials employed: such is the formula which the modern architect should adopt as his working basis. Beauty, far from being the opponent of simplicity, is often its immediate resultant. To employ solid but economical materials, to derive from their judicious use and arrangement a pleasing, beautiful effect: such is the purpose established by those of the modern architects whose intelligence is adequately developed.

By combining the practice of these principles with the progress of industry, builders have succeeded, as was inevitable, in producing the beautiful and the inexpensive. At the Universal Exposition of 1900, where, in the Annex of Vincennes, the most varying types of workingmen's dwellings were shown, but especially at a recent special exposition, where examples of dwellings proposed or actually built, were seen, reproduced in photographs, described by plans, or even executed, one could judge of the results thus far attained. These results testify to an already successful effort, as they also announce a still farther advance.

Certainly perfection is still distant and

progress is necessary. But an important step has already been taken toward the solution of the question thus rationally proposed. It is just to state that the principles adopted by builders are, for the most part, sound and reasonable. The materials employed are simple in nature and few in number. Whatever they may be, they are apparent, show themselves frankly, and do not masquerade beneath a coating of plaster or other falsifying substance. The arrangement and form of the openings—doors and windows—the roof-line, and other details of construction, intelligently treated, afford the only decoration required.

A certain architect at the last exposition presented a most interesting house which, if one can reach—as it is possible to do—a strict economy in construction, will serve as a model,—at least in principle—for builders of workingmen's dwellings. It is constructed entirely of white brick. The façade is agreeably accented by a large round-arched bay and two small windows. The projecting roof is at once elegant and rational—since it permits the immediate discharge of rain-water. In the interior, a large room occupies the entire height of the house, of which it claims nearly two-thirds the space in breadth. In this living room, the occupants take their meals, meet together, and entertain their friends. Very well lighted and ventilated, it is cheerful and comfortable. The kitchen is at one side. One of the angles of the room is pierced by a wooden staircase which leads to a corridor giving access to the bedrooms, the windows of which open upon the side opposite to that which is cut by the bay of the living room. This arrangement is comfortable and home-like.

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But it is not at all necessary to restrict examination to exhibitions, in order to find workingmen's dwellings planned in accordance with the most advanced and rational formulas. Among the recently built houses of this class, there are very interesting specimens; notably those of M. Leenhardt at Montpellier.

This architect we have already mentioned as one who, in 1900-1901, built fourteen houses, with this distinctive point: that he gave each purchaser the right to choose, under his own supervision, the interior arrangement which best pleased him. These houses, whether detached or grouped, are situated on the outskirts of the city, thus having a hold upon both town and country, and standing upon elevated ground. The walls are built of the gray, mottled stone of the region, without exterior coating; so that the structural material remains agreeably apparent to the eye. The decoration consists principally in the effect produced by the projections of the variegated stones set with "raked-out" joints, and also in the color. The ornamental features are completed by a band of cement marked with moldings, up to which reach all the windows of the first story. The roof, projecting, tiled, having apparent rafters and ironwork, and provided with an eaves-trough, surmounts the whole with strong, simple and beautiful effect. The woodwork, treated only with boiling water, has retained its natural color. The ironwork, simply blackened, projects vigorously from a light background. The interior staircases are in stone,—since wood is little used in the South—and have iron balusters, with a handrail of walnut. The whole has a charming effect,

is solidly constructed, and is reasonable in price (5,100 to 8,000 francs).

Thus the advance made in several years has been considerable; it has followed a constant direction, owing to the efforts of those who are interested in the work, owing also to the skill of certain architects who devote themselves to it.

It has seemed advisable to ask the opinion upon this question of a most skilful architect, whose mind is particularly open to new ideas and to interesting artistic efforts: M. Louis Bonnier.

"It is necessary above all," he said, "to interest the workingman in his dwelling, and for that reason to give to the construction an agreeable effect; but, at the same time, to avoid all ornament which is useless: that is to say, without practical utility. Indeed, there must be nothing which does not serve a well-defined purpose. Every ornament which serves no structural end is an expense incurred to the injury of comfort. One must build to produce the simple and the comfortable. Furthermore, the artistic impression gains more from simplicity well understood, than from ornament more or less successful.

"Certainly it is impossible to establish absolute rules. Construction must vary according to the climate, to the manners and customs of the people, and to the materials found in the region, which should always have the preference.

"Still, the tastes of the inhabitants should not be absolutely respected, since it is necessary to educate the masses in an artistic sense, and there is no better means of accomplishing this purpose, than to approach the people on the side of their interest, by offering them comfortable and inexpensive

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dwellings. Therefore, the house must be in keeping with the character and aspect of the region, but it must also be modified by the taste and judgment of the builder.

"From the practical point of view the walls must be as thick as possible. Between two combinations of equal price, that one should be chosen which will permit the thicker walls. For example, a wall 0.22 centimeter thick, in brick, costing as much as a wall 0.40 thick, in rubble, should be rejected in favor of the stone. Indeed, the thick wall gives, both summer and winter, a temperature opposite from that of the exterior; thus representing in winter an important saving of coal.

"The house should be carefully isolated from the soil, and the windows of different dimensions, according to the size of the room to be ventilated, and also according to the point of compass and the view.

"The interior should contain a large room in which the cooking is done. This kitchen should occupy a considerable part of the house. The small bed-rooms are more easily ventilated. The walls may be tinted in colors calculated to influence happily the taste of the workingman.

"It is well to give each individual a house which differs in some slight degree from that of his neighbor. But it is costly to differentiate too markedly. A simple and practical means, is to assure the individuality of one of these houses by different groupings, by a reversion of arrangement: both of which devices allow the use of the same materials, without such similarity becoming too apparent."

Such is the Workingman's Dwelling as devised by M. Bonnier, who has himself built a small house of attractive appearance,

the elegance of which results from the arrangement of the roof, from the careful use of the mill-stone of the district, as well as of small brick arches which are not satisfied to adorn, but which play a practical part in the structural scheme. Thus, for 4,000 francs, this architect has been able to build a house including four rooms, with the additions of a stable and a carriage repository.

So, from timid beginnings, constant efforts and a great display of energy upon one side, and artistic taste upon the other, the formula of construction for the workingman's dwelling seems to have been evolved. Simple and apparent structural materials, no applied, and, therefore, useless ornament, the exact adaptation of form to purpose: such are the factors of this formula. The required and desirable beauty will result inevitably from the skilful arrangement of the functional parts which have been happily conceived.

IN feudal times there were tolls upon everything. A high civilization abolishes tolls and furnishes the necessaries of life to all equally. Now air, light, roads and water stand on a different footing from food and clothes. Food and clothing are produced in separate pieces, are infinitely varied, and are adapted to an infinite variety of personal wants and tastes. Air, light, water passage (in their public and collective use) have not this character: and their public use should be free to all citizens.

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THE LATEST CERAMIC PRODUCTS OF SÈVRES

The following article, printed in the French magazine, "Art et Décoration," for November, 1904, is partially reproduced in English. It offers interest as a proof of the force and pervasiveness of the new art movement which has seized and possesses one of the firmest strongholds of tradition. The illustrations, selected from a large number shown in the French article, if unaccompanied by the text, would fail to be recognized as to their origin by those who are familiar with the historical products of the Sèvres manufactory.

IT is now three years since the close of the Universal Exposition of 1900, which marked a distinct technical and artistic progress in the work of the Sèvres manufactory. This result was the fruit of prolonged efforts, pursued now in this, and now in that direction, but with a success which, although varying, seemed to prove that an institution already very old, had still within it germs of vitality.

The effects of these sustained efforts were seen in 1900; so that Sèvres, having modified its work, appeared, even to its worst detractors, to have entered into a second youth.

Perfection had not been reached in the new work, and there were yet many points open to criticism; but it was evident that the State establishment had broken with the traditions of works which might be classed as official and puerile: that is, the small coffee-cups in king's blue, and the vases

destined for gifts to the Ministers and the President of the Republic.

It has been said somewhat maliciously that if the royal manufactory of Copenhagen had not shown its porcelains in 1889, the exhibit of the Sèvres manufactory of 1900 could not have been made. This is a statement without basis; for in full justice to the recent accomplishments and the present work of the Danish manufactory, it may be said that these products are good, not for the reason that they were made in Copenhagen, but because they are specimens of a modern and vitalized art; because this establishment, instead of producing pieces of a superannuated style, devoted itself to the decoration of porcelain in accordance with the artistic tendencies of the nineteenth century.

At the moment when the Sèvres manufactory broke with official and stupid traditions, and with errors resulting from a faulty organization, it was fitted, owing to the laboratories and workshops which it possessed, to enter upon experiments much more significant than those lying within the possibilities of other establishments.

It can not be said that works such as those produced at Copenhagen have been without influence upon the experiments at Sèvres; but this influence proceeds less from Copenhagen, considered in itself, than from the principles of which this manufactory, for a brief space, was one of the few worthy representatives. Therefore, from the time when Sèvres acknowledged these principles, it was able to apply them with greater precision and immediately to create works, which by beauty of substance, richness of decoration, perfection of workmanship, can be classed with the ceramic masterpieces

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produced at Sèvres during the eighteenth century, whose claim to merit lies in the fact that they belong absolutely to their period: representing it faithfully in both defects and qualities. The same can not be said of the works which issued from the manufactory during the greater part of the nineteenth century. The latter indicated nothing, not even the taste of the period of their birth; for, from the artistic point of view, they were always behind their time. They were types of those works to which the title of official or governmental can be justly applied. They represented routine rather than art. As the products of administrators who seemed much less interested in their art than in gaining their rights to retirement and pension, they cast reproach and discredit upon an establishment, which, by virtue of the scientific researches there pursued, ranks as the first porcelain manufactory of the world.

To-day, we find altogether different conditions. Sèvres is no longer an isolated place of activity. It is friendly to all innovations, to all experiments. In this old home of tradition, Cros has recently worked at his glass pastes, and Thesmar at his *cloisonné* enameled upon soft paste. Porcelain has been set aside for *grès*; sculptors of all styles furnish models for biscuit ware, and, indeed, in all that concerns modern ceramic art, there are few experiments that have not been made at Sèvres.

If, then, the products of the manufactory are not always above reproach, one can no longer, with justice, as would have been the case twenty years since, blame the manufactory itself, but rather the times in which we live. Sèvres participates in the movement which forces art into new paths, and if one

criticises the manufactory itself, one can extend the judgment in a general way to modern art, which the products of Sèvres thoroughly represent; since the defects found in these ceramics are faults common to all contemporaneous works. This fact should please us, as it argues well for the future of the institution: indicating that it is thor-



Porcelain vase by M. Gébleux

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oughly vitalized and that it is obedient to the evolution of art. It is praiseworthy for such an institution not to arrest its own development; to open wide its doors to artists who are not marshalled in the forces of the manufactory, and to give these artists the power to translate their thought into reality through the aid of processes elaborated in a scientific laboratory unique of its kind;

through the aid also of hands exquisitely skilful. Such indeed are the true functions of a State establishment.

As in the eighteenth century, the manufactory of Sèvres does not to-day derive its models from a single official artist or even a small group of designers. It pursues a broader policy and whenever a sculptor presents a model adapted to execution in ceramics, he is sure to be well received.

The manufactory is sometimes criticised for producing pieces other than duplicates of those which were made for Pompadour or Du Barry. At the present time it would not be difficult for the Sèvres establishment, with its great scientific resources, to effect such reproductions, since private industries sometimes successfully accomplish the same ungrateful task. But if this policy were followed, the same reproach would be made as that which is often addressed to the royal Dresden manufactory: namely, that of debasing, by copies more or less perfect, the old pieces produced in the eighteenth century. But the day when Sèvres should engage in such a policy ought to be the last one of its existence.

Instead, the manufactory lives, and although sometimes producing questionable works, it shows that it has left the beaten path of old ideas to follow the call of modern influences.

Up to the most recent years, the production of biscuit ware at Sèvres was almost entirely limited to the rendering of certain old models,—some of them good, the others verging upon mediocrity. The really fine models preserved in the Museum were often neglected, because much time and money would have been required to re-establish their production. The system of repetition



Terminal statue, Winter, for open-air decoration, executed in grès: Henri Cros

CERAMIC PRODUCTS

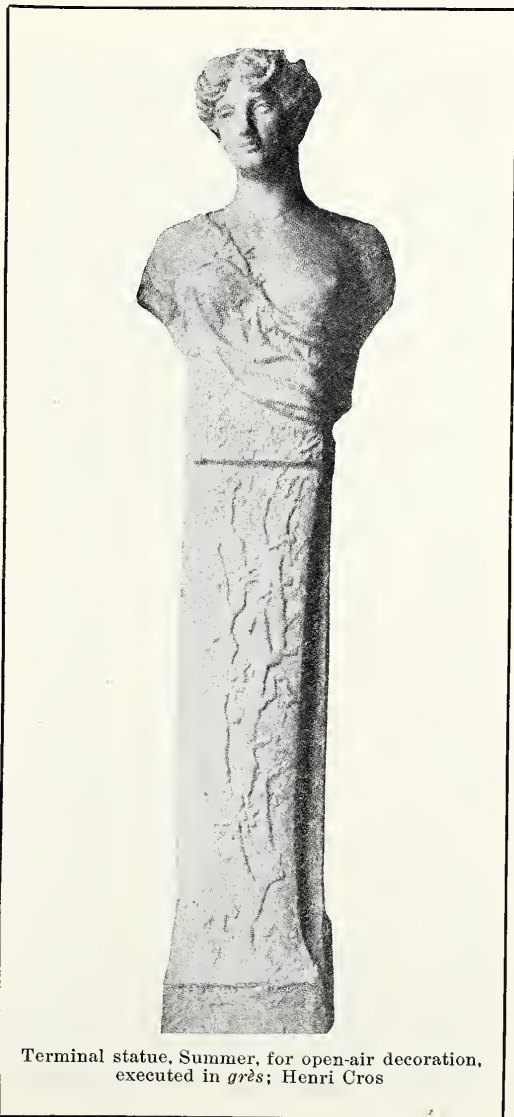
has now been largely abandoned, except in the case of certain standard pieces which will probably continue to be made, as long as the manufactory shall exist.

Since Sèvres has begun to produce modern examples of biscuit, it has been successful in most cases; while certain new models, such as the dancing figures of Léonard, have made a most deserved reputation. This success has not been arrested on the way, for, if one examines the productions of the years 1900-1903, one reaches the conclusion that a number of the models have been well chosen; that other large pieces of sculpture which promised only indifferent results, have singularly gained by reproduction, and above all by translation into a substance which refines the model and gives it a certain cultured grace. The future of this ware promises well, as the establishment has gained the approval of the French sculptors, and, therefore, it will not fail to receive models.

Furthermore, it has at its disposition not only contemporaneous works, but also sculptures which are relatively old; as, for example, from the work of Carpeaux excellent models are now drawn, with a reserve of many more equally excellent.

Another innovation, relative to pedestals for the support of vases, or biscuit figures, has recently been made at Sèvres. Under the old system, such pieces almost invariably consisted of bases in king's blue, or shafts of columns accompanied by more or less elaborate moldings. But recently M. Guilot has furnished four different models of *consoles* which promise to be very serviceable. These, by their proportions and varied types, are adapted to different uses: a head of a smiling woman, surrounded by

braids of hair, forms a support for a vase of wide expansion; a similar use is suggested by the figure of a child who appears to be struggling to sustain a heavy burden. Lighter, more delicate works will find a support in *consoles* ornamented by female figures, projected upon backgrounds of foliage. These figures are graceful mod-



Terminal statue, Summer, for open-air decoration, executed in *grès*; Henri Cros

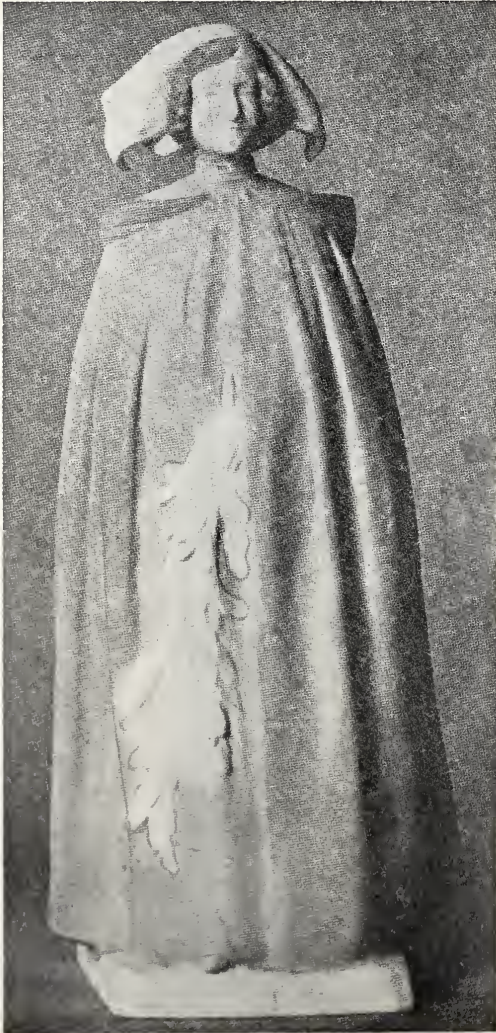
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ern caryatides whose heavy hips recall the innovations in sculpture made by Carpeaux, who dared to represent women as they are, and not as they appear in academic drawings, or in cold, greco-roman statues which are the parallels of these.

Sèvres has produced bears, dogs, cats, birds and, lastly, the pigs of M. Cordier. Such models provoke the question why these

animals have hitherto been despised by sculptors, who have limited themselves to a mere sketch of the wild boar. The domestic pig is certainly interesting in both form and movement, and it is not his fault if man has applied an evil sense to his name. He is very interesting in his attitudes and action, which reveal an animal capable of development, if he were confided to persons more intelligent than his usual keepers. It remains for art as well as for pork-butchers to rehabilitate the pig, and for the former to sweep away the foolish prejudice which has heretofore admitted him to her province, only upon condition that he was wild and dressed in bristles which spoiled the effect of his anatomy.

But the Sèvres biscuit ware is not confined to representations of animals, single or in groups. It is found in busts approaching the natural size of human heads. Among these, several charming models must be mentioned, as, for example, "Love," by Léonard, for which some sprite or valkyr of the fountain in the Rue de Grenelle would seem to have posed. This work is exquisite and altogether worthy of Sèvres. A bust of a little boy by Houssin is equally delicate in modeling, but the artist has hesitated in face of certain details: as, for instance, the hair, which he might have rendered more minutely, while retaining a breadth of treatment peculiar to the ceramic art. Masters such as Houdon, and before him the sculptors of the fifteenth and sixteenth centuries, did not fear to admit such details and to translate them with scrupulous precision. But they did not therefore fall into dryness and triviality. This is a criticism of small points, but they are still points of value. Biscuit ware, like marble, demands of the



Biscuit figurine, "Palm Sunday," by Laporte-Blairsy

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artist that he shall not mass too freely. A work of sculpture is not a sketch, and this fact is ignored to-day by certain sculptors who allow workmen to translate literally into marble a rough draft in clay or wax.

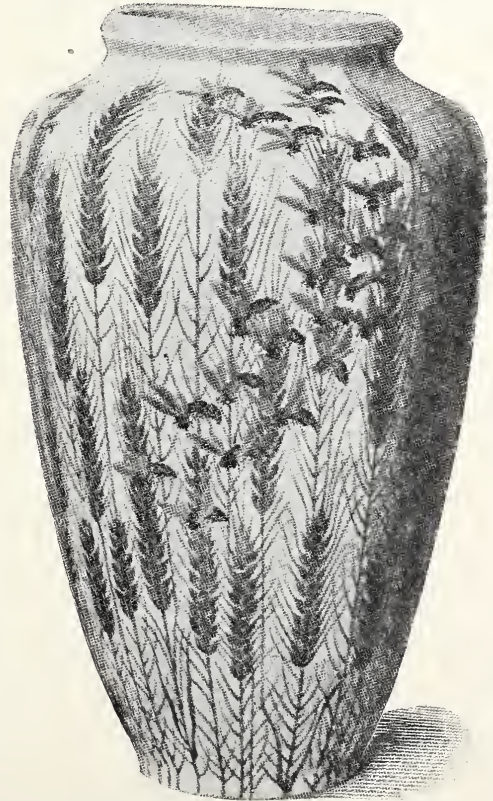
Expressly for Sèvres, M. Larche has executed a centerpiece indicative of thought and talent. He has grouped about a female figure, symbolizing the year, other graceful and smaller forms typifying the seasons; while children, whose faces cluster about the central figure, represent the days.

The conception is a happy one, and, taken separately, each one of the figures has real merit. The whole result is less satisfying, when the figures are assembled and grouped, by reason of a very apparent fault of scale; the central figure being too small for the length of base. In this fact lies a serious error in architecture, and even in sculpture: for in attempting to group figures, the artist falls under fixed laws of proportion.

Still farther in the series of biscuit pieces, Sèvres has issued a large class of statuettes, among which may be mentioned "Disdain," by Rivière, whose "Phryne" is so popular in reproduction; "Pierrot," by Puech; "Ecstasy," by Saint-Marceaux, and "Palm Sunday," by Laporte-Blairsy. This last, the figure of a Brittany peasant, draped in her mantle, is, plainly, more refined than the original, but this departure from the truth of Nature is admissible, since delicacy is a requisite of work in biscuit.

Sculpture in large, as well as in miniature, is now actively pursued at Sèvres, but only in the medium of *grès*. The manufactory has just completed a series of figures in this material, executed by Dubois for the tomb of La Moricière; it reproduces colossal figures of Boucher, which have many times

been sculptured in marble; it even sends out original works, and Henri Cros, known for his experiments in glass pastes, has just modeled four terminal statues, the seasons, in fine half-antique, half-modern style, replete with that indefinable charm which is peculiar to him. The effect of these works, standing in the shade of a park, would be admirable: their light bronze color would unite admirably with the hues of verdure and flowers. In the direction of sculpture, the manufactory enters upon a new path: since it competes with marble, bronze, stone, and lead,—the only materials, which, up to the present time, if one except the works of the della Robbia and Palissy,—have been



Porcelain vase, by M. Vignet and Mlle. Rault

permitted to provide open-air decorative schemes.

Interior decoration also receives attention at the manufactory, which has just sent out four large panels, executed for the Palais-Bourbon.

Thus it cannot be said that the institution is dead, nor even that it sleeps. It is simply following the evolutionary process manifested in every human being.

If we cast a glance at the porcelains proper, we find them equally encouraging, and the manufactory has no reason to regret either the administration of M. Baumgart, or the artistic and scientific supervision of M. Sandier and M. Vogt. Under this triple government, the improvements already so marked in 1900, continue to progress.

In 1900, the critics, although recogniz-

ing, as was just, the great advance made by the manufactory in the direction of modern art, cast blame upon its somewhat pale color-system. If this style, which may be named chlorotic, and which is not native, but rather due to foreign influence—notably the English influence—was able for a time to delight art lovers, for whom vigor and robustness appeared then almost vulgar, the pervasive blanching and degeneracy have brought about distaste and fatigue. Such glorification of an optical disease—for disease it certainly is—could not last, and the national preference has returned for the stronger colors permitted by the atmosphere of France which, thank God, is not always veiled with vapors and fog. Sèvres has followed this movement; so that richer and more vigorous tones, better adapted to ceramic decoration, appear in delicate touches upon its vases. This is not to say that tones as rich as are supported by faïence, can be given to porcelain, but there still remains between brilliant color-notes and dead or dying tones, a happy medium that the Sèvres ceramists are upon the point of attaining.

As to form the vases are generally good. A restriction to this statement may be made in the case of an ambitious attempt of M. Guimard, who shows a tendency toward the horrible "modern style," now at the point of death, in spite of the efforts of certain artists who would have done better to devote their real talents to the study of nature, rather than to the bones of horses; for such remembrances are called to mind by groinings and branches which lead to nothing and fill no architectural purpose; which disturb the eye and spoil the simple contours upon which they are superposed.



Porcelain vase by Mimard

CERAMIC PRODUCTS

But, on the contrary, it is well for Sèvres to have given hospitality to several specimens of this species. It was necessary to make the experiment, and the result shows better than any argument could do, how freely the manufactory is open to all influences of progress, all manifestations of modern art, and how absolutely it has cast aside the traditions of more than two centuries.

WITH the aid of the municipal authorities of Paris, a group of artists and savants have recently founded a so-called Academy of the Art of the Flower and the Plant, to which has been assigned a large area in the floricultural establishment of the city.

The purpose of the Academy is to assemble in this beautiful environment of plants all divisions of artists who derive their inspiration from the vegetable kingdom. Such are:

- I. Imitators (painters, sculptors, designers, florists, botanists);
- II. Interpreters (designers and decorators of all kinds).

By this means the Academy expects to create a special artistic center, enthusiastic and prolific, whose results may be happy equally for the artists themselves and for the development of their art.

The active members of the Academy are divided into three classes:

- I. Masters, or titular members;
- II. Adjunct members and unclassified students;
- III. Pupils.

The masters are artists or scientists of authoritative talent and reputation, each one

of whom must, when summoned by the charter members, present to the museum or the library one or several works representative of his capacity and skill.

This group constitutes the Academy proper.

The members assemble at stated periods, to study questions relative to the arts involving the plant. A bulletin will also be issued to record and extend the work of the Academy.

A system of instruction has been arranged, which is materially aided by the floral riches of the municipal establishment and by the valuable museum and library. The instruction is advanced and is offered only to students of solid artistic education.

The lectures are given preferably upon Sunday and are open to the public.



Porcelain vase by M. Peluche and Mme. Leroux

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SEITEI WATANABE. BY YONE NOGUCHI

THE modern Japan found a satisfactory expression of art in Seitei Watanabe. The imagination of Japan has been growing wider and wider under the influence of Western

You will find here and there in Watanabe the sure trace of a certain classic school; a graceful solitariness, like that of Tosa; a far away imaginativeness, like that of Kano; the memory, as it were, of an old lover, which will not be put aside. Again, in Watanabe, the old conventionalism turns delightfully into a hint of dignity, and unintelligible symbolism into deep poetry. This artist would keep the essence of each school for his own use. Basho Matsuo, the great Japanese poet, once compared the poets and artists to a beggar's bag, because they gather whatever beauty and truth they may, from anything. Seitei Watanabe used to laugh at the artists of particular schools. He declared that he did not belong to any one.



Swallows and maple tree drawn by
Seitei Watanabe

thought. Her temperament, naturally humorous, is becoming sunny and less emotional, while the dark intensity and uncomfortable rigidity of ancient times are loosening their folds. Her customs are changed. However, she is pathetically clinging to her old traditions with a somewhat apologetic smile. What vast learning she has gained in the last thirty years! Happily, she is breaking away from the prejudices which she unreasonably cherished for centuries and centuries. Such is Japan. Such is the art of Seitei Watanabe.

Art is not the expression of one school, but the interpretation of the world and life. It should be universal. Some years since we used to despise the artists of Ukio-ye ("Floating World Pictures"), calling them artisans. We denounced their art as vulgarity. But Watanabe rushed among them, carrying his high ideals and superbly



Design for the book cover of Bimyo Yama's novel: "Kyoshi no Samma" (For Teaching's Sake)

trained hands. He said art was nothing if it was not an expression of our human life. He applied his best art to depicting subjects common in streets and home. He put his hand to book illustrations.

He is the great leader of the illustrators to-day. How our old artists persisted in drawing only the scenery of mountains and rivers! How they protected themselves from approach to the every-day subject of human life!

The designers were not classed with the "artists" some years ago. Watanabe, who never has any prejudice, tried at once to spread his own wings into the designing art. He was commissioned by "Kosho Kaisha"

(a chinaware and lacquer-work factory) in 1875, to work for the advancement of design. Nearly all the best designs of chinaware or lacquer work which are seen in the Japanese shops in this country are from his originals. Sosuke Namikawa made him a head designer for his cloisonné factory. The reputation which the Japanese cloisonné has gained abroad is largely due to his art. He has received a hundred medals from various societies and expositions.

He is the most versatile artist in subject as well as treatment, that Japan has ever produced. He is authoritative also in the historical picture. His art made an epoch, it is said, when he returned from France, some

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ten years ago. He learned the laws of perspective, and light and shadow. His clever adaptation never shows crudity. That he never exposes the Western influences abruptly in his choicest art. What a well-bred atmosphere in his picture! And what an abundance of suggestion! His single lines are charmingly sure. However, I cannot understand why he falls suddenly into the hereditary formalism of making an impossible face, when he draws the human figure.

If only you could see his pictures of birds and flowers! Where have we his superior?

A certain count, whose taste was not poetical, built a villa. It happened that the screens of his private chamber were beautiful with Watanabe's fishes and lotos. Gradually his art worked a charm. The count's love of art increased. His temperament was soon pacified. Finally he gave up his hunting guns and political speech, and became a student of Seitei. Now the



Drawn by Seitei Watanabe



Drawn by Seitei Watanabe

count is known as an artist. It is, as I hear, a story that he tells with great delight.

Seitei Watanabe counts the Russian and Italian ministers to Japan among his chief admirers. It has been a custom of foreign travelers in Japan for some years to secure Watanabe's pictures. His art demands a high price. A picture which he can dash off in ten minutes commands more than fifty dollars in American gold.

Watanabe studied under Yosai Kikuchi, one of the greatest masters, who has been dead now some years. He was born in Tokyo, some fifty-five years ago. He served in a certain shop as an errand boy until he was sixteen. His brother, who was keen to perceive his genius, assured his place in the world of art.



Peonies drawn by Seitei Watanabe

THE UKIO-YE SCHOOL OF JAPANESE ART (1700-1867)

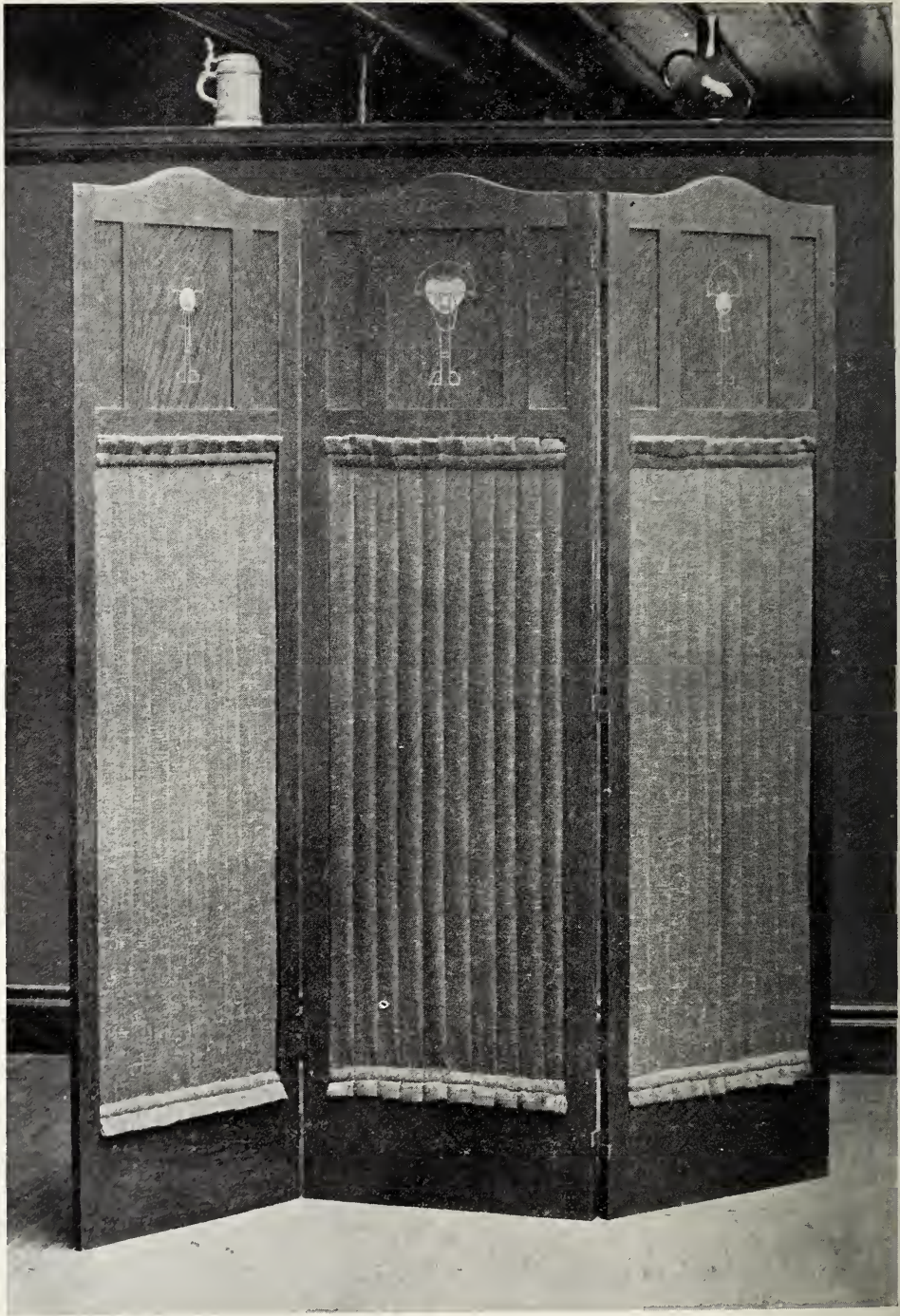
TOWARD the middle of the seventeenth century the first faint traces of an influence of Western pictorial art became palpable. The artist, Iwasa Matahei, was probably one of the first who became interested in Occidental laws of composition, his knowledge being gathered largely from stray copper engravings which the Portuguese and Dutch traders had brought with them to Japan.

Although these experiments had at the start no decided effect on the Japanese style, they helped to free it more and more from the shackles of Chinese tradition. The artists were initiated into the laws of per-

spective and foreshortening; becoming acquainted with the study from nature and life as practised by Western artists.

Iwasa Matahei, who became famous about 1640, was the first Japanese painter who tried to represent realistic scenes. One of the common people, he threw himself wholeheartedly into study of the many entertaining phases of simple life. The idyl of a rustic love, the sports of children, the dance, the songs, the display of crowded market-places, and also the somewhat shadier sides of life: these appealed to him, overwhelmed his enthusiasm and captured his dreams. Such subjects justify the title of "Floating World Pictures."

—From *Japanese Arts* by Sadakichi Hartmann



STRUCTURE AND ORNAMENT

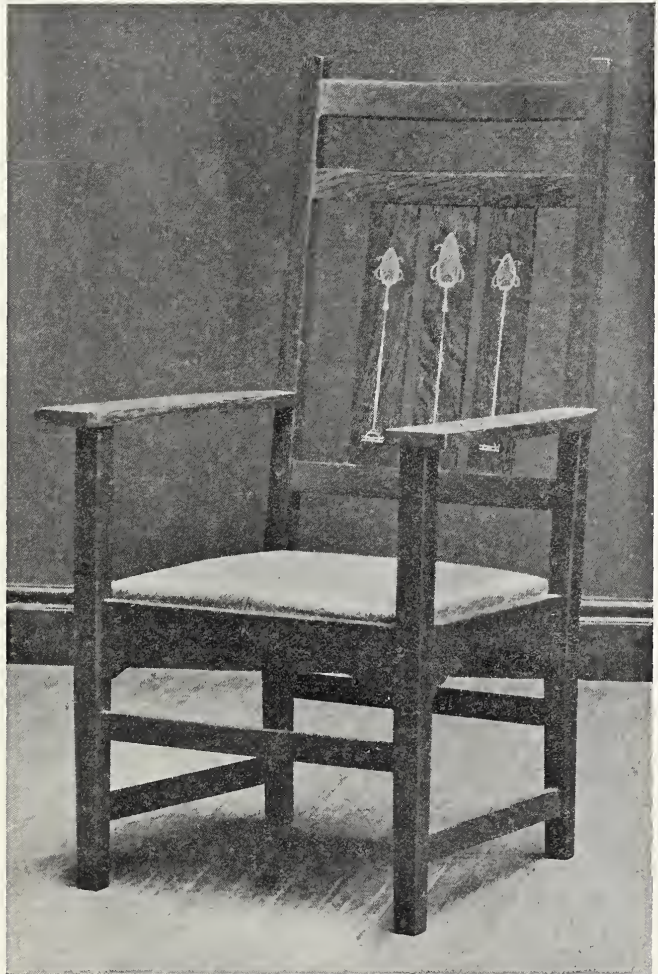
STRUCTURE AND ORNAMENT IN THE CRAFTSMAN WORKSHOPS

TO retain a structural plan which may be easily read by the untrained eye is the ambition of all modern architects. When they place upon street or square an imposing public building, they wish it to tell, in its own words, whether it is a church, a town-hall, or a theatre, and this as plainly as if it were a roadside cottage. Complication, that other name for confusion, is everywhere avoided as a matter of principle. This course is in accordance with the strict necessities of the times. It is, doubtless, an outcome of the multiple modern development of the means of transit and communication. The traveler must be able instantly to determine the direction which he is to follow; while the reader of the public prints demands headlines which shall give him the news of the world conveyed in the most compact form of expression. Such impulses to directness and simplicity being contagious and rapidly propagated, they have already invaded all provinces of life, thought and art.

Sharply defined ideas transmitted through a medium of transparent words are now demanded everywhere from the writer, the preacher and the teacher. Simple, structural plans, with an absence of ap-

plied ornament, are required from the constructors of things made by hands, whether these things are greater or smaller: the house to live in, the bed to lie in, or the desk or table at which to work.

It so appears that the simple and the structural are a spontaneous expression of the times, strong almost to the point of vehemence, and which no conventionality or expedient can suppress. They are not the outcome of a deliberate purpose; nor are they imposed for a season by the



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caprices of fashion. They mark an epoch, a distinct stage in the world's progress.

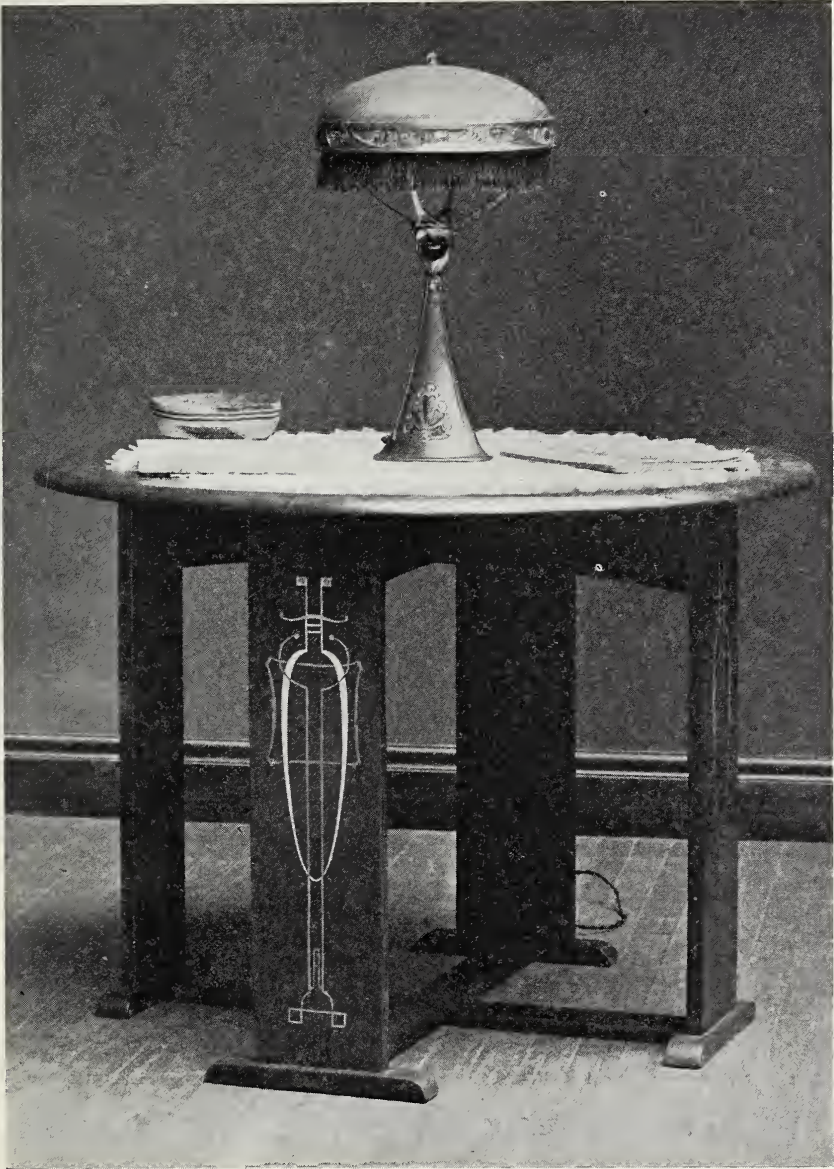
Simplicity has ever been its own justification, but at the present moment, this is doubly true. The oldest nations are seeking to return to it, while the newer ones are trying to retain it within their grasp. A Parisian now points the way to "The Simple

Life," while the Russians, elemental in their passions, are attracting universal admiration by the manifestations of their ingenious, racial art. The movement is worldwide, and it advances, destroying the old limits and barriers of artificiality and affectation.

From these convincing conditions, it is plain that those who strictly follow the principle of the simple and the structural, whatever may be their chosen medium of expression, do this with no fixed intention of creating a so-called style. They act in obedience to their own impulses and the requirements of the moment. In a word, they are the instruments, the translators of thought; not the tyrants of taste, whose downfall is plotted by the public in the same instant that they are raised to power.

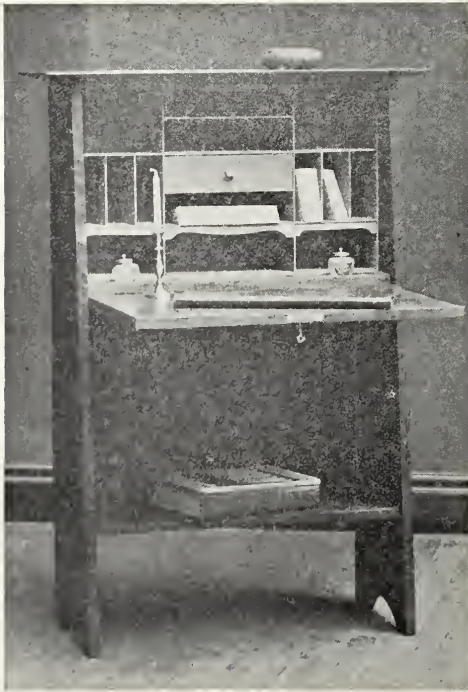
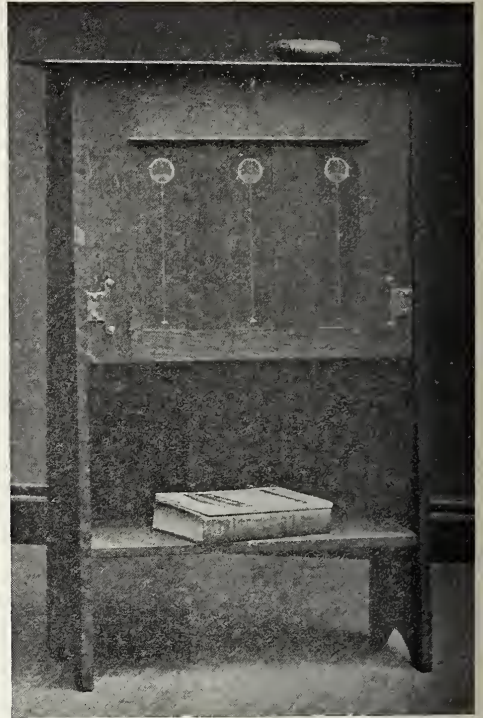
Thus a positive conviction, a reality, has served as the inspiration for the several pieces of cabinet-work here illustrated, which are among the most recent productions of The Craftsman shops. These pieces, in every case, boldly assert the purpose for which they are designed. The chair does not reach out after the attributes of the table; nor yet does the round table purloin the characteristics of the square object of its own kind. Each specimen preserves a structural distinction as marked as that which separates, one from the other, the species and varieties of the animal and the vegetable kingdoms. The principles upon which they are based follow Nature, and must, therefore, be sound and true.





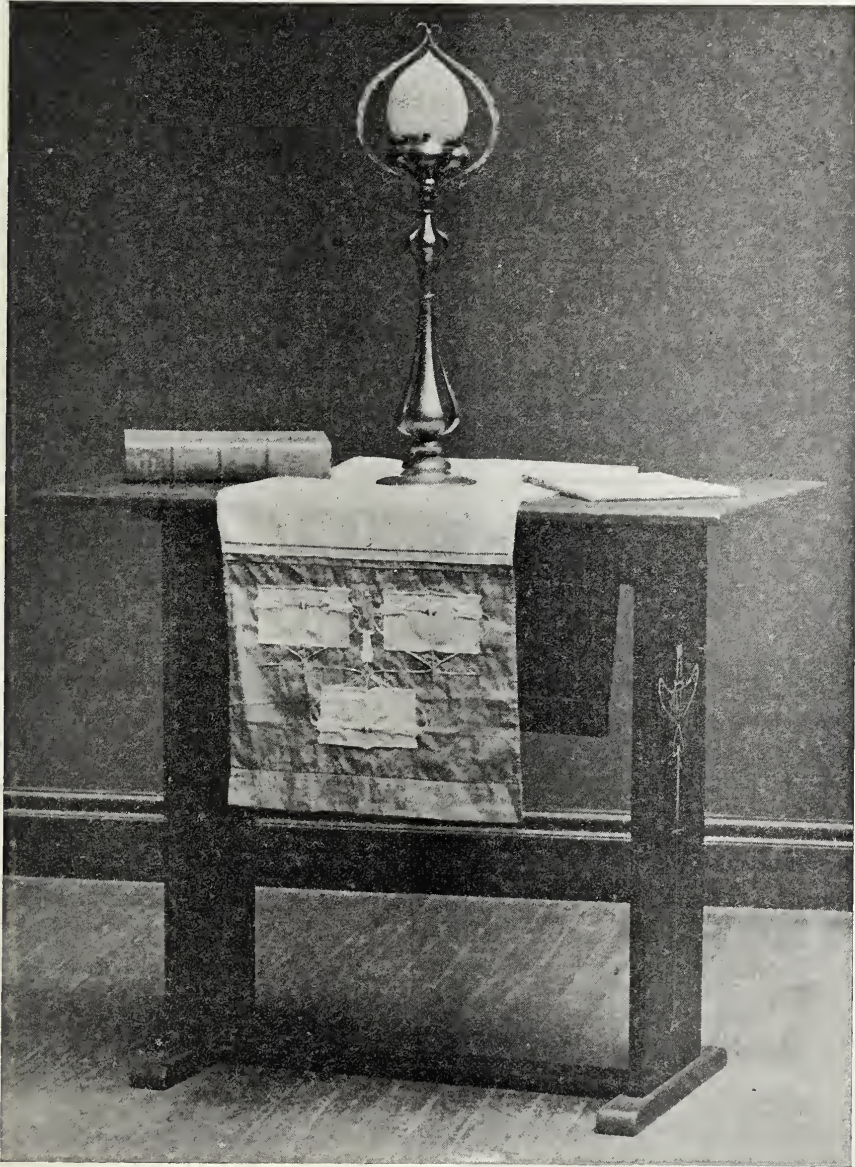
THE CRAFTSMAN

On the other hand, it might be urged against them that they are primitive; that is, too close to the work of the original maker of a chair or a table; that as Nature herself develops and disguises, so ought to do also the builder, the craftsman of a highly civilized period. But this objection can be answered briefly: the works of Nature are living, and each moment of life brings with it its own degree and point of interest; while the works of man can promise nothing beyond the qualities which they possess at their completion. Their first essential then is unity, and the harmony which flows therefrom: a blending of parts like that resulting from the union of the three notes of the common chord in music. Moreover, the complete justification of structural simplicity, one might almost say of structural crudity, resides in the archi-



tecture of the most artistic race appearing in history. The most highly developed Greek temple in marble preserved in its plan the elementary qualities of timber construction; while its ornament was the elaboration and accent given to certain structural details: such ornament never disguising or interfering with the simplicity and significance of line and contour. Such were the flutings of the columns typifying the grooved bark of forest trees; such also the triglyphs or upright markings of the frieze which recalled the primitive ceiling of the *cella* or sanctuary.

In a similar manner, the pieces of cabinet-work, here illustrated, will be seen to have received their ornament. It is used, as was decoration with the Greeks, to relieve and make interesting what otherwise would



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have been a too large area of plain, flat surface. It, in every case, emphasizes the structural lines; accenting in most instances the vertical elements, and so giving a certain slenderness of effect to a whole which were otherwise too solid and heavy.

Further, this ornament, like that of the Greeks, appears to proceed from within outward. It bears no trace of having been applied. It consists of fine markings, discs, and other figures of pewter and copper, which, like the stems of plants and obscured,



simplified floral forms, seem to pierce the surface of the wood from beneath, as the edges of planks and the round ends of tree-trunks continued in semblance to pierce the Greek frieze, even after the translation of the original timbers into marble.

In the ornament of the cabinet-work, the silvery lines with their expanded terminals of bright bronze or colored woods, contrast well with the gray-brown of the oak which, in every example shown, provides the building material. This native product, the qualities of which are now receiving deserved attention, is, so to speak, the most human of woods, that is, the most amenable to the educative process: the literal drawing out of all that constitutes its value. Under the action of "fuming" and of other chemical processes, which might be compared to the experiences and trials of an individual, it discloses unsuspected qualities of beauty previously lying concealed within its heart.

There remains only to note certain details of the pieces which make for usefulness. The closed desk shows a hinge which, by its placing and construction, does away with the brace usually employed to hold the door in horizontal position; permitting the latter, when let down, to pass under the body of the desk. It may also be noted that the interior with its small drawers, is made from the odorous red cedar. Again, the chairs are provided with cane bottoms, woven in large open squares, and thus affording seats at once cool and pliant. The screen also justifies itself, in that it appears light and portable.

Altogether, it is hoped that these few examples may plead strongly for the simple and the structural as against the ornate and the complex.

THE BEAUTY OF EARTH

ART AND THE BEAUTY OF EARTH: WILLIAM MORRIS

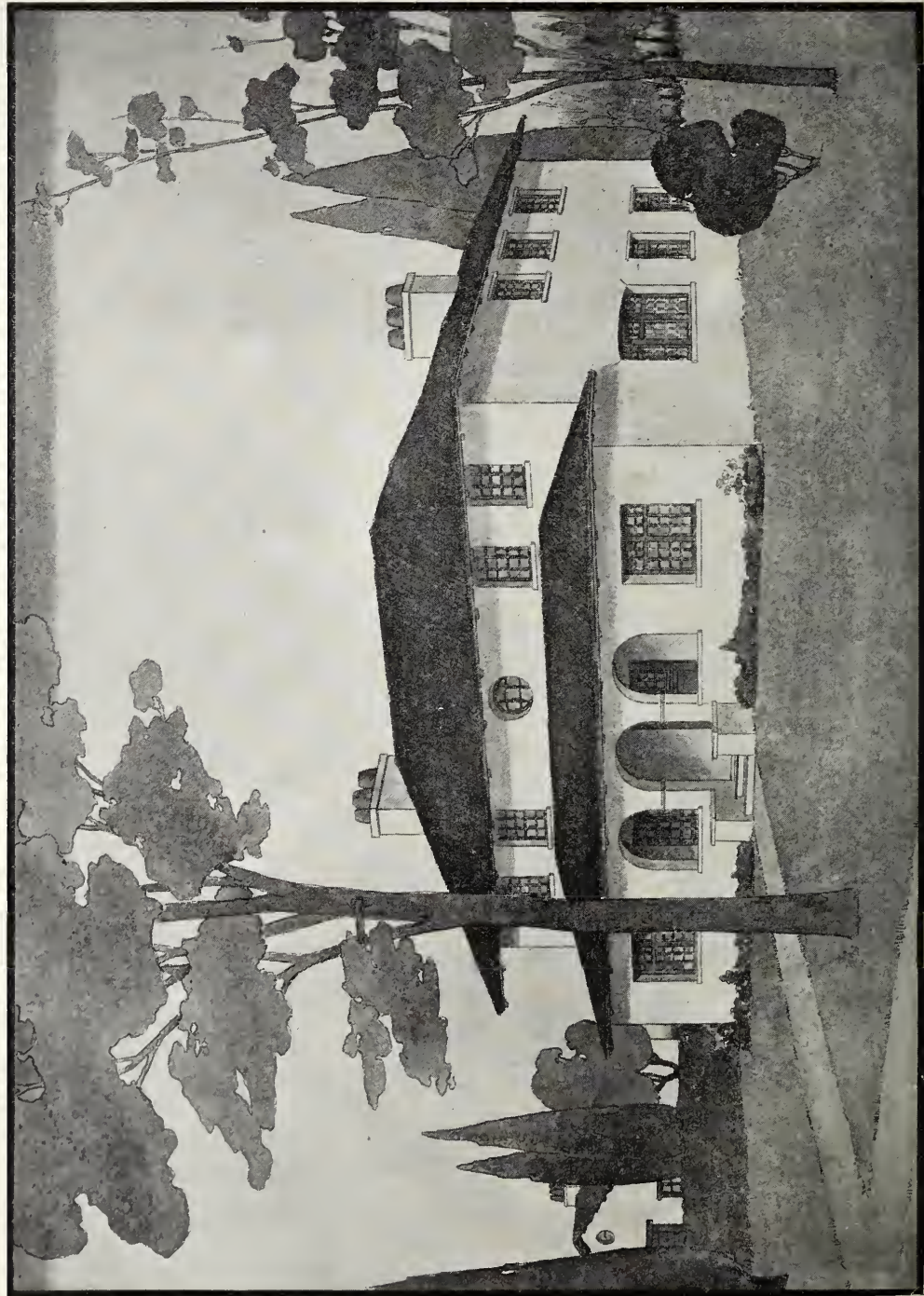
SURELY there is no square mile of earth's inhabitable surface that is not beautiful in its own way, if we men will only abstain from wilfully destroying that beauty of the earth that I claim as the right of every man who will earn it by due labor; a decent house with decent surroundings for every honest and industrious family; that is the claim which I make of you in the name of art. Is it such an exorbitant claim to make of a civilization that is too apt to boast in after-dinner speeches; too apt to thrust her blessings on far-off peoples at the cannon's mouth before she has improved the quality of those blessings so far that they are worth having at any price, even the smallest?

Well, I am afraid that claim is exorbitant. Both you as representatives of the manufacturing districts, and I as representing the metropolis, seem hitherto to have assumed that, at any rate; nor is there one family in a thousand that has established its claim to the right aforesaid.

Look you, as I sit at work at home, which is at Hammersmith, close to the river, I often hear go past the window some of that ruffianism of which a good deal has been said before at recurring intervals. As I hear the yells and shrieks and all the degradations cast on the glorious tongue of Shakespeare and Milton, as I see the brutal, reckless

faces and figures go past me, it rouses the recklessness and brutality in me also, and fierce wrath takes possession of me till I remember, as I hope I mostly do, that it was my good luck only of being born respectable and rich that has put me on this side of the window among delightful books and lovely works of art, and not on the other side, in the empty street, the foul and degraded lodgings. What words can say what all that means? Do not think, I beg of you, that I am speaking rhetorically or saying that, when I think of all this, I feel that the one great thing I desire is that this great country should shake off from her all foreign and colonial entanglements, and turn that mighty force of her respectable people to giving the children of the poor the pleasures and the hopes of men. Is that really impossible? Is there no hope of it? If so, I can only say that civilization is a delusion and a lie; there is no such thing and no hope of such a thing.

But since I wish to live, and even to be happy, I can not believe it impossible. I know by my own feelings and desires what these men want, what would have saved them from this lowest depth of savagery: employment which would foster their self-respect and win the praise and sympathy of their fellows, and dwellings which they could come to with pleasure, surroundings which would soothe and elevate them, reasonable labor, reasonable rest. There is only one thing that can give them this, and that thing art.



Craftsman House, Number One, Series of 1904

A CRAFTSMAN HOUSE

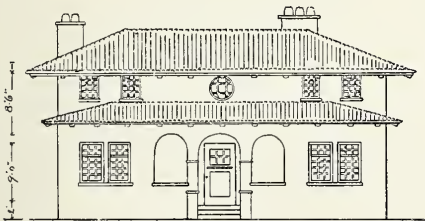
A CRAFTSMAN HOUSE: SERIES OF 1904, NUMBER ONE

THE CRAFTSMAN for November, 1903, contained detailed information regarding the founding of a Homebuilders' Club, to be conducted under the auspices of the Magazine.

Announcement was then made of the purpose to publish, during the year 1904, in each monthly issue, the design of a detached residence of which the cost should range between two and fifteen thousand dollars.

It was further announced that one of the twelve proposed designs, including complete plans and specifications, would be furnished to any member of the Club; the choice to be made by the member proffering the request.

In accordance, therefore, with these statements, the first Craftsman House of the 1904 series, is here presented, in the belief that its simplicity, its vigorous style, and its picturesque quality, will find immediate favor.

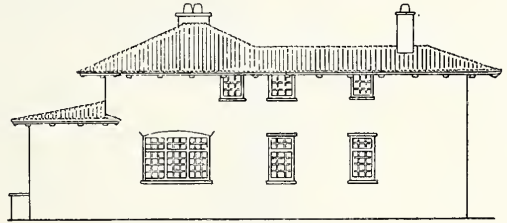


Front elevation

The accompanying designs represent a house which can be constructed for the approximate cost of \$6,500; the slight element of uncertainty residing in the prices of materials and of labor, which vary according to locality. In the present instance, as in all succeeding examples, it is intended that the plans may be easily read; that the drawings and specifications may be so com-

plete as to enable any one familiar with building easily to execute them without error.

The structure here illustrated is a somewhat heavy balloon-framed house; the frame being sheathed and covered with expanded metal lath, and the whole coated with cement.



Side elevation

The roof of strong projection, but neither "scowling" nor "frowning," as Ruskin might say, is covered with unglazed red Spanish tile in the usual lap-rolled pattern, with ridge rolls and cresting.

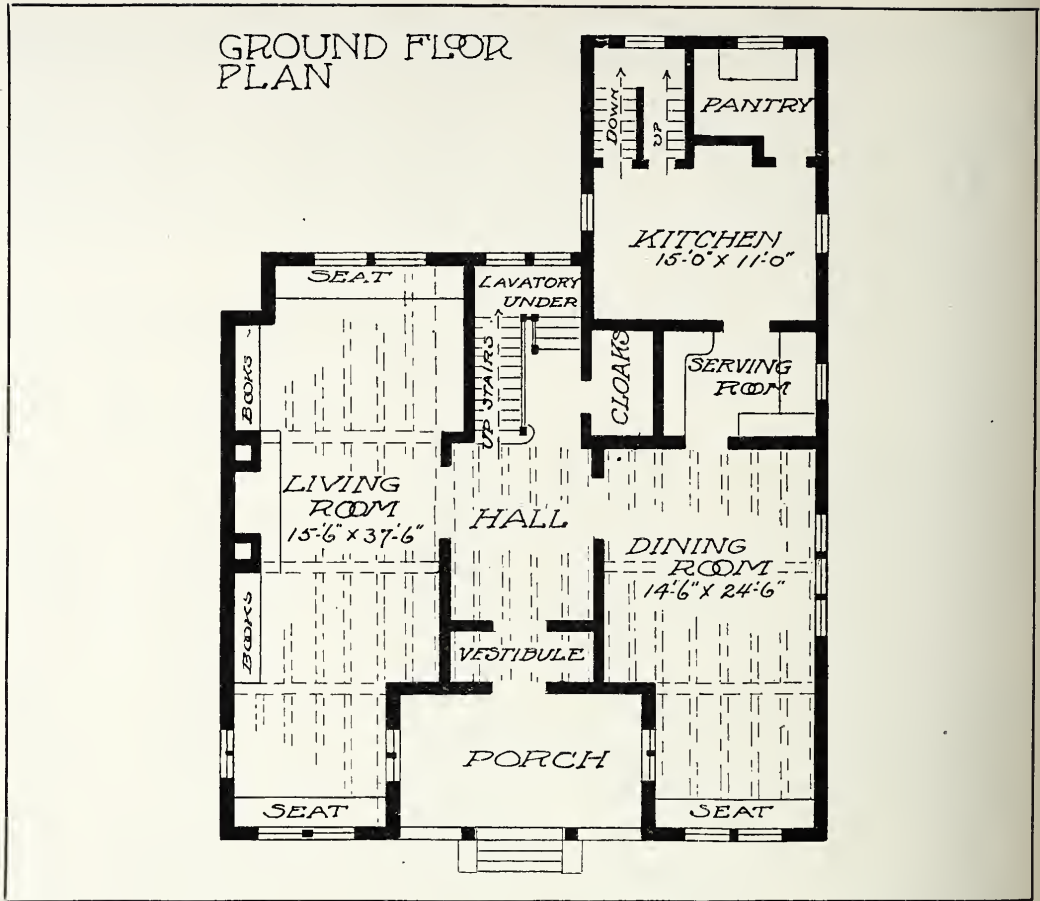
All the exterior cement work is left rough, "under the trowel;" a treatment producing quality and texture which are difficult to obtain by any other method, and to which time and weather give additional beauty.

The necessary decorative element in the exterior is furnished by a structural necessity; a carefully designed system of doors and windows giving a pleasing effect of mass by the proper alternation of voids and solids.

It will be seen, therefore, that the problem of the exterior has been brought to a solution by the judicious working of three factors: simplicity of building materials; the employment of constructive features as the only means of decoration; a recognition of the color-element which plays so prominent a part in all satisfactory modern architecture, whether monumental or domestic.

The treatment of the interior is based

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upon the same principles; the essential question being one of economy in the artistic sense: that is, how to obtain the maximum effect from the materials employed, these to be comparatively few in number, and comparatively inexpensive.

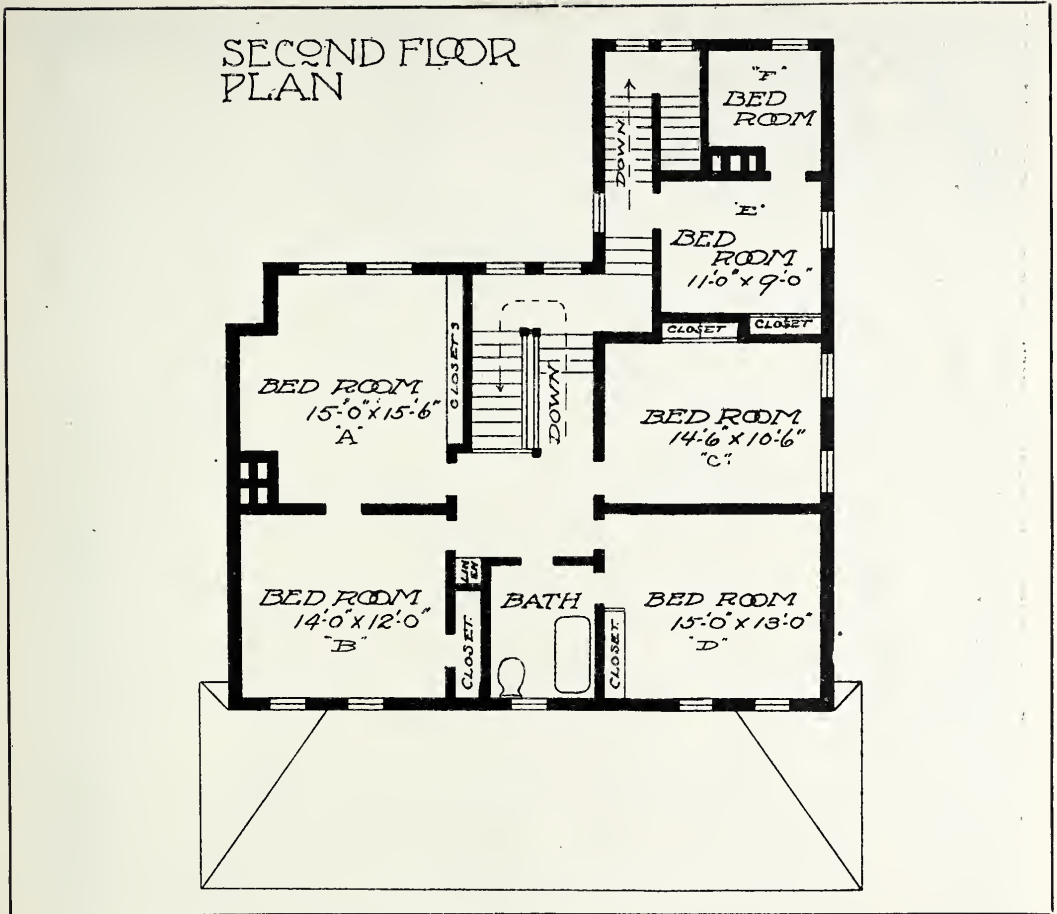
The middle section of the advanced portion of the façade is pierced by three bays: a central door flanked by round arches. These openings give into a rectangular porch, the floor of which is covered with an interesting new composition, known as Asbestorazza.

From this porch, advancing into the true

interior, we find the vestibule, hall, living and dining rooms furnished in selected chestnut of a brown-gray tone, upon which no oil or varnish has been used. It has been treated instead with a species of lacquer, a preparation which does not produce lustre, which dries perfectly "dead," and, further, preserves the wood from moisture and spotting.

In the second story, the hall continues the chestnut of the ground floor, while the "trim" of the four principal bedrooms is of hazelwood, finished to a green-gray by application of the lacquer before mentioned

A CRAFTSMAN HOUSE



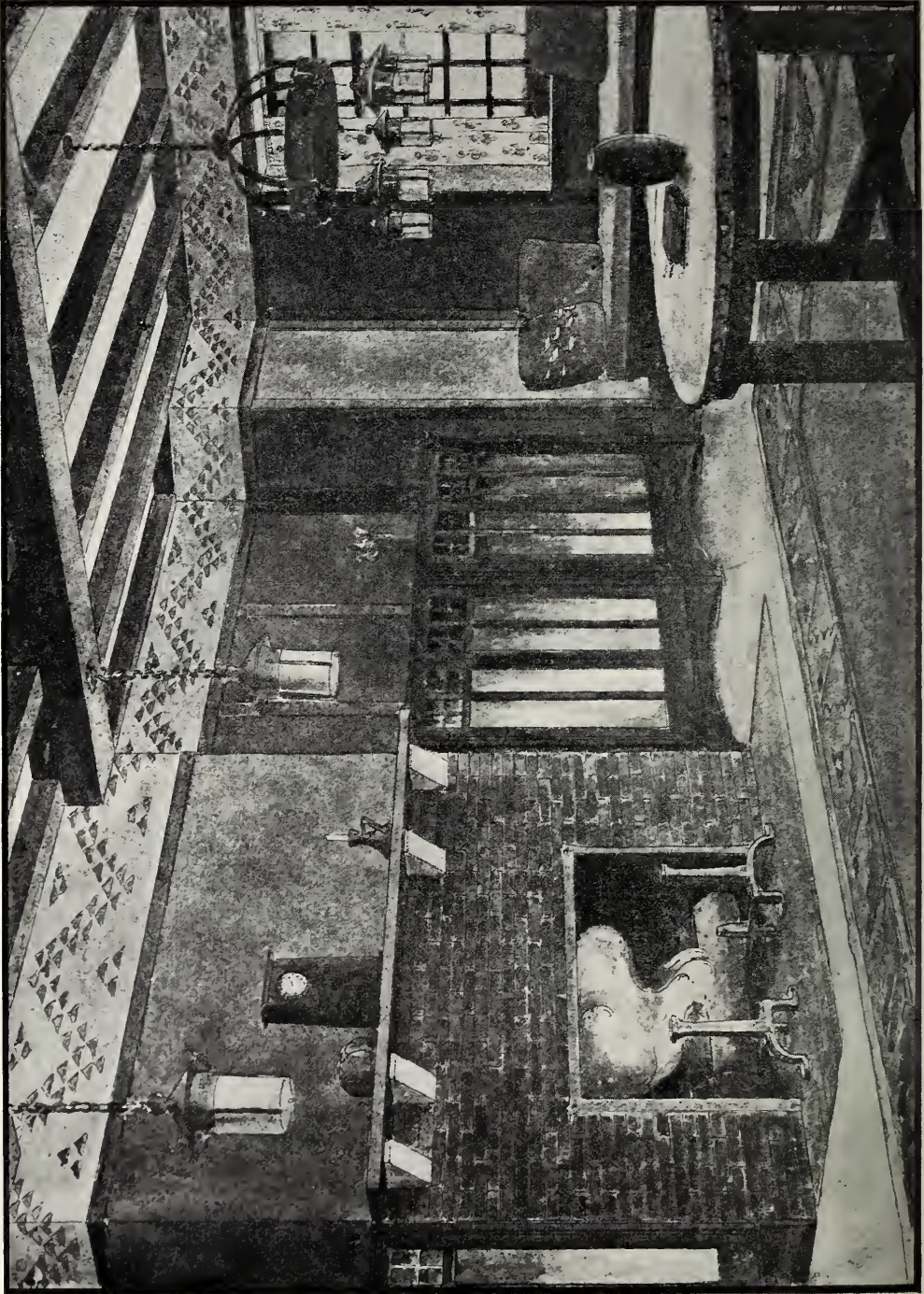
The remaining bedrooms, as well as the cloak-room, kitchen, serving-room, and pantry, are finished in Georgia pine, stained golden-green. The "trim" of the bathroom is of hazelwood, but here the walls to a height of five feet, as well as the floor, are covered with Asbestorazza of a pleasing Gobelin blue tone.

The floors of the living room, the dining room and the halls, both the upper and the lower, are of white oak, fumed nut brown; while those of the bedrooms are of Georgia pine, stained yellow-green.

The ceilings of the living room, the din-

ing room, and the hall are beamed with lacquered chestnut; the plaster between the beams being left "under the trowel," and coated with a thin covering of brown shellac.

The fireplace of the living room is built in red Harvard brick; a picturesque effect being secured by accepting the bricks as they come from the kiln, without regard to their color; the alternation of "lights and darks" being much more pleasing to the eye than a uniformity of shade. Above the fireplace, there is a wooden shelf fixed to the masonry, and supported by simply cut corbels of gray stone.



Section of living room, Craftsman House, Number One, Series of 1904

A CRAFTSMAN HOUSE

Passing now from the interior finish to consider the decorative scheme and the movable furnishings, we find a continuance of the rule of simplicity: the absence of everything superfluous, and the pleasure of the eye obtained through bold, plain structural features, tempered by the judicious use of color.

In the living room, the walls are covered with moss green canvas, divided into panels, and reaching to a frieze of the same fabric in tan color, upon which is stenciled a decorative *motif*, adapted from the "feather design" of the Zuñi Indians. The focus of color is afforded by copper electric lanterns with shades of soft yellow glass, which are suspended from the ceiling by iron chains.

The long seat cushions at either end of the room are covered with pomegranate red canvas; the pillows showing the same color, and also a gray-green which harmonizes admirably with the pomegranate. The floor is laid with rugs in warm reds and browns, heightened by the contrast of green; the windows are hung with long sash curtains of unbleached linen, upon which is traced a poppy *motif*, done in rose-tints and green, accented here and there with blue.

The movable furnishings of this room consist of book-cases standing at either side of the chimney piece, a round table with leather top, and easy chairs cushioned in soft leather of a delicate green. The wood of all these pieces is fumed oak and the book cases have glass doors divided into two unequal panels, the upper and shorter one being leaded in small squares.

The hall has its side walls, above the wainscoting, covered with yellow-green canvas; while the adjacent dining room pro-

duces in combination with this a very harmonious effect by its walls of dull peacock-blue; the grayish quality of the fabric being here especially valuable to the artistic result. The curtains of the dining room are of blue linen, figured in rose and green; the seat cushion is yellow-green, and the pillows are brown, blue and yellow. The movable furnishings are of fumed oak and the chairs have rush seats.

Bedrooms A and B are treated, as to their walls, the first in moss green, and the second in golden green; both having stenciled friezes of burnt orange and brown, ceilings in old ivory, and their floors laid with red and brown rugs. The curtains are of plain, self-colored linen with drawn work borders, done with yellow-brown floss.

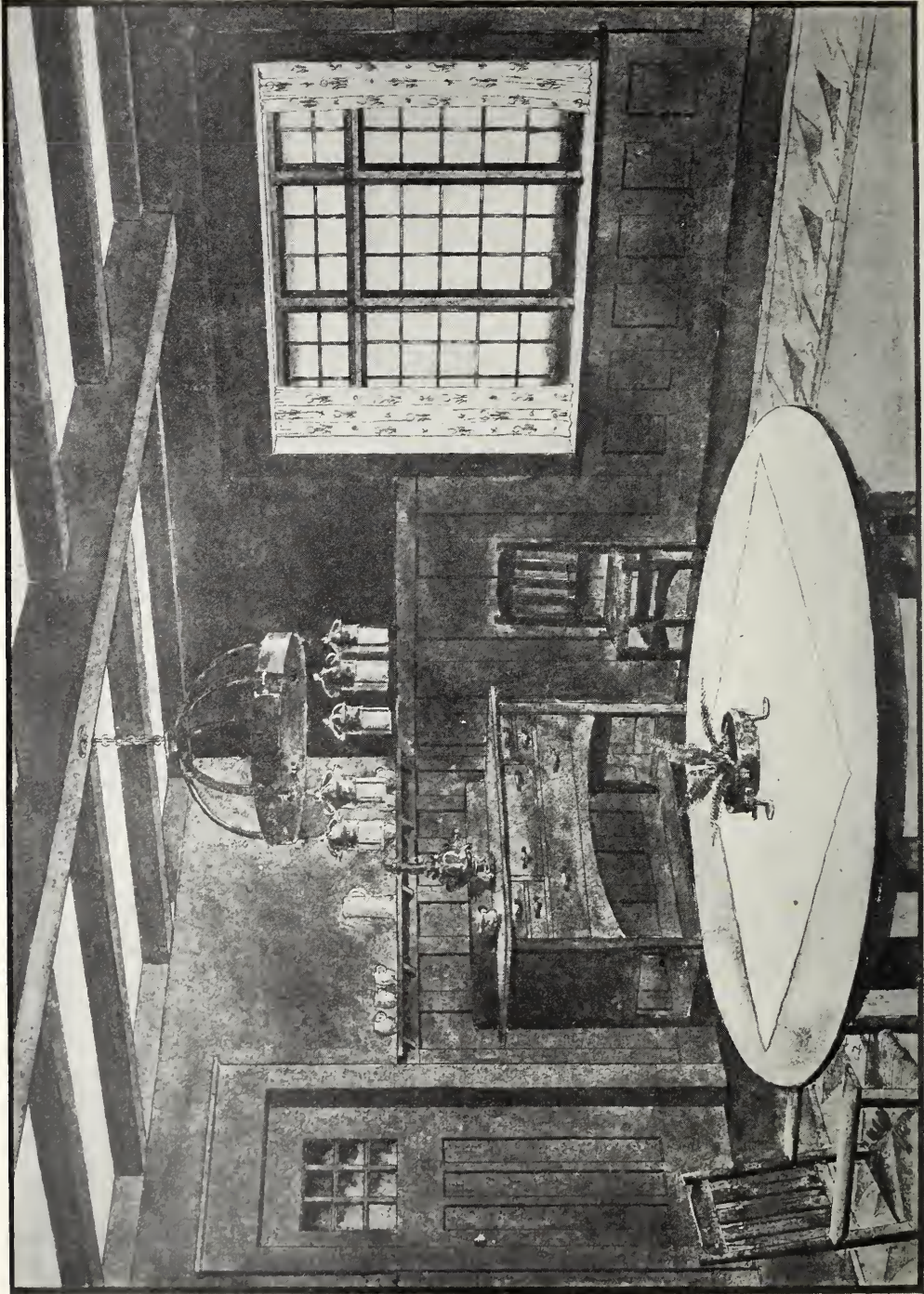
In both rooms all the furniture is of oak fumed to a nut brown.

Bedroom C has walls of soft old rose, with rugs in designs of the same color, yellows and greens. Here the old rose forms an exquisitely contrasting background for the maple furniture of satin finish and yellow-green tone.

Bedroom D has old Gobelin blue walls, pale lemon-yellow ceiling, and linen curtains with blue drawn-work. The furniture is silver gray maple, inlaid with designs in peacock-blue wood, pewter and copper. The scheme of this room is one of peculiar refinement and can not fail to please those who favor English ideas of decoration.

The servants' bedrooms, marked on the plans E and F, have tinted walls in plain colors which contrast with the wood-work of Georgia pine.

In conclusion it is necessary to say that certain essentials of the house, such as the



Section of dining room, Craftsman House, Number One Series of 1904

MINOR RESIDENTIAL STREETS

divisions of the cellar and the provision for the water-supply, have been purposely left untreated, since they can be determined only by locality and situation. It is, however, intended that the heating system shall be a hot-air furnace, which is demanded by the general arrangement of the house.

These and all other necessary details of plan, construction and mechanical device will be supplied to the Homebuilder, when he shall have determined the site of his house, and furnished a basis of calculation to the draughtsmen of the Craftsman workshops.

ON MINOR RESIDENTIAL STREETS

IF the town existed merely for business—in trade or manufacture—there would be scant gain in making handsome thoroughfares; and if it existed merely as a rendezvous for the rich, they might be left to seek beauty elsewhere. But the city brings together as the major part of its population, those who, having to work indeed, are something better than machines—men and women who dream dreams, little children in whose faces the wonder and glory of Paradise should linger still, youths with love's refining finger on their souls, the aged in whose hearts the vision of the city of God is cherished expectantly. Upon these, the multitudes of the city, rests more than ever before the hope of humanity. They are now the straining vanguard of mankind. "He who makes the city makes the world," for he makes the environment of these world's workers. As this environment is lovely and uplifting, or mean and depressing, as it feeds or starves the brains and spirits whose outlook upon earth it com-

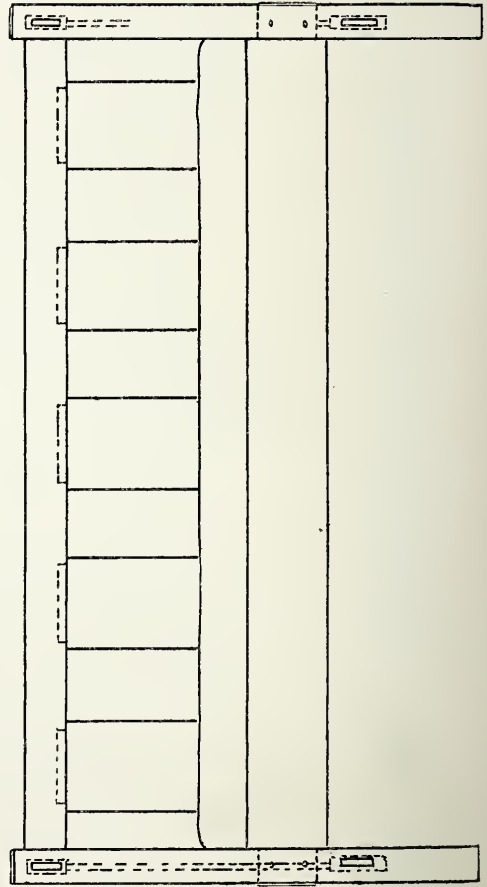
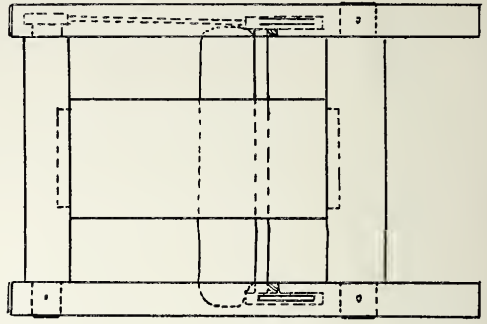
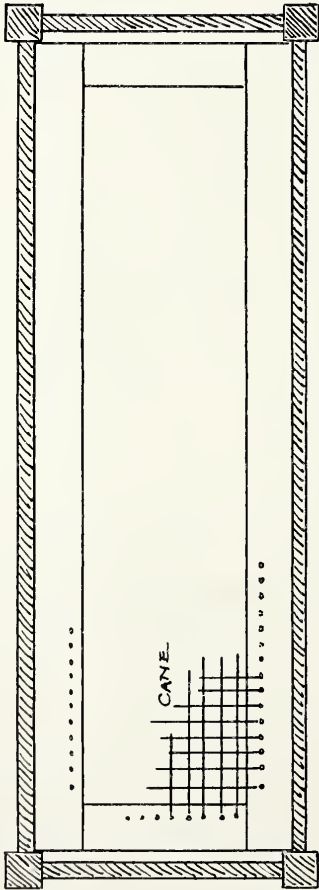
passes, it may be supposed to influence the battle—to help the forward or retrograde movement of the race. So a new dignity, a moral quality, comes into the plea for civic art when it touches the homes of the people.

And is there no desire for beauty and the comfort of peace and harmony in the home? We recognize it too well to make the question deserve an answer. The unexplained but long observed and well-nigh unanimous growth of cities to the westward, by the addition to their west side of the homes of those who are able to choose, seems like an unconscious yielding, after the weariness and toil of the day, to the beckoning quiet and beauty of the sunset. Is it not the consistent repetition of that beauteous sign in the sky, when work is done, that unconsciously calls men thither?

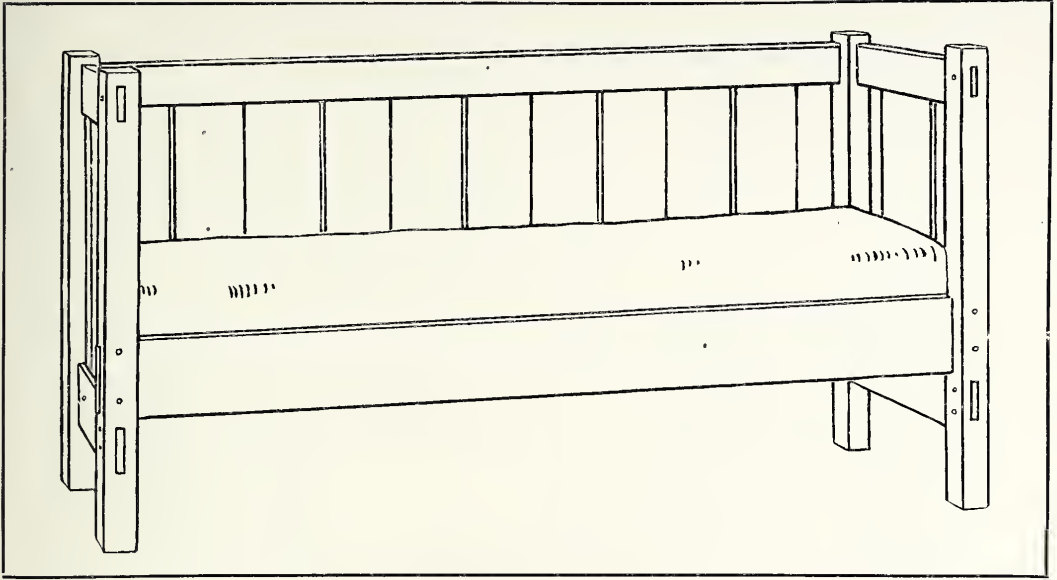
Civic art has, then, a new and higher impulse when it comes to the homes of the workers, and it finds a field waiting and ready. Its problem is not the collective, civic, and splendid, as on the great avenues; it is not to teach and incite, as in the business district. It is to harmonize individual efforts in order that private endeavor may serve the public end. The exterior of your home, said Ruskin, is not private property. So he stated, boldly and strikingly, a principle that has wide legal recognition—that the outside of the house and such part of the grounds as may be seen from the street are the very real concern of the neighbors. On that firm basis, then, of give and take—a dependence somewhat surer than unselfishness, if not so lovely—rests the inviting character of the minor residential street, in so far as it depends on individual homes.

—*Modern Civic Art,*

Charles Mulford Robinson



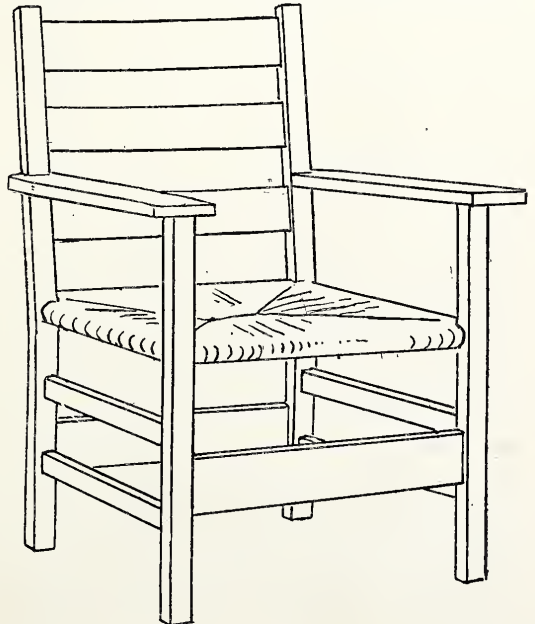
MANUAL TRAINING



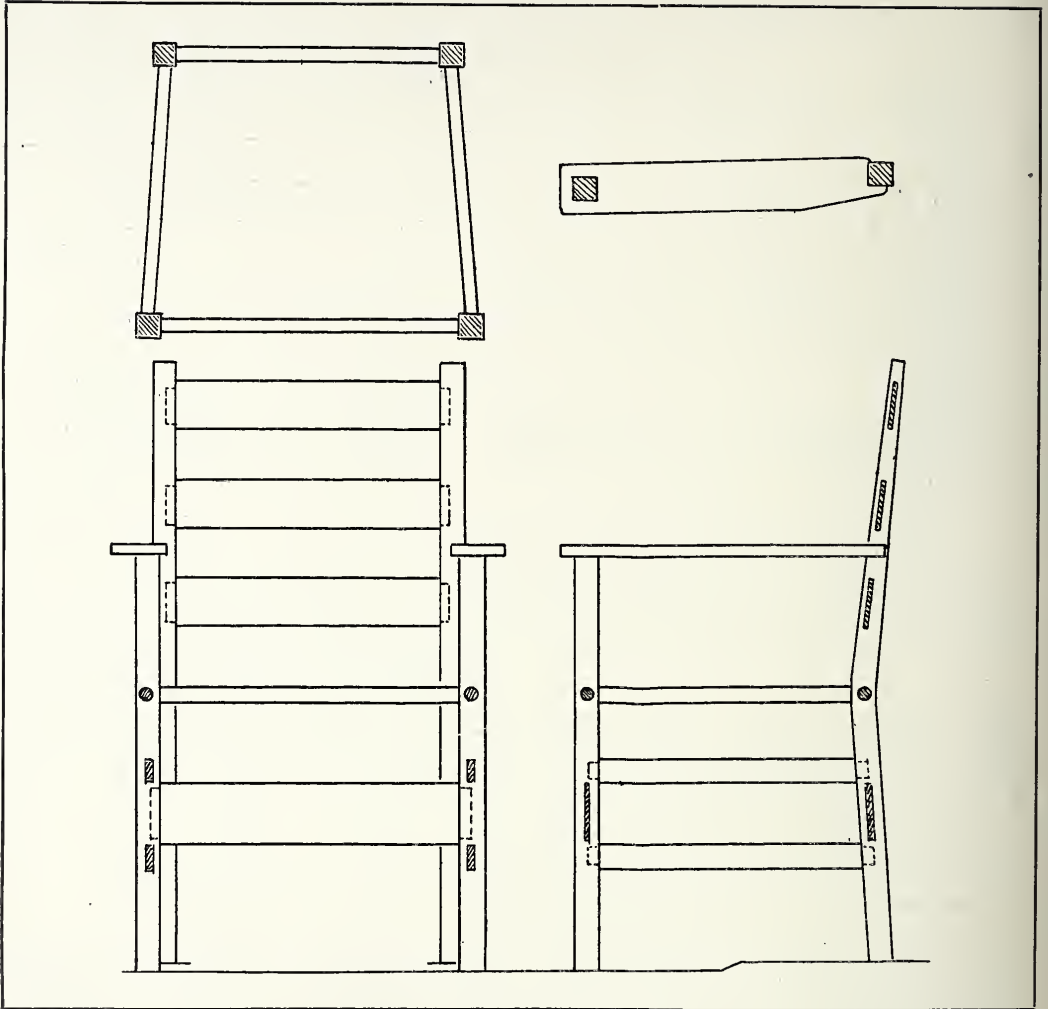
MANUAL TRAINING AND CITIZENSHIP

IN response to many requests from teachers in the public school-system, as well as from amateur workmen, *The Craftsman* opens in its first issue for 1904, a series of illustrated papers treating the construction of things necessary in every household. It is believed by the Editors that these papers will fill an actual need and produce results greatly to be desired. Technical training is now demanded alike by educators and by those to be educated; while the workshop is rising slowly to its old and natural place beside the school. The two means of instruction are coming to be recognized as coördinate; since in order to prevent waste of human power, communication between the brain and the hand must be rapid, clear and complete. The apostle of this principle, the Russian prince Kropotkin, who long preached in the wilderness,

has gathered about him a company representing all nationalities and all classes of society. The thoughtful of both hemispheres admit that to impart manual skill is to multiply the resources of the individual,



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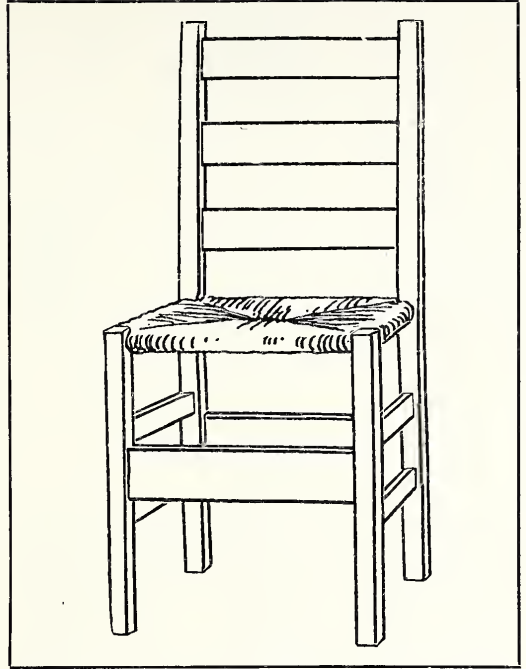
not only as regards his power to accumulate wealth, but also permanently to acquire happiness. The desire to create, to externalize, to make an idea visible and tangible, which is strong in the child, makes for the prosperity or the misfortune of the man, according to if, through the formative period, it be directed well or ill. The child or youth who builds, will not deface or destroy. A quality or impulse has always its co-relative, or opposite, and the mature, the trained,

who are sensible of this undoubted fact, should carefully guard and direct the younger.

Thus there are both positive and negative reasons for insisting upon the development throughout our country of the manual training idea. The kind of education which the system involved in the idea produces, is as necessary to the villager and the farmer, as to the townsman. Manual training for the child of the city slum is almost an

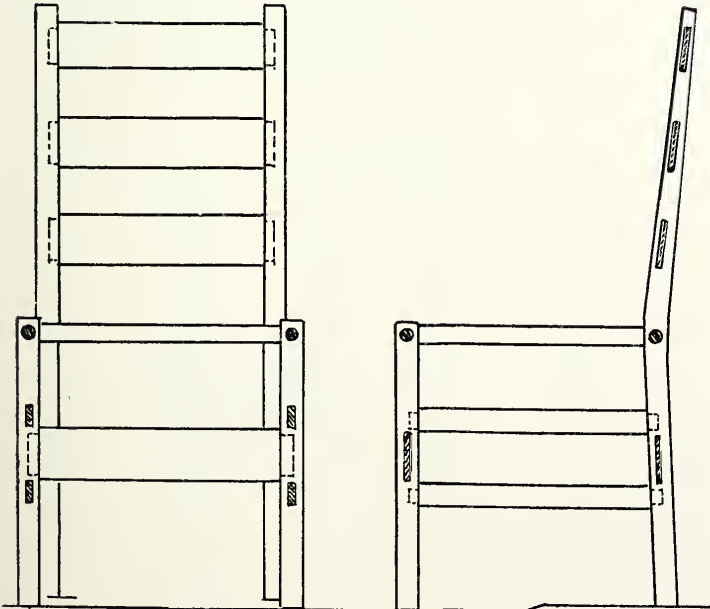
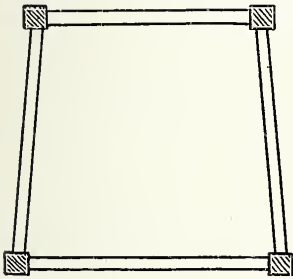
MANUAL TRAINING

equivalent of life-saving. It prevents him from falling into idleness, not by forbidding him to divert himself, but by enjoining him to do so. It encourages him to adorn his tenement-home with the small results of his handicraft. It teaches him the principles of construction which, having applied to one material or medium, he will invariably adapt to another; thus acquiring a fund of information which, in its growth, will expel evil from his mind, and develop powers useful to himself and others, as he advances to the duties of his mature life: as he becomes

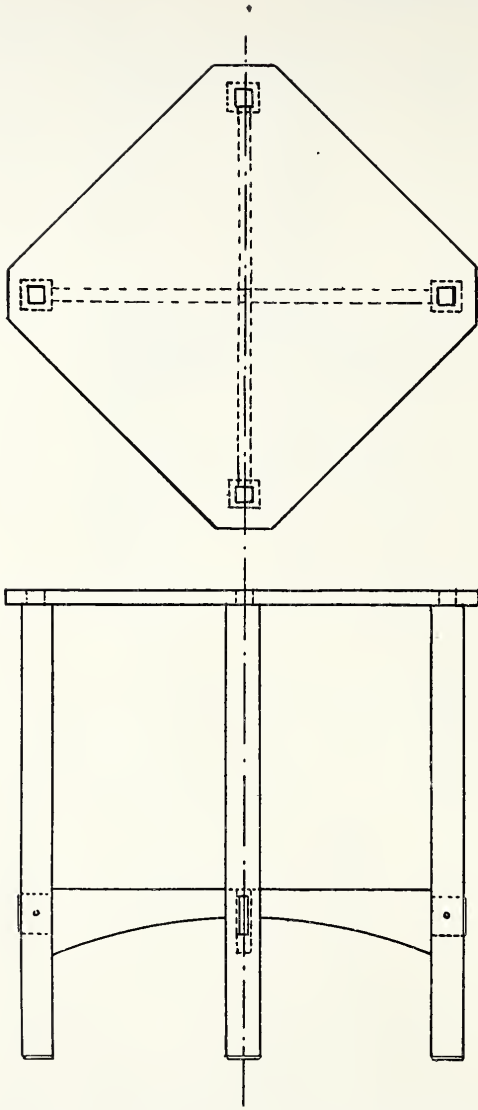


a workman, the sustaining member of a family, and a citizen of the Republic.

Viewed in this light, manual training is not alone a means of child saving in the city slum. In the same problematic district, it may become also a means of naturalizing our Americans in process, by increasing among the foreign poor thrift, the desire for order and cleanliness which comes through the possession of cherished objects, the consciousness of the ability to produce something useful, and, not least, that content which springs from a definite aim and a constant, not too laborious employment



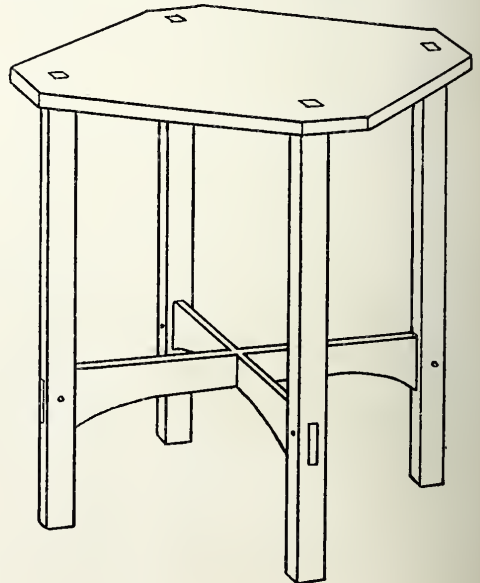
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Manual training has been recognized as especially beneficent in its effects among the young Hebrews in our cities, who, for the most part, children of Russian parents, are without traditions of handicraft, and resort, if left to themselves, to money-getting by means of petty barter and trade: occupations which intensify their worst characteristic, and one, be it said in passing, for

which the Christian world is historically responsible. What is true of the Hebrew children, is also true, with slight differences, of the other non-amalgamated elements of our youthful population. Therefore, with two equally important aims, we must insist upon the development of manual training among our city poor: first, as a means of acquiring skill and happiness which we owe to the defenseless and the ignorant; second, as a means of preserving the integrity of the Republic.

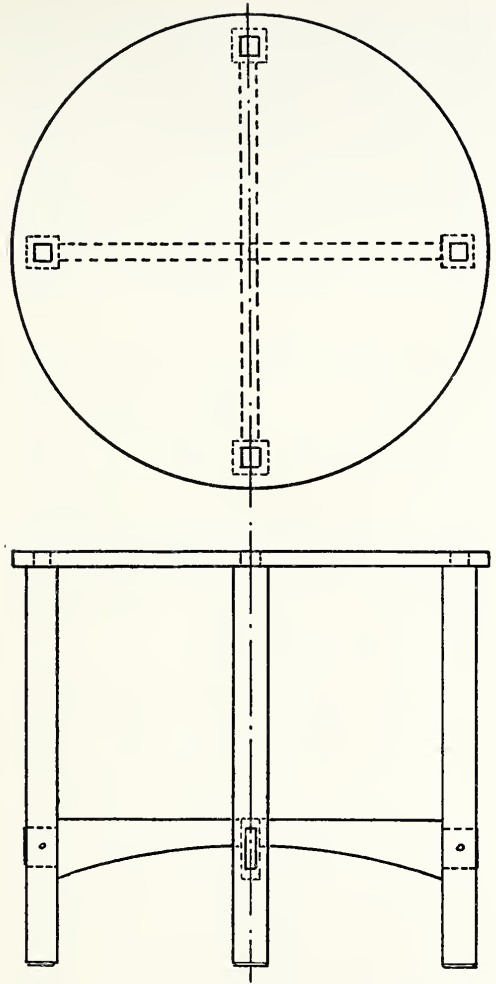
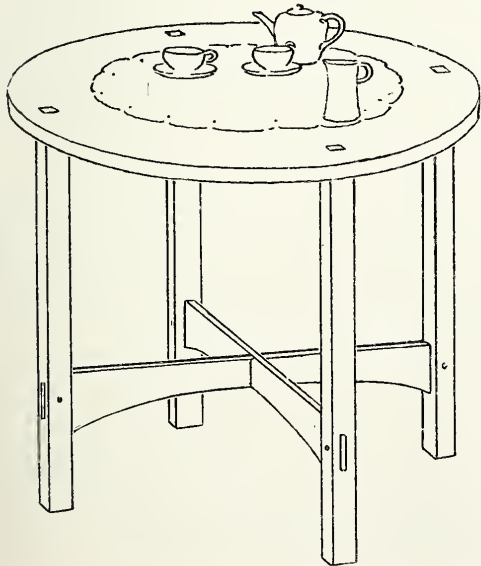
In the rural districts, necessity for the establishment of the same system is equally great, although it arises from wholly different causes. As we counteract the evil influences of the herding and crowding of humanity in the large cities, so we must also set ourselves to "urbanize the country:—" that is, we must pass on to the tillers of the soil all the advantages which progress affords in the centers of research and experiment. As, in the city, manual training, through the inventive quality and the self-reliance culti-



MANUAL TRAINING

vated by it, acts as a safe-guard against evil companionship, so, in the country, it diminishes the depressing effects of isolation. If developed upon its artistic side, it will create a taste for good books, enlarge the horizon of the rural craftsman by making him feel that he is associated in the world's work, and, in all ways, act as a bulwark against the "urban drift," that magnetizing of the population to the towns, which is watched with so much alarm by economists. It will become a powerful instrument to create hope, content and beauty, and, therefore, aid, as in the city, to preserve the integrity of the Republic by harmonizing its varied elements.

With this recognition of the power of the idea of manual training The Craftsman casts whatever energy and influence it may possess into this movement, whose greatest present defect is the lack of coöperation and centralization. As earlier stated, the Magazine will, hereafter, in each issue, present



a simply-written, thoroughly illustrated article which, it is hoped, will be as effective in its teaching as a class-room, or better, a workshop lesson. For a beginning, cabinet-work has been chosen, since it involves an easily treated material which is the first essential of the human dwelling. It is further chosen for the admirable lessons which it affords in all that concerns structure, and for its equally valuable teachings against the misuse of ornament.

The lessons thus proposed will proceed

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from very simple problems to those which demand a greater skill in execution: so that they may be progressively followed from the grade to the purely trade or technical school, and end by forming the fully equipped craftsman, who shall be able, not only to construct, but also to judge; who shall unite in himself executant and critic, and therefore be the censor of his own errors.

It is also intended to extend the lessons to metal-work and the employment of fabrics as a means of decoration. But these mediums have been reserved for later consideration; since in the first case, the shop of the metal-worker is somewhat expensive to create and conduct; while in the second case, the medium of work is less important than the other two to be treated.

The first lesson, as here developed by pictures, is divided into the heads of utility, simplicity, and honesty in the use of material. The forms of the settle, chairs and tables are primitive, almost such as would have suggested themselves to the first maker of these objects. They are therefore fitted to be placed before the unspoiled eyes of children and amateur craftsmen. They incorporate no vagaries of design and plainly express conceptions of rest and convenience.

Beyond all this, they do not falsify. The separate pieces which compose them are fitted to one another, not assembled loosely; while the more important members are mortised and pinned together with a real structural purpose; so that, in examining them, the critic passes in thought from the small and homely objects to great examples of constructional harmony, like the music of Beethoven and the nave of Amiens Cathedral.

THE STRENUOUS LIFE. BY THEODORE ROOSEVELT

A LIFE of ignoble ease, a life of that peace which springs merely from lack either of desire or of power to strive after great things, is as little worthy of a nation as of an individual. I ask only that what every self-respecting American man demands from himself, and from his sons, shall be demanded of the American nation as a whole. Who among you would teach your boys that ease, that peace is to be the first consideration in your eyes—to be the ultimate goal after which they strive?

. . . You work yourselves, and you bring up your sons to work. If you are rich, and are worthy your salt, you will teach your sons that though they may have leisure, it is not to be spent in idleness; for wisely used leisure merely means that those who possess it, being free from the necessity of working for their livelihood, are all the more bound to carry on some kind of non-remunerative work in science, in letters, in art, in exploration, in historical research—work of the type we most need in this country, the successful carrying out of which reflects most honor upon the nation.

We do not admire the man of timid peace. We admire the man who embodies victorious effort; the man who never wrongs his neighbor; who is prompt to help a friend; but who has those virile qualities necessary to win in the stern strife of actual life. It is hard to fail; but it is worse never to have tried to succeed. In this life we get nothing save by effort. Freedom from effort in the present, merely means that there has been stored up effort in the past.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE CRAFTSMAN, as he turned the leaves of a Christmas book, chanced upon a quotation from Victor Hugo's Jean Valjean, which cut a new channel for his thoughts; sending them away from the traditional pastoral scene into stern and sorrowful places.

The quotation read: "There is no thinker who has not at times contemplated the magnificence of the lower classes."

It was the word "magnificence," appearing in an unusual sense and connection, which proved so compelling. The Craftsman had just thrown aside, with a feeling of discouragement, a criticism of the American production of the "Parsifal," in which the writer suspended all judgment of the piece and its effect, until he had first treated the question of afternoon, as against evening dress, and noted the millionaires of the audience.

A picture of such magnificence as that produced by the description of an unequalled New York "first night," the consciousness that neither the spiritual sense, nor yet the artistic quality of the music-drama had broken the tyranny of money and fashion, so disheartened the solitary workman that he reached after the new interpretation of the word, as if to grasp a saving grace. In this mood, half-depressed and half-inquiring, he closed his workshop and went to gain a new conception of magnificence in the poor quarter of his own city.

His was a strange quest to be undertaken at the Holiday season. Arrived at his destination, he found himself in an atmosphere burdened with what the German sociologists

have well named the "world-sorrow." Instead of magnificence, he saw everywhere traces of the daily Crucifixion of Toil: the scars and marks which hard physical labor, unsanitary food and surroundings leave upon the human frame, the ignominy of dirt, and the despair which comes of forced confinement. Such conditions were far from the idea of magnificence. On all sides, in the streets, in the poor shops, in the doorways of the tenements, *les miserables* were congregated.

At this sight, the memory of a second master of thought rose to the mind of the Craftsman. This time also it was a fiery spirit, an intensely sympathetic nature, who gave his best thought to his brothers of unhappy fate. Once again, as if with his physical voice, William Morris spoke from his window at Hammersmith, looking out from among "delightful books and lovely works of art," upon the "sordid streets, the drink-steeped shops, the foul and degraded lodgings." He seemed again to ask that rich and powerful governments should give the children of these poor folk the pleasures and the hopes of men; employment which would foster their self-respect and win the praise and sympathy of their fellows; dwellings to which they could come with pleasure; surroundings which would soothe and elevate them; reasonable labor and reasonable rest. He further cried out in his sorrow over prevailing conditions, that if the things which he so ardently desired were impossible, then civilization was a delusion, a mockery, absolutely non-existent.

The words of the two great humanitarians gave the Craftsman much material for reflection, while the surroundings clarified his thoughts and quickened his sympathies.

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Consideration being allowed for the exalted state of mind in which both enthusiasts wrote, they yet had right upon their side. It became plain to the seeker after truth that the "magnificence of the lower classes" lay in the fortitude born of labor which is the basis of all value; that the artisans were rightly understood as a class by the old philosopher who made them the base and support of his ideal republic; that, this being true, in their improvement, their real education, lay the prosperity of the country, or conversely in their perversion, its downfall.

Again, the words of William Morris recurred to the mind of the Craftsman, this time offering a remedy—in his mind, the sole and certain one—for the regeneration of the laboring classes. As argued in one of his most forceful discourses, it is through art that this happy state is to be established.

The utterance is like that of a prophet; like the description of one who sees in dim vista; catching only the salient points of the object upon which his gaze is fixed, yet certain of its existence, although he be the only one to descry it. As such, it was understood and accepted by the Craftsman. He extended the meaning of art to interpret it as cleanliness and the beauty which springs from it, as decent and healthful living, as work for the sake of producing honestly and well, as the fitting of self to sphere, and there remaining content and hopeful.

Yet the question of effecting such a result seemed of doubtful, if not impossible solution to the one walking in this tenement district, dull with the grime of railway engines and factories, demoralized by the saloon and the cheap vaudeville house. But as ideas of escape are generated by the mere

presence of danger, so, here, the conditions themselves made the mind fruitful in expedient. If an artist had indicated the solution of the most difficult of modern problems, it was plain that the economists alone could work it to a conclusion; that they only possessed the practicality, the precision of method, the knowledge of the factors necessary for the long and complicated process before them.

Among the recollections of other writings, the statement recently made by a French student of sociology, became dominant in the mind of the Craftsman.

This author, young, earnest and representing the newest thought of his nation, had asserted that the workingman was, in a measure, responsible for the evils of his condition; that he had accepted them when he was powerless to do otherwise, and had grown to believe them to be a part of his existence. The statement was made with reference to material surroundings, but why could it not be extended so as to include the concerns of the mind, as well as of the body? From the wretched housing of the artisan class, all too general in his own country at the present time, the French writer deduced, as a natural consequence, whatever immorality, mental dullness and lack of thrift exist within its boundaries. The Craftsman, as an American, could go still farther. He could make the workingman responsible to some degree for the dissatisfaction which produces among us those economic evils of intense gravity known as "labor troubles." For the thoughtful must recognize that by his own act the laborer has deprived himself largely of the hope of advancement, and consequently of the incentive to intelligent, enthusiastic effort. This act, furthermore,

CHIPS

is not one which can be partially excused through its commission in a period of less enlightenment than our own. It is no relic of a measure which has outlived its purpose and function, and remains, through simple neglect of removal, to obstruct the workings of the actual social system. It is of modern origin, ill-advised and certain, in the natural course of events, to injure its projectors. It is that law of the trades unions which regulates the wage of workingmen: dividing them into the two classes of apprentices and journeymen, and within these classes, establishing a uniformity of price for the labor of the skilful and unskilful. Such a regulation condemns itself, since it is directly against the higher ideas of equity. It may be said that as the world of matter abhors a vacuum, so the world of mind abhors the empty conception of equality; that as one man differs from another in physical advantages, in the strength and alertness which make for attractiveness and usefulness, so also there are various degrees in the mental and manual capacity of workmen, which should be recognized and rewarded according to their productive value. As a consequence, when constituted authorities fail to observe these natural distinctions, they remove the greatest spur to activity,—that is, hope—from every individual of the class whom they seek to benefit, but against whom they are actually legislating with injurious and destructive effect. A dead level of wages is as dispiriting to the mental prospect of the workman, as a desert waste to the physical eye of the traveler. In either case, there are no half-hidden possibilities which excite interest and the hope of turning their element of danger into an element of success. The workman whose

wages are limited by law or regulation, can not fail to lose his individuality, to approach more or less to the type of the human machine. Unless, as in rare exceptions, he have in him something of the mediaeval craftsman, some uncontrollable desire to create the accurate, the refined and the beautiful, he will, as his youth leaves him, grow to despise his own skill as non-productive and useless, at least in its finer manifestations. His inventive quality, also, he will account as valueless, since he does not exercise the right of ownership over it. The small devices which he may employ to lighten or perfect his work, the personality which he may impart to the objects which he creates, stand unrecognized in the economic world of which he is a productive unit. As a result, he feels aggrieved or indifferent. His labor, if pursued perfunctorily, obtains the same reward at the end of the week or the month, as that of his neighbor at the bench, the forge, or the machine, who devotes himself to his task with true artist-enthusiasm. He becomes as sordid, and, were it possible, he would be as merciless as the millionaire whose uses and virtues he misapprehends, and in whom he sees nothing but crying faults. He differs from the typical money-king only in his unit of value: he sees in small, while the range of his fancied natural enemy is unlimited in field and free from obstructions.

Therefore, as the tendency of labor unions is toward a level of wages, so this tendency is, at the same time, toward a stagnation involving enthusiasm for good work, talent, inventive quality and individuality: a condition much more dangerous than revolt, since fermentation is but the process preparatory to a new state; while stagna-

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tion and suspended activity are the forerunners of death.

Real and grave dangers then threaten the modern workman,—as real and grave as he imagines them to be,—but they do not lie wholly in the quarter from which he awaits them. They are partly of his own making and will gather strength with time. He must fear himself and his fellows equally with the great allied forces of capital which he regards as threatening slavery to the world's myriads of toilers. He should study, to his great enlightenment, the course of the first great Revolution of the people: learning from it the lesson that an exchange of tyrants is no improvement of condition; that the execution of the king and the abolishment of the court did not constitute freedom for the revolutionists who fell under their own tyranny, and advanced to frenzied excesses which could not have been imagined by the originators of the movement.

It would seem, therefore, reasoned the Craftsman, that the present duty of the workingman is to resist tyranny which threatens him in a three-fold aspect: the arrogance of capital, the equally to be dreaded despotism of organized labor, and the pernicious tendencies which, owing to the conditions existing about him, develop within his own brain and heart.

This train of thought again recalled the French student of social science who has been earlier quoted. In the same luminous thesis, he observed that if the individual, by reason of his sole existence, contracts duties toward society, so the latter is gravely responsible to the individual; that every man has the right to happiness, and that the first human requirement, bread excepted, is education.

Such, indeed, the truth would seem to be, and such it must be confessed by every just intellect and generous heart.

The education of the workingman must be conducted by society as a body, and not by a governing class, along paths of peace and pleasantness, and must lead to the old recognition of the dignity of labor. In place of discontent, the supporters of our fabric of government must be given hope and the incentive to reasonable and healthful exertion. This result must be accomplished by raising the workshop to its old-time place beside the school; by placing the factory in the fields whenever it is possible to do this, by giving the workingman a separate house of which he may become the owner, instead of leaving him, as now, to fret away what should be his hours of rest and recreation, amid the irritating, riotous throng of a city tenement.

All this and more, concluded the Craftsman, could be effected through governmental provision and philanthropic initiative. Science in its application to the rapidity and multiplication of means of transit here concurs, as is usual, with philanthropy. The same is true of educators; while the impetus toward civic improvement, now so strong throughout the country, proceeds directly from the love of nature and of humanity. The ideal conceived by William Morris can be brought to reality, and civilization, contrary to his fears, is neither a mockery nor a delusion.

At the end of these reflections, the Craftsman realized the "magnificence of the lower classes," as it will appear when the work of regeneration shall have been accomplished, and the vision was brilliant enough to honor the Christmas season.

BOOK REVIEWS

BOOK REVIEWS

AMERICAN MASTERS OF SCULPTURE, BY CHARLES H. CAFFIN. Facts and criticism relative to American sculptors and their work, until the present time, have largely been wanting. But now we find a solid, valuable contribution to the subject in the book of Mr. Caffin, the widely known critic of the *New York Sun*.

It is most interesting to follow Mr. Caffin through his short history of American sculpture previous to the epoch-making year of 1876. He comments with skill and penetration upon the Italian influences brought to this country by Ceracchi and prolonged by the American artist-colonists in Rome and Florence, who sent back to their mother-country the pseudo-classic, insipid types so familiar to us in the statues of the Boston Athenaeum and of the Mount Auburn mortuary chapel.

Again, the critic is just and appreciative, when he says that: "With only a few exceptions, all our sculptors of the present generation have acquired their training, either wholly or in part, in Paris; that is to say, in the best school in the world. . . . For there is not a thought-wave in modern art that does not emanate from or finally reach Paris. It is the world's clearing-house of artistic currency."

Among the monographs, which are all devoted to contemporaneous sculptors, we naturally first turn to those treating Saint-Gaudens, Macmonnies and French. In the first of these sketches occurs a really masterly parallel instituted between Saint-Gaudens's statue of General Sherman and Dubois's "Joan of Arc." Another exquisite piece of criticism is the description of

French's "Death and the Sculptor;" while the quality of Macmonnies's piquant animalism is keenly apprehended. The critic and the general reader will equally enjoy Mr. Caffin's work, which should gain for itself a European as well as an American reputation. [New York, Doubleday, Page & Company. Illustrated. Pages, 234; size 6 $\frac{5}{8}$ x 8 $\frac{5}{8}$. Price, \$3.00.]

BELGIUM: ITS CITIES. These two compact, attractive volumes are undoubtedly the best books of similar scope and purpose which have as yet been written upon the subject in English. They are to be classed as guides; but they do not seek to give practical information regarding every-day material conveniences. They aim, in the words of the author, "to supply the tourist who wishes to use his travel as a means of culture, with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits." The text of the books has previously been published, but it is now embellished with illustrations which can not fail to please alike the traveled and the untraveled. The work is accurate in statement and logically arranged. It includes a critical chapter upon the origin of the Belgian towns, which shows wide research and much power of judgment. This chapter lays chief stress upon industrial and municipal facts, and deserves to be read by all supporters of the movement for civic improvement. [Boston, L. C. Page & Company. Illustrated. Two volumes; pages 448; size 4 $\frac{3}{8}$ x 6 $\frac{5}{8}$. Price, \$3.00.]

JAPANESE ART, BY SADAKICHI HART-

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MANN. This is a small, inviting volume which is capable of doing much good. As the author remarks in his preface, it is addressed to that large class of persons who wish to be well-informed, without becoming critics and specialists. Ignorance concerning the principles of Japanese art is gross among us, and the public should be instructed to some degree, in order that such expert critics as La Farge, Fenollosa and Arthur Dow may no longer preach in the desert. [Boston, L. C. Page & Company. Illustrated. Pages 288; size 7x5½. Price, \$1.60 net.]

THE INDIANS OF THE PAINTED DESERT, BY GEORGE WHARTON JAMES. This is the work of an enthusiast who would willingly die for his cause, if need there were. The book makes appeal, even to those who have no special interest in the Far West and the primitive races of America. In reading it, one transfers one's thought from the book to the writer, in whom one recognizes the temper of the typical explorer of a continent; a personality so different from the ordinary professional or business man as to cause admiration which rises to the point of reverence. Mr. James's book serves a purpose which can not be filled by the reports of the Government Bureau of Ethnology. For these are addressed to students in science and history; they are serious, accurate and—sometimes dull; while the James book actually pictures in the mind of the reader the things which it describes. It has the fascination of a romance and is the best work of its author. [Boston, Little, Brown & Company. Fully illustrated; decorated cloth. Price, \$2.00 net.]

THE ART OF THE PITTI PALACE, BY JULIA DE WOLF ADDISON. This book is one of a numerous class made possible by recent advances in picture-making. It is, also, a modern example of the guide, which now to notes of information adds notes of criticism. The book, like many others of its class, fills a useful purpose, by awakening an interest in art subjects and serving as an introduction to works of a higher nature, such as those of Symonds, Morelli and Berenson. The best pages of the book are those devoted to a description of the Pitti Palace, in which the writer shows an excellent knowledge of architecture and a power of clear expression. Throughout the book there is evidence of careful research among the great authorities; while the only criticism to be made, other than a doubt of the tenability of certain points of view, concerns the forms of the Italian proper names and words employed, many of which are at least debatable. [Boston, L. C. Page & Company. Illustrated. Pages 375; large 12°. Price, \$2.00 net.]

THE ART ALBUM OF THE INTERNATIONAL STUDIO. This is a volume of one hundred exquisitely colored plates, and drawings, *selected* rather than *collected* from those published during the last seven years in the International Studio. The album thus constitutes a survey of the progress of art limited to the same period. It will be invaluable to the young painter, illustrator, or decorator, as a *liber studiorum*, from which he may gather bits of practical information upon line, color and effect. The selections of the plates have been made with much justice. In the fine arts, the impressionists, as is right, are largely represented,

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but only by examples of the best masters of the style, such as Raffaelli and Monet. The illustrations representing the decorative arts are of beautiful objects, reproduced by mechanical processes of surprising accuracy and of great artistic effect. [New York, John Lane. Size $7\frac{7}{8} \times 11\frac{1}{2}$.]

THE GENIUS OF J. M. W. TURNER. A special winter number of the *Studio* is composed of a selection from the representative paintings, drawings and engravings of the English artist, Turner. The plates are accompanied by criticisms upon various phases of the artist's genius. The most interesting of the papers appears over the signature of the French mystic, M. de la Sizeranne, honorably known through the world of art and literature, and to Englishmen especially, by his book: "Ruskin and the religion of beauty."

In his criticism upon the "Oil Paintings of Turner," M. de la Sizeranne accepts the English artist as the founder of Impressionism, offering in proof of his statement an argument constructed with all a Frenchman's logic. He asserts that his subject unites in himself the qualities of all the masters of his school, beginning with Claude Lorrain and ending with Claude Monet.

A further attraction of this number of the *Studio* consists in reproductions in color of certain of Turner's masterpieces, so accurately made that in looking at them, one might almost believe himself to be in the halls of the National Gallery. [John Lane, New York. Price, \$2.00 net.]

THE LIMERICK UPTODATE BOOK, DRAWING ROOM PLAYS, and the **CYNIC'S CALENDAR FOR 1904,** are the titles of three small books

just issued from the Tomoyé Press, San Francisco. The first is a collection of non-sense rhymes in a peculiar and familiar English style. It is illustrated with drawings in red and black, and contains a perpetual calendar, with blank pages for memoranda. Price, postpaid, \$1.00 net.

Drawing Room Plays is a series of humorous society farces by Grace Luce Irwin, an experienced writer for amateur actors. This volume is issued in an attractive oblong form with rubricated designs, by A. F. Wilmarth. Price, \$1.25.

The **Cynic's Calendar** is a small book, illustrated in red and black, and containing a selection of purposely perverted proverbs, such as "many hands *want* light work," and "naught is lost save *honor*." Price, 75c. net. [Paul Elder & Company, Publishers, San Francisco, Cal.]

"**IN CHILDHOOD LAND**" and "**ROGER AND ROSE,**" are two books for young children; the first being written in verse and the second in short prose pieces. The illustrations by Miss Greenland are very pleasing; one picture, in "Roger and Rose," deserving special attention. This faces the story of "The First Birds," and represents a boy and girl sitting upon a stone wall. It is excellent as a group and in its distribution of lights and darks.

"In Childhood Land," by Margaret Page, illustrated by Katherine Greenland. Price, \$1.00. "Roger and Rose," by Katherine Beebe, illustrated by Katherine Greenland. Price, \$1.00. [The Saalfeld Publishing Company, Chicago and New York.]

THE A B C OF PHOTO-MICROGRAPHY, by W. H. Walmsley, is a manual designed for

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the use of beginners in the art of which it treats. It was written in answer to an imperative need among students for whom none but elaborate works previously existed upon the subject. The present manual describes methods and manipulations, and treats the small details which, liable to be neglected in advanced treatises, are points necessary to the success of the operator. [Tennant & Ward, New York. Illustrated. Price, \$1.25.]

MEMORABLE IN THE DECEMBER MAGAZINES

IN the December number of the *OUTLOOK* there occurs a manly tribute of friend to friend, contained in the article by Jacob Riis, upon "Theodore Roosevelt, the Citizen." These two men, the high public official, and the free-lance of journalism, coming from such different paths of life, have met together to labor for the good, not only of our own country, but of all countries,—and their companionship is of intense significance to the world.

OUT WEST, for the month just passed, contains the fourth article of a series by Grace Ellery Channing, in which the author discusses "What we can learn from Rome," as regards the architectural and landscape treatment of gardens and courts. This is a timely subject in view of the present interest in municipal art: one which, if pursued even farther than is indicated by the author, will lead to excellent results. This is particularly true with reference to the Roman fountains, in which we see a tiny stream so treated as to form an expansive sheet; while

the American tendency is to waste a volume of water, spoiling the decorative effect and missing the primary purpose of the device, which is to cool and refresh: a system which lately called forth the remark from an authority upon civic art: "We have no fountains in America, but only *statues that leak*."

The last issue of the *PACIFIC MONTHLY* contains an illustrated article upon certain Spanish churches of the West and Southwest. The pictures of the San Xavier Mission, near Tucson, Arizona, are interesting for purposes of comparison with the illustrations of similar structures in California found in the article by Mr. George Wharton James, which is printed in the present number of *The Craftsman*.

To the "*HOUSE BEAUTIFUL*" for December, Olive Percival contributes a paper upon Japanese Prints. She advises that these pictures be framed in narrow, flat bands of teakwood or cedar, which, as used by the Japanese, show their racial respect for the natural beauty of wood; since they leave it unspoiled by varnish, pigment or artificial polish of any kind.

The *REVIEW OF REVIEWS* publishes among its criticisms of the leading December articles, an extended notice of Mr. Ernest Crosby's discussion of the question: "Was Jesus a Craftsman?" This paper, originally printed in *The Craftsman* for November, has awakened interest which is not only general in America, but has extended to European centers. The same is true of his monograph upon "Shakspeare's Working Classes," which Count Tolstoi has lately rendered into Russian.

NOTES

NOTES

THE Massachusetts Normal Art School, situated at Newbury and Exeter streets, Boston, sends out a pleasing circular and catalogue for the year 1903-4, the thirty-first of its existence.

The design of the school is embodied in the following section, which we copy from the brochure:

“The Legislature, by an act passed May 15, 1870, made instruction in drawing obligatory in the public day schools, and required cities and towns containing more than ten thousand inhabitants to make provisions for free instruction in industrial drawing to persons over fifteen years of age. It was soon found impossible to realize satisfactorily the benefits intended by this act, for want of competent teachers. A resolve was therefore passed by the Legislature in 1873 providing for the establishment of a State Normal Art School.

“Its purpose is to train teachers and supervisors of industrial art. To this end it provides advanced courses in free-hand and instrumental drawing, painting and modeling, and their application to industry.”

The instruction offered by the school consists of five elective courses: in drawing, painting and composition; modeling and design in the round; constructive arts and design; decorative and applied design; teaching of drawing in the public schools and methods of supervision.

The school is most successful in its work, as is proven by its long existence, many of its former pupils occupying positions of authority and distinction.

Professor Charles Zueblin of the University of Chicago, offers, for the coming season, courses of lectures designed to further the impulse toward civic improvement, which is already strongly active at certain points of both East and West.

The lectures are arranged in groups of six and twelve and treat: The elements and structure of society; Work and wealth; English sources of American social reform; The American municipality; American municipal progress; Art and life; A decade of civic improvement. Each of the quoted heads is divided into interesting sections, and each section constitutes a complete lecture.

Professor Zueblin, from his fine training, his position as a teacher of sociology, and his broad human sympathies, stands as an authority in his own field, and he should gather his audiences from the best minds of the country.

The Circular of the School of Industrial Art of the Pennsylvania Museum, Broad and Pine streets, Philadelphia, is an interesting brochure. The institution which issues it, was founded in 1876, under the impetus of the Centennial Exposition. Providing at first instruction in the usual art subjects, it added, in 1884, courses in wood-carving and textile design, and, further, in 1887, departments of chemistry and dyeing; still later, also, courses in wool and cotton carding and spinning.

It is, therefore, an institution unique of its kind, and one deserving the patronage of earnest students.

Another interesting booklet is one recently issued by the Bohemia Guild of Chicago.

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This society is a non-pecuniary corporation of artists and craftsmen who are seeking to maintain in their own work the highest standard of excellence.

The object of the Guild is to secure for its members that assistance in the development of their work which comes from sympathetic surroundings, and the intimate companionship of workers whose aims are the same.

Each member bears his proportionate share of the expenses of the Guild; maintaining his own studio, or workshop, and conducting his work in absolute independence.

Instruction is given in the workshops of the Guild under the direction of the artist or craftsman whose special department of work is chosen.

Membership in this association imposes no restriction on the individual, who may form other connections at his own pleasure. By this means, every advantage of associa-

tion is gained, with no entailment of usual restrictions.

The Chicago Journal of December 5, in its art department, contains some interesting notes upon a recent exhibition held by the Art Institute of that city. The critic notes with pleasure that the specimens of craftsmanship there seen, as compared with those of previous exhibitions, are smaller in number and more accurate in workmanship. His comments upon the objects shown from the Craftsman shops are most gratifying to the producers. Of the Gustav Stickley cabinet-work he says:

“In these pieces the flat surfaces are not disturbed by ornament, except the slight traceries, made of insertions of copper and white-metal lines, combined with limited tints of wood-marquetry. There is almost nothing to the ornament; but it is so restful and well chosen that every one will be grateful. On the whole, this is one of the most satisfying exhibits in the galleries.”



Figure XXXVIII. Mirror: "The death of Narcissus." Christofle and Company, Paris
See "The Silversmith's Art," page 453

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No. 5

THE HISTORY OF VILLAGE IMPROVEMENT IN THE UNITED STATES. BY WARREN H. MAN- NING

THE precursor of the American village improvement movement was the early New England village Common,—the people's forum, the center of their social and industrial life, a place of recreation, and on it, at Lexington, was the opening act of that great drama that led to American independence. Early, especially English, colonists set apart liberal portions of land to be used by householders in common for public landings, pasturage, and from which to secure timber, sedges, and the like,—all under restrictions imposed by the citizens in town meeting. This Common was at first an irregular plot or a very wide street, around or along which the village grew. Many are still retained, sometimes little, sometimes much, diminished by unauthorized encroachments of adjacent property owners or by the town's permitting public or semi-public buildings to be placed upon them. Public landings have suffered even more from private appropriation, and most of the "common lands" lying away from the villages became "proprietary land," at an early date, by such acts as the following: Malden, Massachusetts, in 1694, voted: "Yt ye Common be divided; bottom and top yt is land and wood," and it was ordered that commissioners making the division "employ an artist to lay out ye lots." While such acts were legitimate, they were not always

wise, for often the same land has been re-purchased for public use at large expense.

The extent of the illegitimate encroachment of private individuals upon lands reserved for the common good was not realized in Massachusetts until Mr. J. B. Harrison investigated for The Trustees of Public Reservations the status of such lands in the sea-shore towns. A typical example of his findings will suffice:

"Marshfield formerly had a Common. In earliest times it was the training field. The town gave a religious society a perpetual



Figure I. Lexington Common, 1775

lease of a part of it as a site for its chapel, and then ran a public road curving diagonally through what remained. During recent years various persons have obtained permission to build sheds on the remnants of the Common, and there is not much of it left for future appropriation."

That street trees were appreciated in the earliest days is evinced by the action of a town meeting in Watertown, Massachusetts, in 1637, which passed a vote "to mark the shade trees by the roadside with a 'W' and

fining any person who shall fell one of the trees thus marked 18 shillings." That this interest was continuous is made evident by the age of existing homestead and roadside trees, very many of which are between one hundred and two hundred years old. This appreciation did not, however, extend far beyond the residential districts, for lumbermen and farmers very generally appropriated to their own use all valuable trees on the public ways unless close to their houses. Notwithstanding this, there were always agreeable, if not always stately, woodland drives, for it required from thirty to fifty years for a crop to grow.

To the village Common outlying roads rambled in by graceful curves over lines of least resistance as established by Indians, by cows, and by men of good sense. Later, that man of "much skill" and less sense, the turnpike engineer, by projecting his roads on straight lines, regardless of hill, dale, or water, managed, at great cost, to ruin much of beauty and convenience, just as the road-builders of the West are following section lines with, however, the frequent additional disadvantage of the zig-zag course along two sides of each section. Such engineers and the surveyor who made his plans of streets and lots on paper from plotted property-lines and angles without levels and with little regard to existing surface conditions or existing streets, were then and are now destroying great beauty at unnecessary cost. In the early days these outlying roads were of liberal width, usually four, often ten, and sometimes more, rods wide. Such roads have also been much encroached upon by adjacent property-owners.

The first checks to the petty local land and timber thieves came when permanent

roads were established over which they dare not reach and, more recently, from the growth of a public sentiment against such encroachments which they dare not challenge.

That this early interest in village improvement was more pronounced in the older Eastern States, especially in New England, than elsewhere, was probably due to the more compact and direct method of local government represented by the New England town meeting and by the antecedents of the first settlers. Many causes have contributed to the growth of this movement that sprang into being in the earliest days, and struggled for years in the forests of new movements, and against the weeds of selfish interest, until it is now a sturdy growth with many stout branches and a promise of great fruitfulness. There has been a growing recognition of the distinct utility and the continuous growth in beauty of tree and shrub-planted streets and public reservations and of rural roads following lines suggested by nature. This growth in beauty, exercising the refining influence that such growth always does, brought about such a quickening of public opinion that unlovely, untidy, and unsafe public and private grounds and public ways, once passed unnoticed, became so painfully obvious that action was demanded. At the same time the value of beauty, convenience, and safety as an asset was made obvious by the attractiveness of towns so favored to persons of culture and means who were seeking permanent or summer homes.

A first evidence of organized effort to promote these objects appeared in the Agricultural Societies that grew out of the earlier "Societies for Promoting the Arts." They

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were formed in South Carolina, Pennsylvania, and Massachusetts a few years before the end of the eighteenth century. They gave considerable attention to the improvement of home grounds, to street-tree planting, and to the preservation and reproduction of the forest. That of Massachusetts, for example, in 1793, offered prizes to persons who should cut and clear the most land in three years, and for the most expeditious method of destroying brush without plowing; but answers of questions sent out at this time showed so alarming a decrease in the forest areas that the policy was reversed and prizes were offered for forest plantations and the management of wood-lots. This same Society endowed one of the first botanic gardens, and is still engaged in good works. The development in such societies of the horticultural interest led, in the first half of the nineteenth century, to the formation in several States of horticultural societies that gave much more attention to these objects and occasional attention to public reservations.

During and just after the same period, a number of horticultural magazines came into being under the direction of such men as A. J. Downing, Thomas Meehan, and C. M. Hovey, and some literary magazines, especially Putnam's, gave space to the writers on village improvement. Then came the group of writers represented by Bryant and Emerson, whose keen insight into and close sympathy with nature was transmitted to so many of their readers, and, above all, Thoreau, the Gilbert White of America, with a broader

point of view, whose writings did not, however, receive their full recognition until much later.

In 1851, President Fillmore invited Andrew J. Downing to make and execute designs for the development of the public grounds near the Capitol and about the White House and Smithsonian Institution, nearly all of which were completed before his tragic death in 1852. In 1857, Central Park and the first Park Commission were established in New York. Downing, by his writing and work, initiated the movement that led to the acquirement of Central Park, but its plan was made and executed by Frederick Law Olmsted and Calvert Vaux. It was the first public park, as distinguished from the smaller and simpler Common, or the great wild park "reservations" of recent days. It was reserved for Mr. Olmsted to make, in 1885, the greatest and most dis-



Figure II. Lexington Common, 1904

tinctively American advance in city and town planning in his design for the Park System of Boston, to be followed, in 1893, by the still larger conception of Mr. Charles Eliot in his report upon a Metropolitan Park system around the same city. Both of these projects have since been realized.

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DIAGRAM OF THE PUBLIC OPEN SPACES OF THE BOSTON METROPOLITAN DISTRICT IN 1899

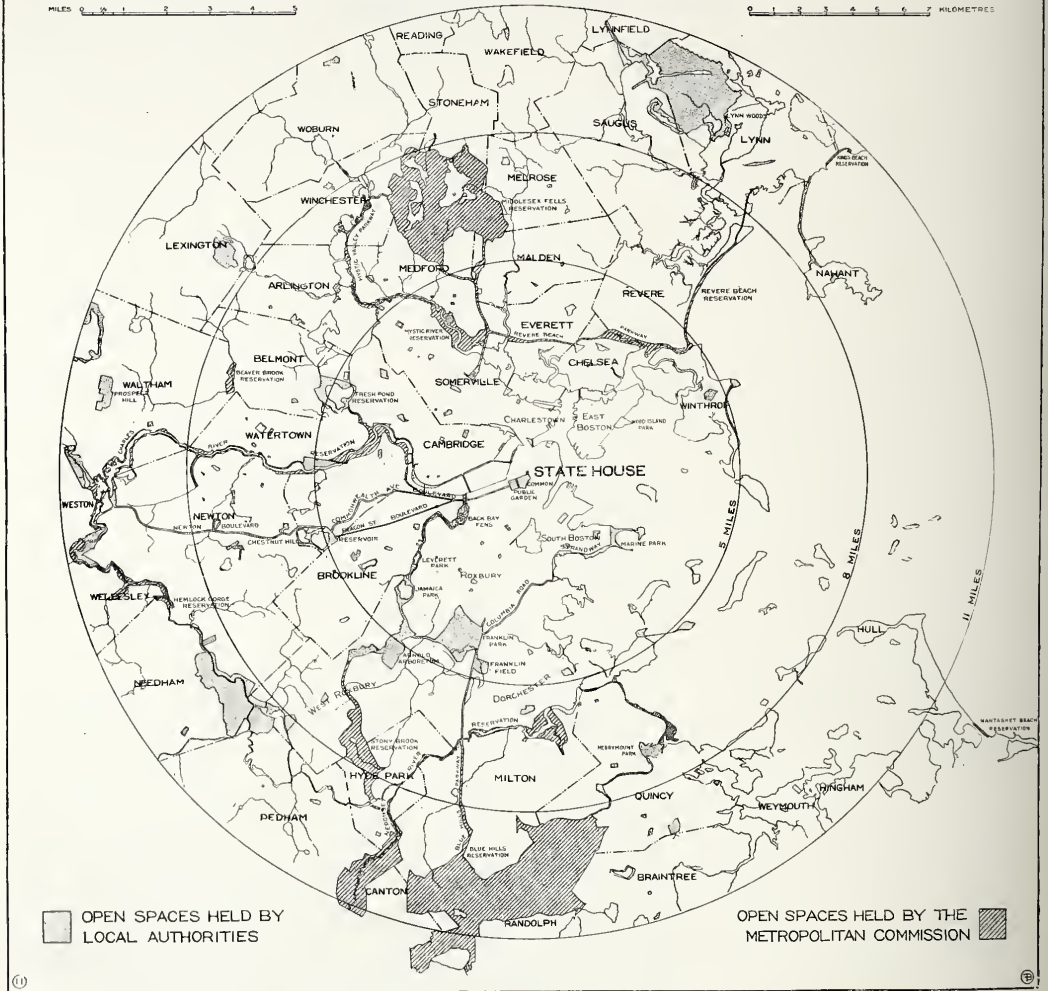


Figure III

It is very significant that two well-marked phases of the "improvement of towns and cities" should have developed at almost the same time. First, in a studied plan of public grounds, at Washington in 1851, to be followed by the acquirement of a public park and the appointment of a Park Commission in New York in 1857, and second,

by the organization of the first village improvement society by Miss Mary G. Hopkins, at Stockbridge, Mass., in 1853. Equally significant as indicating the impetus the movement is to attain, was the action of the national Government a quarter century later in acquiring great reservations, first, like the Yellowstone Park, for their

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natural beauty, then, later, as forest reservations for economic reasons, and such battle-grounds as that of Gettysburg, on account of their historical associations.

The first powerful impetus to village improvement was given by B. G. Northrup, Secretary of the Connecticut State Board of Education, who, in his report of 1869, wrote upon "How to Beautify and Build up Our Country Towns," an article which he states was received with ridicule. He thereafter for years wrote much, lectured often, and, before 1880 had organized not less than one hundred societies in the New England and Middle States. His writings were published by the daily papers, and the "New York Tribune" republished and offered for sale, in 1891, at three dollars per hundred, his "Rural Improvement Associations," which he first published in 1880. It is interesting to note some of the objects especially touched upon in this pamphlet: "To cultivate public spirit and foster town pride, quicken intellectual life, promote good fellowship, public health, improvement of roads, roadsides, and sidewalks, street lights, public parks, improvement of home and home life, ornamental and economic tree-planting, improvement of railroad-stations, rustic roadside seats for pedestrians, betterment of factory surroundings." Other men active in the movement during this period were B. L. Butcher, of West Virginia, and Horace Bushnell, in California.

That this activity made its impress upon the literature of the day will be evident to those who read "Village and Village Life," by Eggleston, "My Days at Idlewild," by N. P. Willis, and to those who search the files of the "New York Tribune" and "Post" and the "Boston Transcript," "The Horticultur-

ist," "Hovey's Magazine," "Putnam's Magazine," the "Atlantic," "Harper's," and others. Much of this writing and the few books devoted to the subject, such as Downing's "Rural Essays," Scott's "Suburban Home Grounds," and Copeland's "Country Life" had more to do with the improvement of home grounds than with town planning. It was reserved for Mr. Charles Mulford Robinson in his very recent "Improvement of Towns and Cities" and "Modern Civic Art" to give a permanent place in our literature to that phase of the work of town and city improvement, although Bushnell, Olmsted, and others contributed to the subjects in reports, magazines, and published addresses.

During this same period a broader and deeper interest in forestry and tree-planting was stimulated, especially in the Middle West, by such men as John A. Warder, of Ohio, and Governor J. Sterling Morton of Nebraska, at whose suggestion Arbor Day was first observed in his State, and there officially recognized in 1872. By the observance of this day a multitude of school-children and their parents have become interested in tree-planting on home and school grounds. For this, Mr. Morton deserves the same recognition that belongs to Mr. Clapp and the Massachusetts Horticultural Society for the beginning and promoting of the equally important school-garden movement.

Little do we appreciate to what Dr. Warder's forestry movement has led in the West. It has, by its encouragement of homestead plantations, greatly modified the landscape of the vast central prairie region of our continent. What was an endless and monotonous sea of grass is now a great procession

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of ever-changing vistas between groups of trees. It has resulted in our Government's establishing fifty-three reservations containing sixty-two million acres of public forests managed by an efficient department, in establishing state forest commissions and reservations, in the formation of national, state and local forestry associations, many of which give quite as much attention to the forest as an element of beauty in landscape and to the preservation of roadside growth and encouragement of public and private tree-planting for beauty alone, as they do to the economic problems. In Massachusetts

literature that has drawn the people so close to nature that they are seeing and feeling keenly the beauty of the common things right about them, and drawing away from the meagreness, garishness, and conventionality of the lawns and lawn planting of the period that followed the decline of the rich, old-fashioned garden of our grandmothers, and began with the vulgar "bedding-out" craze that followed displays at the Philadelphia Centennial. Then came the World's Fair at Chicago, where many men of many arts worked earnestly in harmony, as they had never done before, to produce an harmonious result. This bringing together of artists in the making of the Fair, gave a tremendous impetus to civic and village improvement activities, in common with all others.

The American Park and Outdoor Art Association, organized in Louisville in 1897, and giving special attention to the public park interests, was the first national association representing the interests under review. In 1900, the American League for Civic Improvement was formed at Springfield to give special attention to improvement associations, in the promotion of which it has been most efficient. The League for Social Service, of New York, is another most efficient association working along similar lines, but giving more attention to sociological subjects. This year the first State association of village improvement societies was organized in Massachusetts. The Association, first referred to, invited representatives of all national associations having similar objects in view to attend its Boston Meeting in 1902, where the action taken resulted in the formation of the Civic Alliance, to be general clearing-house for all activities and ideas



Figure IV. Diploma of the Springfield Tree Protecting Society

such an association secured laws placing all town roadside growth in charge of a Tree Warden. The importance of a centralized, instead of the individual property-owner's control, of street trees is receiving general recognition. Mr. Wm. F. Gale, the City Forester of Springfield, Mass., by his enlistment of school children as street tree defenders, has shown how centralized control may greatly stimulate individual interests.

A little later in this period there began to flow from the pens of such men as Hamilton Gibson, Bradford Torrey, John Burrows, John Muir, and Ernest Thompson Seton, a

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represented by these various associations. The leaders of the first two associations, feeling that greater efficiency could be secured by working together, have taken action toward a merger, the following sections being suggested for the new association:

- Arts and Crafts.
- City Making and Town Improvement.
- Civic Art.
- Factory Betterment.
- Libraries.
- Parks and Public Reservations.
- Propaganda.
- Public Nuisances.
- Public Recreation.
- Railroad Improvement.
- Rural Improvement.
- School Extension.
- Social Settlements.
- Women's Club Work.

The National Federation of Women's Clubs, with its membership of over 230,000, has done much to improve towns and cities through its local clubs. How important this women's work is can be known only to those who can appreciate with what moral courage, enthusiasm, and self-denial women will take up new interests, and how often one woman's persistency and persuasiveness is the impelling force behind important movements for the public good.

One of the best evidences that beauty and good order pay, is given by the action of railroad corporations throughout the country, which have, by the improvement of their station grounds and right-of-way, created everywhere a sentiment in favor of village improvement. Many roads employ a large force of men to care for grounds, and one, the Seaboard Air Line, employs and finances an industrial agent, Mr. John T. Patrick,

who has established experimental farms at stations, improved all station grounds, maintained a school on wheels with twelve instructors in improved farming, road-making, gardening, and the like, and has agents in towns to organize improvement societies, distribute good books and pamphlets, and otherwise promote the work.

The United States Government is issuing numerous bulletins that relate to village improvement work, and it recognized the importance of the school garden movement by sending a special representative, Mr. Dick J. Crosby, to the School Garden Session of the American Park and Outdoor Art Asso-



Figure V. Newton Highlands: Railway station in distance

ciation at its Boston meeting. The National Educational Association also devoted a session to the same subject at its last meeting. Among universities, Cornell has done great good in establishing courses, and in sending out pamphlets on the improvement of home and school-grounds, chiefly under the direction of Professor L. H. Bailey. Through this same agency "Uncle John" Spencer has, by letters to and from a multitude of children, brought them to learn much about the objects in their every-day life, by drawing out their powers of observa-

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tion, reasoning, and expression. Quite as important are the newspapers and magazines. They are giving much space to the movement, and offering prizes for good work. The "Chicago Tribune" not only offered prizes in 1891, but gave a page or more to improvement work for several months in succession. The "Youth's Companion" has not only given space to the work, but has sent out thousands of pamphlets on village improvement of school grounds. "Garden and Forest," during its time, was a powerful agency of the highest order under the direction of Professor Charles S. Sargent, and with Mr. W. A. Stiles as editor. Of the existing publications, "Country Life in America," "Park and Cemetery," "American Gardening," "The House Beautiful," "House and Garden," "Home and Flowers," "The Chautauquan," and others, give a large share of their space to improvement work.

so greatly as to include systems of parks and parkways for a single city, as outlined by Mr. Olmsted in 1885 for Boston, on lines governed by topographical features, as distinguished from a similar system governed by an arbitrary rectilinear plan of streets as outlined by the same man in his plan of Chicago.

The next stage was a system of parks, parkways, and great wild reservations, including many towns and parts of several counties, as outlined by Mr. Charles Eliot in his scheme for a Metropolitan Park system about Boston, a project similar to that taken up in the Essex County Park System in New Jersey at a later date. States also are acquiring land to preserve natural beauty, such as in the Wachusett and Graylock mountain reservations in Massachusetts; for their historic value, as at Valley Forge in Pennsylvania; for the protection of the drainage basin to a city water supply, as in

New York and Massachusetts; for a game and forest preserve, as in Minnesota. Two States have coöperated in the acquirement of a reservation for beauty alone, as at the Dalles of the St. Croix, lying partly in Minnesota and partly in Wisconsin, and, furthermore, commissions under two governments have coöperated in accomplishing the same purpose at the Niagara Falls

Reservation.

As an outcome of all this, we may look for the establishment of State Park Commissions, already suggested in Massachusetts, and for which a bill was introduced into the Minnesota legislature, and ultimately a



Figure VI. Kindergarten at Menomonie

Since the appointment of a Park Commission in New York to make and administer a park for the people, nearly every large city and many towns have their Park Commission and public parks, and the responsibilities of such commissions have increased

VILLAGE IMPROVEMENT

National Park Commission to tie together the great national, state, county, city, and town public holdings that will include such dominating landscape features as mountains, river-banks, steep slopes, and sea and lake shores: land for the most part of little value for commercial, industrial, or agricultural purposes, but of great value as elements of beautiful landscapes. The selection of such lands will ultimately be governed largely by natural and by economic conditions as established by such bureaus as that of Soil Investigation of the Government, which is engaged in investigating and mapping soil conditions, as well as by the Forestry Bureau already referred to, and others.

Already railways, the main arteries of such a system, make it possible to reach already established nuclei of a vast National Park System, represented by such landscape reservations as the national parks of Mt. Rainer, Yellowstone, Yosemite, General Grant, and Sequoia, and by the forest reservations in thirteen of the Western States already referred to. While in the beginning, the only consideration of railway companies was the acquirement of a sufficient right-of-way upon which to transact their business, they are now improving rights-of-way by planting station grounds and slopes, and, furthermore, are acquiring considerable tracts of land almost wholly for its landscape value, as seen from principal view-points along their lines.

Auxiliary to the steam roads that tie cities together, are the systems of electric roads that are pushing from these cities into the country with incredible speed, and our public highway system, long neglected, but now being extensively improved through a

Good Roads Movement inaugurated by the bicyclists, and to be further promoted by the automobilists. This Good Roads Movement has already progressed so far as to induce several States to appoint commissions whose duty it is to see that a connecting system of good roads is secured throughout the State, and ultimately across the continent. With the advent of efficient automobiles, vehicles, and boats for the multitude, such means of communication will, together with water-ways, make accessible every nook and corner of our vast domain. At present, large areas of private



Figure VII. Main street, South Hadley, Mass.

property, many lakes, rivers, and some sea-shore, now in private hands, are opened to the public without restriction: but with an increase in population and in land values, the public will be shut out from all points of vantage that are not held for the common good, as it is now excluded from many miles of sea-and-lake-shore by private owners, where a few years ago there were no restrictions.

The work of the village improvement societies should be directed toward this movement to make our whole country a park. They should stop the encroachment of individuals upon public holdings, urge

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individuals to add to such holdings by gifts of land, fine old trees, or groups of old trees, in prominent positions, in town or city landscapes. Every association should secure and adopt a plan for the future development of the town as a whole, showing street extensions and public reservations to include such features in such a way that they may become a part of a more extended system, if this should be brought about in the future. These societies should not undertake the legitimate work of town officials, such as street-lighting, street-tree planting, repair of roads and sidewalks. They should compel the authorities to do such work properly, by gathering information and securing illustrations to show how much better similar work is being done in other places, very often at less cost. They should inaugurate activities of which little is known in their community: such as the improvement of school and home grounds, and the establishment of school-gardens and playgrounds. If the policy of such a society be not broad enough to admit the active coöperations of the ablest men and women of a town, it can accomplish but little. If its methods are not so administered as to instruct up to the highest ideals, its efforts are quite as likely to be as harmful as beneficial.

CONCERNING OPEN SPACES

THE open spaces of a city are, or should be, its ornaments. This is a new rule in city-building, a requirement that was not made in the old days of civic art when the creation of an open space meant the establishment of an outdoor market. In those times when

the sun got high and the little booths, their morning's work done, were folded away silently as the white umbrellas that had probably covered them, the square became a bare and lonely place unless—as was likely to be the case—a fountain bubbled garrulously in its center. Then the fresh running water established a social rendezvous, and about it there was gossip enough to explain the laughter and muttering of the fountain long after the town had gone to sleep. On rainy days a new value appeared in the open space, for people scurried across it like leaves before the wind. Usually they hugged the sides of the square, where there were arcades or awnings to keep off the sun, shop windows to look into, and plenty of friends to talk to; but when the rain came and there was reason to hurry, the square offered short cuts that were eagerly availed of.

There were some who thought that the open spaces of a city ceased to be a necessity when the markets were driven indoors or to especially designated areas, when fresh water was carried into every house by underground pipes, and the square seemed to have no value save that of occasionally shortening one's journey, if one were weary. It did look forlorn and dreary. Then there were planned new cities and parts of cities without open spaces.

But vast areas of regularly plotted streets became monotonous. Then arose the wish to beautify cities, to bring stateliness into the business district and the soft touch of Nature into the regions where the homes were. The opportunities of the square for this were perceived and seized.

—*Modern Civic Art*,
Charles Mudford Robinson.

SILVERSMITH'S ART

THE SILVERSMITH'S ART IN CONTEMPORARY FRANCE. BY JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WE have traversed seven centuries of the history of the goldsmith's art; examining on our passage the most remarkable works of the Middle Ages, the Renaissance, the seventeenth and eighteenth centuries. We now approach our own times and our conclusion.

We pass, without slackening our pace, through almost the entire extent of the nineteenth century, which will hold an unimportant place in the history of the decorative arts. The greatest kindness that we can show to this period is to remain silent concerning it. Let it remain humble and modest as it ought;

for it consummated the ruin of the decorative arts whose long-suspended animation we are to-day struggling to restore.

If we cast a sweeping glance over the silversmith's work of the seven centuries which we have reviewed, we see that, in the Middle Ages, it shows a perfection which has never since been equaled; that, further, art was then,

the Renaissance. A respect for art beautified the most humble objects. Beside, the artist chose and cherished themes which were familiar to all. A Christian, working for Christians, he found in the Gospels and the Lives of the Saints, subjects of which every one understood the significance and felt the emotional power. And as to ornament proper, it was always drawn from the



Figure 1a. Reliquary of the Crown of Thorns; Notre Dame, Paris. Designed by Viollet-le-Duc. Executed by Poussielgue

as we wish that it were now, within the reach of all. Then it did not exist exclusively for the rich, as it has done since



Figure 1b. Reliquary. Designed by Viollet-le-Duc Executed by Poussielgue

flora of the surrounding country. Wood, meadow and garden provided the foliage, plants and flowers from which the artist drew the decorative element of his works.

In the Renaissance, as we have seen, a radical change occurred. The subjects of works of art were drawn from classical sources, and, therefore, were understood by comparatively few persons. Ornament itself ceased to be sympathetic with Nature.

The decorative *motifs* became scrolls of Roman acanthus, the egg-and-dart pattern, frets, dentals, Roman pearls, and other

loved by every one, rich or poor, serf or noble. They became articles of useless display. Nevertheless, manual skill, delicacy of execution, the love of the craft and of honest, accurate methods, the taste for artistic things, still survived in the corporations.

In the nineteenth century what remained of all that? Nothing.

The corporations were dissolved by the Revolution, and the craft-traditions lost. The rich, who alone sustained the art-industries, then become the servants of luxury,



Figure II. Reliquaries in gilded copper; Notre Dame, Paris. Designed by Viollet-le-Duc. Executed by Poussielgue

classical designs. But a more serious thing occurred, when art, in assuming an antique form, deserted the people, in order to become aristocratic, and thus effected the most disastrous change that it has ever suffered. Henceforward, art was destined to be a synonym of luxury. It was to exist for the rich alone. The poor were to be deprived of its soothing presence. Thus, there were formed special centers or foci, where, as by artificial incubation, works of art were scientifically produced. Therefore, it is clear why these objects no longer could possess that radiance which was their characteristic in the Middle Ages, when they were seen and



Figure III. Reliquary cross: Cathedral of Sens. Designed by Viollet-le-Duc. Executed by Poussielgue

were dispersed. The people had long previously forgotten that art should be within the reach of all. After the violent crisis of

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the Revolution, a new society formed. Luxury, since it was the sole means by which art could be saved, revived. But there arose a

At present, if a fork and spoon be designed, it is not with the intention of making several dozens of them, according to a model which will be the exclusive property of a single person. Rather, it is with the purpose of producing several thousand copies, which will be sold throughout Europe and in the other four quarters of the world,—in Buenos Ayres, in Cairo, in Sidney, Bombay and New York; since to-day, there are purchasers everywhere, and purchasers who are not fastidious as to the artistic merit of the objects which they acquire. Provided that these objects appear to be artistic, they ask for nothing more. If the making of so many thousand pieces of table ware were to be attempted by hand, it would be an endless task. But the genius of industrialism, which



Figure IV. Shrine: Sacred Heart, Paris, by Poussielgue-Rusand

new element which was to crush out whatever life remained in the applied arts. This element was industrialism. The development of commerce and manufactures raised to affluence new and numerous social strata. When there was an aristocratic art for the happy few, rare objects, at least, ordered by the rich, were wrought with the greatest care. A table service was executed for a great noble. The silversmith designed it, even modeled and executed it, if need there were, in company with his workmen.



Figure V. Shrine: Saint Ouen, Rouen. Designed by Sauvageot. Executed by Poussielgue-Rusand

now rules the world, has devoted itself to the decorative arts: the machine which is elsewhere so powerful, produces also works of

art. Those who buy, and who to-day have no conception of the artistic quality which may belong to an object of ordinary use, are satisfied, and they demand nothing further. They believe that they possess artistic silverware, because their pieces are coarsely imitated from old models. Silversmiths are no longer—or very rarely—artisans. They are manufacturers, pure and simple. They are forced to establish the conditions of their production precisely after the manner of steel manufacturers. It is necessary to produce rapidly and in quantity, in order to prevent the offer of lower prices from competitors. On the other hand, the public no longer possesses the taste for art and for well-wrought things. There are to-day few persons who are willing to pay the price of the special care and the length of time demanded by a unique object which is leisurely made. In the modern shops devoted



Figure VII. Shrine: Cathedral of Cahors. Poussielgue-Rusand



Figure VI. Shrine: Saint Ouen, Rouen. Designed by Sauvageot. Executed by Poussielgue-Rusand

to the production of gold-and-silver work, labor has been divided, as in all other industries. When one hundred artisans are employed, they are each one specialists: one is a designer, a second a beater, a third melts the metal, a fourth chisels, a fifth polishes, and so on indefinitely.

Formerly, an object had an artistic character, because it bore the manual sign of the smith who had made it, with the aid of a few chosen workmen. One perceived in it an intention, a will, a personality, which gives an artistic value spontaneously to a work. In our own times, what personality can we hope to find in a piece which has passed through the hands of ten different workmen, after having been designed by a specialist who, too much absorbed in his own

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Figure VIII. Monstrance. Poussielgue-Rusand

task, has never had the time to execute any one of the innumerable objects which he has created upon paper? There exists a grave danger in the subdivision of labor. The man who designs an object and the one who translates into metal, should be one and the same individual. Every material has, so to speak, its own life and laws, and makes its own special demands. The facts of its existence in detail are known only to one who has long wrought in it. It does not reveal its secrets to the passing stranger. The admirable results obtained by the old-time artisans were due precisely to the very intimate acquaintance which they possessed with their chosen medium of expression. They themselves designed the objects which they were to execute. But to-day there are designers who restrict themselves to that sole

function. They do not put their hand to labor, if it be not with the pencil. They work, not with metal, but upon paper; they understand but vaguely the nature of the material into which their thought is to be translated. Therefore, the indifferent results obtained by such collaboration as we have described, are not surprising.

Viollet-le-Duc, the distinguished art-historian of the Middle Ages, had studied profoundly the technical processes of various crafts. He knew exactly the proper treatment for each material: what forms, what style of ornament could be employed with success. A contemporary worker in the precious metals, M. Poussielgue-Rusand, some of whose interesting pieces we illustrate, told me that his father, also a gold-



Figure IX. Monstrance. Designed by Corroyer
Executed by Poussielgue-Rusand

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and-silver-smith, had executed several important pieces designed by Viollet-le-Duc, and that in so doing he had been surprised to find how easily the drawings could be translated into silver or bronze, and what exact knowledge of material and of technical process the designer had acquired, through

everything conspired to hasten the decadence of the applied arts, and I leave to my readers the care of recognizing the conditions of the art-industries in modern society.

Instead of illustrating a few examples of what has been done within these last hundred years, I prefer to limit myself to such contemporary works as show the first faint indications of a revival of decorative style. But it is first necessary to say a word regarding the evolution of taste in the nineteenth century. Up to the middle of that period, the classic styles remained in favor, above all, the Louis XV. and the Louis XVI. In the French classic epoch, no one suspected that there had been an art of the Middle Ages. All that had preceded the Renaissance was characterized as barbarous. During the nineteenth century, the Romantic movement in literature caused modern France to acquaint itself with the Middle Ages. Victor Hugo wrote "Notre Dame de Paris." Historical scholars turned toward the same period. Viollet-le-Duc began his studies in Romanesque and Gothic art; and it was soon recognized with astonishment approaching stupor, that the great epoch of French art was not the seventeenth and eighteenth, but rather the twelfth and thirteenth centuries. Viollet-le-Duc, Lassus, Mérimée, and others revealed the beauties of the truly national French art.

Then arose violent discussions between the classicists who accepted nothing but antiquity and the champions of the art of the Middle Ages. The fine and the decorative arts felt the reaction of these disputes. The mediaeval style was adopted in architecture. But nowhere did the new ideas exert a stronger influence than upon the maker of objects in the precious metals devoted to

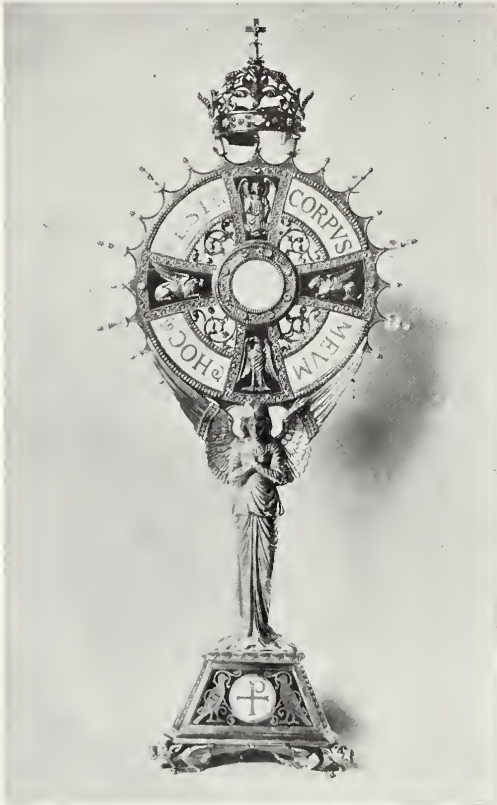


Figure X. Monstrance. Ponsielgue-Rusand

his studies in the history of the art of the Middle Ages. Viollet-le-Duc understood that the decorative arts are not to be restored by theories; that they must be revived by giving to workmen a stronger love of their craft and the time necessary for the achievement of their work.

Thus, during the nineteenth century,

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ecclesiastical uses; for to him were discovered the works of a past wholly French and racial. It is evident that antique ideas have nothing to offer in the decoration of a monstrance or a shrine. The great religious centuries of the Middle Ages left admirable works of art, together with church and altar furnishings, all of which were exquisitely adapted to their uses. Owing to the influence of these objects, workers in the precious metals sought in mediæval art models for

their pieces designed to the service of the Church. We must quote in this history of the evolution of taste the name of Viollet-le-

Duc, who designed a large number of religious pieces; as also the name of Poussielgue-Rusand, the craftsman who executed the greater part of the designs of the first-named artist. From the collaboration of the two resulted several of the important pieces of the Treasury of Notre Dame, Paris; as, for example, the Reliquary of the Crown of Thorns (Figure Ia). Saint Louis, Saint Helena and Bald-



Figure XI. Shrine. Armand-Calliat

win, count of Flanders, are seated in arm-chairs at the base of the reliquary. On the upper part are seen the twelve apostles. The statuettes are the work of Geoffroi de Chaume; the decorative sculpture was done by Villeminot; the whole was designed by Viollet-le-Duc, and executed by Poussielgue. We give the photograph of a shrine designed by Viollet-le-Duc, in the style of the thirteenth century (Figure Ib). It is also interesting from the point of view of execution; having been made, after the manner of the Middle Ages, with sheets of copper, riveted to a wooden core. The copper is hammered and chiseled. Two reliquaries (Figure II) are also the work of Poussielgue, executed after the design of Viollet-le-Duc; as also a very beautiful reliquary from the Cathedral of Sens (Figure III.). No one has possessed a more profound knowledge of the art of the Middle Ages, as to concept, form and method than Viollet-le-Duc, and we can rest assured that in his designs he commits no



Figure XII. Virgin and child. Armand-Calliat.

error of taste or style. His works, more than those of any other artist, approach the works of the Middle Ages. Nevertheless, a trained eye will instantly recognize that they are modern pieces. This is the difference which will forever separate the work of art which is spontaneously produced under special social conditions of which it is the growth and flower, from the work which is merely the labored product of the intelligence. There is in these remarkable pieces designed by Viollet-le-Duc, a certain element that is dry, artificial and constrained. There is in true art a grace, a simplicity, an indefinable freedom that we here find wanting. It is in the France of the Middle Ages



Figure XIII. Reliquary. Armand-Calliat



Figure XIV. Shrine of Sainte Anne d'Auray. Poussielgue-Rusand

and the Greece of antiquity that we must seek models. Metal work devoted to ecclesiastical uses, from the middle of the nineteenth century, began to profit by the art of the Middle Ages. Viollet-le-Duc and a craftsman like Poussielgue brought to their work perfect honesty of method and a true respect for art. It was not the same with the craftsmen who imitated them. They treated the twelfth and thirteenth centuries as their predecessors had treated the styles of Louis XV. and Louis XVI.,—that is, with stupidity and coarseness. Original creations were no longer demanded. Excellences of process and method, however neces-

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sary, were disregarded. Execution accomplished in wholesale quantity, was distress-

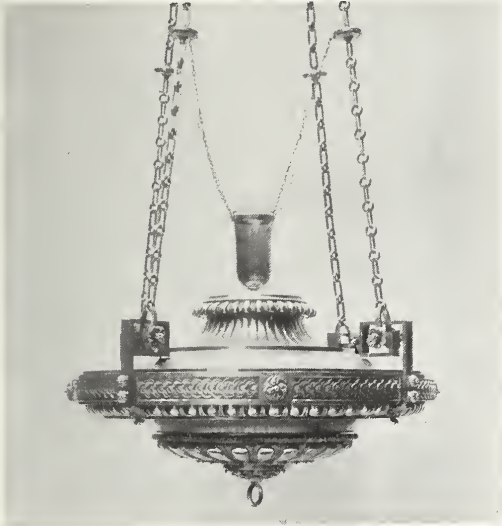


Figure XV. Chapel lamp. Designed by Guilbert. Executed by Poussielgue-Rusand

ing in its standard of quality. Form was equally poor, and we have still to-day, what is known as the "article of Saint Sulpice," from the name of the quarter inhabited by the merchants of church metal-work. There is nothing more revolting to the artistic

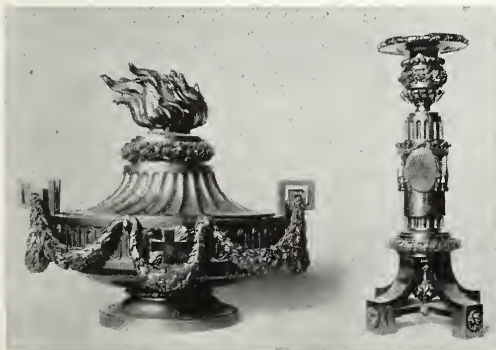


Figure XVI. Altar candlestick and urn. Designed by Guilbert. Executed by Poussielgue-Rusand

sense than modern Catholic religious art. France exports to all countries atrocities

which are not short of distressing. I am unable to say whether there will ever be a renewal of religious art in France; but to institute such a movement it would be neces-

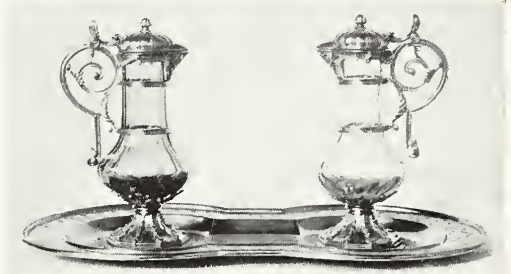


Figure XVII. Cruets: silver, translucent enamels and glass. Designed by Corroyer. Executed by Poussielgue-Rusand

sary to set fire to the neighborhood of Saint Sulpice.

There are, however, certain manufacturing houses which have preserved the taste for works of art. They conduct commercial enterprises, for it is necessary to gain a livelihood; but they also produce artistic things, wrought carefully and in a spirit which is rare in our times. We illustrate a series of works from the Poussielgue-



Figure XVIII. Cruets. Designed by Lelièvre. Executed by Poussielgue-Rusand

Rusand House, which has preserved the traditions of the excellent craftsman Poussiel-

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gue, the friend and colleague of Viollet-le-Duc. These examples are three shrines in



Figure XIX. Reliquary tube; Notre Dame, Paris. Designed by Astruc. Executed by Poussielgue-Rusand

gilded copper (Figures IV., V. and VI.), one of which is at the Sacred Heart, at Montmartre (Figure IV.); while the other two, designed by Sauvageot, are at Saint Ouen at Rouen. Works like these in gilded copper really represent the art of the craftsman in the precious metals. They would be treated the same way, if they were in silver-gilt. There is no difference between them and objects wrought in silver, whether



Figure XX. Crozier. Designed by Lelièvre. Executed by Poussielgue-Rusand

they are considered from the point of view of conception, or from that of execution. In the same class of objects based upon mediæval art, must be placed a shrine of the

Holy Shroud, from the Cathedral of Cahors (Figure VII.); a monstrance in gilded copper (Figure VIII.), somewhat heavy in style; another charming monstrance (Figure IX.), executed after the designs of M. Corroyer, the well-known architect. This piece is enriched with fine enamels and precious stones. The monstrance of Saint Mermin (Figure X.), in silver and enamels is the work of M. Rapine. It is a successful composition in the style of the twelfth century.



Figure XXI. Crozier. Poussielgue-Rusand

The works which we illustrate are so numerous that it is necessary to classify them. We therefore add to the works of Poussielgue-Rusand which are destined to ecclesiastical uses, those of the firm of Armand-Cal-liat, at Lyons. These two are, indeed, the only makers of metal objects devoted to



Figure XXIII. Chalice. Figure XXII. Chalice: Tree of Life. Both executed by Poussielgue-Rusand

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Figures XXIV and XXV. Chalices. Designed by Berker. Executed by Poussielgue-Rusand

ecclesiastical uses whom we shall quote. A large reliquary (Figure XI.) from the Armand-Calliat House is one of the best examples of contemporary metal-work designed for church uses. It is in hammered



Figure XXVI. Tea and coffee service with specially designed table. Christofle and Company, Paris

silver, enriched with enamels, and ivory. It is an object of art rather than a commercial article. From the same hand we illustrate a small silver statuette of the Virgin. It is charming in style and derived from the mediaeval inspiration, but treated freely,



Figure XXVII. Tea urn. Christofle and Company, Paris

and exquisitely executed. Another reliquary contains a lock of hair of Henry Fifth, who never reigned and who was known only under the name of the Count of Chambord (Figure XIII.). We shall return once more to Armand-Calliat, in our review of the secular art of the goldsmith.



Figure XXVIII. Tea and coffee service. Christofle and Company, Paris

The Renaissance and the classical styles have not been wholly abandoned. A reliquary of Sainte-Anne d'Auray, executed by the Poussielgue-Rusand House (Figure

XIV.), interprets finely the style of the Renaissance. A lamp (Figure XV.), an altar candlestick, and an urn (Figure XVI.), which were executed for the chapel of the Rue Jean-Goujon, are in Louis XVI.



Figure XXIX. Coffee pot: designed by Corroyer. Executed by Poussielgue-Rusand

style, as is also the sanctuary which they decorate.

Such are the examples of contemporary metal-work designed for church uses, which, based upon former styles, are worthy to receive the attention of our readers. It is evident that their authors have studied with care, as well as intelligence, the masterpieces of the Middle Ages. But they have also understood that one of the causes of this lost art lay in delicacy of execution, in patient, careful, minute work, and they devoted to their works the time necessary fully to complete them.

Nevertheless, they did not allow themselves to grow absorbed in a task of archeological reconstruction. We are now about to meet a series of pieces which manifest a great freedom of mind, and in which there finally appears a new system of ornament,

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Figure XXX. Centerpiece: Curiosity. Armand-Calliat



Figure XXXI. Centerpiece: "The Vintage." Christofle and Company, Paris



Figure XXXII. Centerpiece : "The Beet." Christofle and Company, Paris

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Figure XXXIII. Centerpiece: "The Oak"; presented to Madame Loubet by the city of Compiègne
Christofle and Company, Paris

treated according to the most modern taste, and showing itself even where tradition would, of necessity, be the most powerful and hold the field closed: that is, in metal-work designed for ecclesiastical uses. Here are two altar cruets upon a salver (Figure XVII.), after the design of M.

Corroyer. They are of glass and silver; the salver being in silver with translucent enamels. They possess nothing of *l'Art Nouveau*, but their rendering of historic ornament has no element of literalness. Two other cruets, in green and amethystine glass, with silver mountings, were designed by



Figure XXXIV. Server: "The Turkeys." Christofle and Company, Paris.

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Lelièvre, and executed by the Poussielgue-Rusand House. They are still freer in

whom we have several times mentioned (Figure XXI.). They are both interesting;



Figure XXXV. Server with carrot and mushroom design. Christofle and Company, Paris



Figure XXXVI. Server with olive and pimento design. Christofle and Company, Paris

style, and the foliage is treated in a quite realistic manner (Figure XVIII.).

the work of Lelièvre being the broader and freer of the two. We further illustrate from the above-quoted House a chalice of gilded silver, extremely clever in composi-

A highly finished work of fine style may be cited in the rock crystal tube of the Treasury of Notre Dame, which contains the Crown of Thorns. The tube is covered with a branch of that thorny shrub which is believed to have provided a crown for the Christ. The branch is of chiseled gold with the flowers in diamonds. On each face of the tube there are three enameled shields. The design of the work comes from an architect, M. Astruc, while the execution is due to the Poussielgue-Rusand House (Figure XIX.). We come now to two episcopal croziers;



Figure XXXVII. Server with snipe design. Christofle and Company, Paris

the one designed by Lelièvre (Figure XX.); the other by the silversmith

tion. A "tree of life" rises from the base, and forms the stem of the vase, afterward ex-

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panding and holding the cup in its branches. Amid the foliage there appear the Seven Sacraments and the Cross (Figure XXII.). Another chalice shows a design by M. Corroyer (Figure XXIII); the stem is of lapis lazuli mounted in gold, and ornamented by cameo medallions. This piece is slightly stiff and dry in style, and inferior to two fine chalices executed by the same House, after the designs of Lelièvre (XXIV.) and of Berker (XXV.). In all these pieces we have the beginnings of a new style in

we have quoted, that this art, formerly so brilliant, has still preserved something of its old vitality.

IN secular work, it is also necessary to choose; for the production has been enormous. We shall illustrate only a few pieces of two or three houses, so as to show the modern interpretation of the historical styles, and, on the other hand, to indicate the recent efforts made by certain

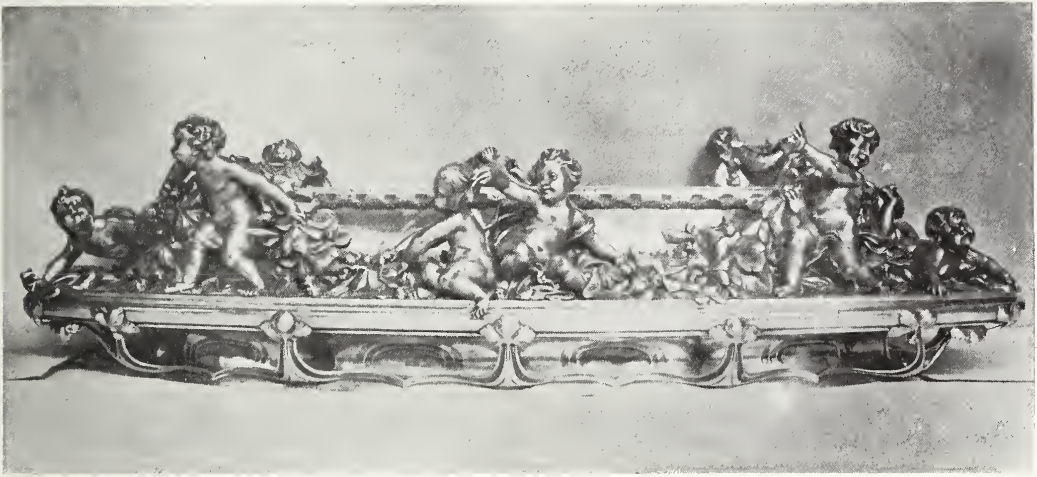


Figure XXXIX. Centerpiece. Cardeilhac

ecclesiastical metal-work, which we might have believed to be frozen for all time into traditional forms. There is perceptible a very happy renewal of decorative *motifs*. The artists have studied life, instead of copying old models. Without doubt, there is progress to make in conventionalizing these forms derived from Nature. But the tendencies are excellent.

Here we shall close the examination of contemporary ecclesiastical work in the precious metals. As we have seen, it is owing to the efforts of the two houses which

artists to escape from classical influences.

Naturally, production is great in the Louis XV. and Louis XVI. styles. For therein resides the daily bread of the contemporary gold-and-silversmith. In bazar articles, as in the objects of luxury displayed in the Rue de la Paix, the eighteenth century predominates. Therefore, there is occasion for all renderings, from the grossest to the freest and the most artistic. Some craftsmen copy without hesitation; others, using historical ornament, produce works which evidence, at least, an attempt at composition



Figure XL. Sycamore tea and coffee service with specially designed table.
Christoffe and Company, Paris

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and arrangement. From this class alone we shall select examples for illustration: for instance, a tea-service from the Christofle House (Figure XXVI.), the details of which (Figures XXVII. and XXVIII.) allow us to appreciate the style and the composition. If it be permitted to produce works in the historic styles, these escape the

the finish, the delicacy, the strength of the works of the eighteenth century.

A coffee-pot from the Poussielgue-Rusand House (Figure XXIX.), executed after the designs of M. Corroyer, is based upon mediæval lines. It is restrained and elegant. It shows the direction which might be followed by makers of secular



Figure XLI. Sycamore service. Christofle and Company, Paris

blame of plagiarism which so many other pieces incur. All the elements here employed are borrowed from the Louis XVI. style, as are also the contours, but the massing, the composition of the whole, and the design of the ornament show a certain refinement of taste. Further, the execution is careful, although it is far from attaining

pieces: a course equally removed from the highway followed by all the copyists of the historic styles, and from the dangerous paths into which, at the risk of their artistic existence, the partisans of originality blindly plunge.

Let us now examine a series of very costly enterprises in which sculpture holds an im-

portant place. In these, figures are associated with ornament, and, therefore, the



Figure XLII. Urn from the Sycamore service. Christoffle and Company, Paris

historic styles can not be strictly followed. The new tendencies are evident in a silver centerpiece of the Armand-Calliat House, at Lyons (Figure XXX.). It is entitled "Curiosity." The ornament is historic, but the figures are absolutely modern; having a slenderness approaching attenuation, and an incisive quality, which is easily translated into metal. The silversmith here becomes a sculptor, as he was in the thirteenth century.

The Christoffle House has executed several fine centerpieces which differ altogether from historic models. They are broad, dignified compositions, such as "The Vintage" (Figure XXXI.), "The Beet," a work executed for an agricultural society (Figure XXXII.), and "The Oak" (Figure XXXIII.). These subjects are treated with great freedom. In "The Vintage," the women are not disguised court adventures of the eighteenth century, but real peasants of our own times. The composition of "The Beet" shows a group of children gathered about the vegetable and



Figure XLIII. Vase with poppy design. Christoffle and Company, Paris

struggling to uproot it. From the same silversmith we illustrate several admirable

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serving-dishes, the decorative *motifs* of which are derived from the articles of food which they are to offer. Thus, the Turkey Salver (Figure XXXIV.), the Carrot and Mushroom Dish (Figure XXXV.), the Olive and Pimento Dish (Figure XXXVI.), the Snipe Salver (Figure XXXVII.), are all simple in composition and decorated with

skilful, perhaps slightly too realistic. The figurines which can play no part here, ex-



Figure XLIV. Vase with iris design. Christofle and Company, Paris

motifs, borrowed directly from Nature, which are most successfully conventionalized.

Among the numerous productions of the Christofle House, we choose for illustration a large silver mirror (Figure XXXVIII.), representing the "Death of Narcissus." In this, the sculptural details are extremely



Figure XLV. Sugar bowl. Cardeilhac

cept that of decoration, should not too insistently demand attention, for the spectator stands opposite a mirror, and not in the presence of statues.

Now, we pass on to works which are more exclusively decorative, and which can be classified under the title of *Art Nouveau*. But first, we illustrate a large silver basket, designed by M. Cardeilhac, in which figures of children (*putti*),



Figure XLVI. Goblet. Designed by Cardeilhac

are playing amid luxuriant foliage (Figure XXXIX.). This

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basket is elliptical in form, and measures three feet in length.

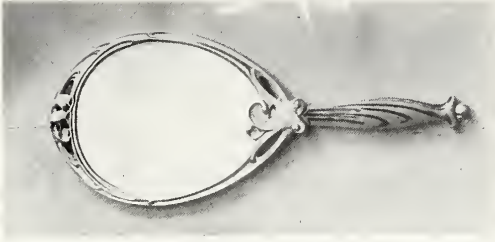


Figure XLVII. Hand mirror. Designed by Cardeilhac

The Christoffe House has produced a fine tea and coffee service, provided with an appropriate table, and named "The Sycamore Service," from the tree which furnished the decorative *motifs* therein employed. We illustrate the whole and certain details, since this is an important work, which owes nothing to the historic styles, and has derived a free system of decoration directly from Nature (Figures XL., XLI., XLII.). It is executed in silver of two distinct tones;



Figure XLIX. Mirror by Cardeilhac

the yellow leaves appearing upon a dull background. The illustrations allow the study of detail, and a grave criticism should, in my opinion, result from the examination. The designer, through fear of falling into the familiar and the commonplace, has

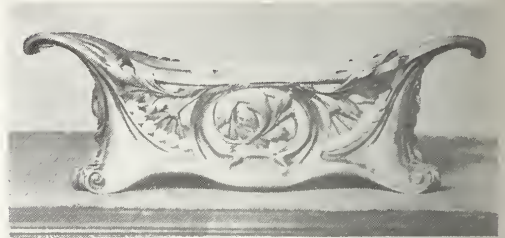


Figure L. Basket by Cardeilhac

passed to the other extreme. He has not obeyed the rules of decorative design. I will be more explicit: the historic styles, while admirably decorative, are thoroughly conventionalized. In them all ornament derived from Nature is transformed and has lost all trace of realism. It is first ornamental, and then naturalistic. This is as it should be, for upon a salver or a tea service we do not require a flower or a child, but a decorative feature, pure and simple, playing no part other than as a detail of a whole which it adorns. In this "Sycamore Service," the ornament, borrowed from Nature, is realistic almost to the point of deception; there are leaves and sprays which appear as



Figure LI. Vase with rose decoration. Designed by Lelièvre. Executed by Poussielgue

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if they might be gathered. Thus, too near to Nature, they are far removed from art. This service, therefore, furnishes us a valuable lesson in decorative design. Ingenuous artists can not, as they believe themselves able, renew the decorative system, by directly borrowing forms from Nature. Before elements derived from Nature can become elements fit for artistic treatment, they must undergo a complete transforma-

pieces showing pure ornament are far preferable, as may be seen by reference to certain examples (Figures XLVI., XLVII., XLIX. and L.), especially the Mirror and the Basket, in which the forms have a fine decorative quality, and, although inspired by Nature, remain purely ornamental. There is in the style of Cardeilhac an element of healthfulness, logic and solidity which is pleasing in the extreme.

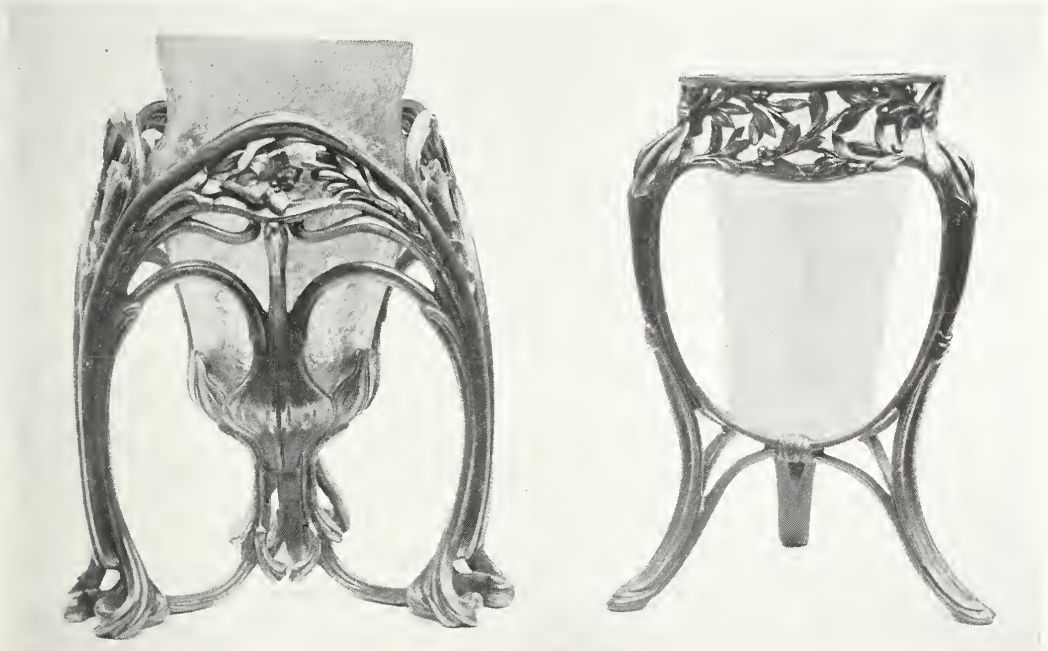


Figure LII. Vases. Designed by Lelièvre. Executed by Poussielgue-Rusand

tion. Two vases from the same House (Figures XLIII. and XLIV.) show also closely realistic ornament to which can be applied the criticism already made upon the Sycamore Service.

In the work of Cardeilhac as well, the most naturalistic *motifs* are those which are the least successful, as is instanced in the sugar bowl (Figure XLV.); while the

Three vases executed by the Poussielgue House (LI. and LII.), after designs by Lelièvre, are very free in style, erring perhaps in their boldness.

We illustrate in closing a series of works produced by the Art Nouveau House, which is under the direction of M. Bing (LIII., LIV., LV., LVI., LVII., LVIII., LIX.). Among these examples are to be noted espe-

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cially the Tea Service (LIII., LIV., LV.), composed upon simple, graceful, delicate lines, which is the work of Colonna; a



Figures LIII and LIV. Designed by Colonna. Executed by "L'Art Nouveau Bing"

jardinière by Marcel Bing; and a powder box by de Feure, which is successful in both form and decoration.

WE have now returned from a long journey through the history of the silversmith's art. We have indicated, as we pursued our way, the general ideas to be gathered from each period of this history, and which we, who wish to



Figure LV. Tea pot. Designed by Colonna. Executed by "L'Art Nouveau Bing"

produce art, must perforce, acquire. I shall make no further return to the essential points of which I have already frequently

spoken. Silver is a precious metal. We shall not revert to the customs of the reign of Louis XIV., when this substance was used to make stands, orange-tree boxes, great mirror frames, and other pieces of like size and weight. Silver occupies a place, to-day, only upon the dining table, the toilette table and the chimney piece. But it were well for it to make itself worthier of



Figure LVI. Jardinière. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

its own character and of its history. Ecclesiastical silverwork has recently shown the influence of the Middle Ages, and the effect has been salutary. The mediaeval style is not to be copied, any more than the eighteenth century is to be imitated; but the Middle Ages have taught successfully respect for the craft of the ecclesiastical silversmith. The secular worker can gain in the same school knowledge of a different, but



Figure LVII. Powder box. Designed by G. de Feure. Executed by "L'Art Nouveau Bing"

equally valuable nature. Modern ideas have arisen within a short space of time, and for these a counter-balance is necessary.

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The tendencies of *l'Art Nouveau*, when too naturalistic, which they sometimes are, must



Figure LVIII. Tray in silver. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

be met and modified. We must learn what constitutes a style, and in what decoration resides. It is in the study of the styles and

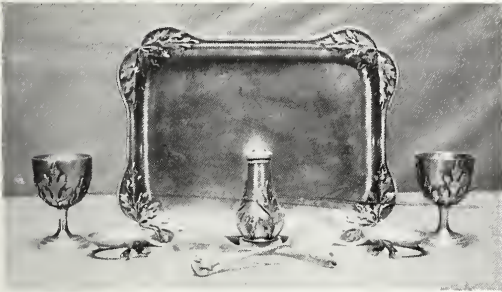


Figure LIX. Egg set. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

the ornament of the Middle Ages that our contemporaries will find awaiting them the best and the strongest lessons.

METAL-WORK IN CABINET-MAKING

THE use of metal as a decorative agent now made by certain English and American cabinet-makers, is by no means an innovation. The manner of use alone contains a degree of originality. In the late seventeenth and

the early eighteenth century, Boule, the cabinet-maker of Louis XIV., combined exotic woods with copper, bronze, silver and gold, in such manner that the metal provided the decorative lines of his pieces. Throughout the following reign, the methods of Boule continued in favor, although the structural forms employed in his branch of art-craftsmanship suffered a considerable change. Later, under Louis XVI., fine cabinet-work, almost invariably, received decoration in metal. Immediately after the Revolution, when everything classic was eagerly sought in the decorative, as well as the fine arts, the cabinet-maker ornamented his pieces profusely with applications in metal.

These works were master-pieces built upon harmony of line, they were made from valuable material, and were perfectly executed. They were designed to supplement the architecture of the times. They attained their object, since they formed an integral part of the interiors into which they were introduced, and from which they could not be removed without equal artistic injury to the places and to themselves.

To copy such pieces is illogical, since social ideas have radically changed since they were created, and since the expression of the decorative arts, in order to be vital, must reflect the life of the period. We no longer demand in the cabinet-work suited to the needs of a democratic people the elaboration and glitter of applied metal-work; but the qualities of surface, polish and color possessed by certain metals fit them to enter with rare woods into a mosaic, which by pleasing the eye, shall modify what were otherwise a too great simplicity in the structural style of cabinet-making.

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THE INFLUENCE OF THE "MISSION STYLE" UPON THE CIVIC AND DOMESTIC ARCHITECTURE OF MODERN CALIFORNIA. BY GEORGE WHARTON JAMES.

HOW often we hear the expression: "He builded better than he knew!" Never was it used more truthfully than when applied to the Fathers Junipero Serra, Crespi, Lasuen, and their co-workers, who erected the mission structures of California.

The Spaniards were a remarkable people. Whatever we may think of the modern Spaniard, in our present day pride, we cannot deny his great virility, bravery, and the extent of his explorations in earlier centuries. Then, too, is it not a remarkable fact that he stamped his language and much of his religion upon the aborigines of the two great halves of the American Continent; that the architecture he used for his churches

in North America is largely influencing much of the best domestic, civic and religious architecture of modern California, with its population of wealthy, progressive, somewhat arrogant, and certainly self-centered citizenship?

It would be an interesting and fascinating search to investigate the influences which led to the building of the Mission structures of California. They are original buildings: no one can say that they are copies. Certainly they have points in common with other architectural expressions, yet they are originals, clear, distinctive and vivid.

Undoubtedly, the source of their inspiration was Spanish, and in some later publication, it will be my pleasure to give an analytical survey of all the historic churches of Spain and Mexico, which may have influenced Serra and his coadjutors.

Yet it is evident that in California the Mission architects were largely controlled by conditions of environment, the impor-



Figure 1. Main entrance, Glenwood Mission Hotel, Riverside, California

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tance of which cannot be overestimated; yet I am not aware that any writer has presented this phase of the subject.

It is necessary to place ourselves in the exact situation of the Fathers in order to understand the difficulties which they overcame and the grandeur of their accomplishments. They were in a strange land; they

ness and decision. There was nothing to rely upon but the intelligence and the energy of the directing priests.

From this point of view, is it not surprising that these priests invented a style of architecture which is a most important factor in the modern buildings of American California? Such a result was accom-



Figure II. The Campanile, Glenwood Hotel, Riverside, California

had no forges or foundries, no manufactories of tools, no skilled laborers, no base of supplies, no stone-masons, brick-makers, or brick-layers, no experts to judge of the qualities and strength of clays or stone. There were priests and soldiers on the one hand; savage Indians on the other. Thus surrounded by hindrances, they were obliged to meet all emergencies with great prompt-

plished by nothing short of genius. It is no small thing to produce a style of architecture, or so to modify an existing style as to institute an art-epoch. With all our art training, our versatility, our comprehensive study of the styles of antiquity and of later days, we have not yet invented the one or modified the other. Yet these priests, supposedly expert in theology only, two thou-

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sand miles distant from all sources of architectural inspiration, away from tools and factories, with the crudest means of transportation, without skilled master-artisans, assisted by a few professional architects and a few indifferent individuals of their own race, were able by means of crude, aboriginal labor to accomplish this great result. In a short time, order was evolved from chaos. Untamed Indians were brought under subjection, and became blacksmiths, tailors, silversmiths, candlemakers, copper-smiths, ropemakers, painters, sculptors, masons, stonecutters, weavers, tilemakers, embroiderers, carpenters, as well as competent laborers in many other fields.

Let the man of honor and thought ask himself if these achievements are not astonishing. Their very audacity is sublime. It is Prometheus again daring the gods and stealing their protected and cherished fire. Serra must have heard the very voice of God in his call, and his co-workers and followers were equally confident, or they never could have dared cast themselves, a mere handful, into that vast horde of savage humanity, with the assurance that they could tame, subjugate, and speedily convert the primitive natures to whom they addressed themselves. To Serra the very warmth of God's benignant hand must have been a reality; the very shadow of His protecting wing a daily and nightly fact for which to be grateful. How else can we account for his courage and fearlessness? Before such heroes and achievements ordinary men must feel their littleness. The scoffers at the Mission Fathers would do well to consider the dignity, grace and fitness of the buildings erected by them, before they proceed to characterize such artists and artisans as

narrow-minded, non-productive, idle and perverted.

No honest man can look, as he must, with awakened eye and quickened perception, upon these noble buildings, and not feel profound admiration and esteem for the men who reared them. And the very fact that these buildings are now the objects of deep study and admiration on the part of persons wholly separate from the race and traditions of their founders, proves their high artistic and structural value, some portion of which I shall show, by noting examples of modern Californian architecture which have borrowed their distinctive features.

IN a former article I endeavored to present a few of the distinctive features of the old Mission buildings. It is my purpose here to fulfil the promise of the lengthy title affixed to the head of these observations.

The architecture of the Fathers was generally very simple. Owing to the adverse conditions prevailing in the new land, this characteristic was enforced. The Missions



Figure III. The Colonnade, Glenwood Hotel, Riverside, California

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Figure IV. Carnegie Library, Riverside, California

were built for the use of uncivilized Indians. Therefore it was not fitting for them to be so ornate as the churches already erected in Mexico. Necessity largely influenced the creation of this distinctive Mission style, and it is a matter of congratulation for us that the Fathers were so influenced. Had they erected buildings similar to those of Mexico, the model, the inspiration, for our contemporary architects would have been wanting. The very elaborateness of these churches and monasteries would have precluded them from suggesting designs adapted to modern purposes.

The philosopher, Joseph Le Conte, once expressed a thought which here applies with force: "That only is *good* which can be seen again and again with increasing pleasure."

We may adapt this thought to our present subject by saying that while fanciful and florid architecture may captivate for the moment by its audacity, it soon becomes fatiguing: producing in the spectator a longing for the simple, the chaste and the severe.

Therefore, to these Franciscan Fathers we owe a debt of gratitude for their contribution to our education in the building art. Jules Huret, the famous French journalist and dramatic critic, who recently visited California, thus wrote, in the *Paris Figaro*, regarding the architecture of Southern California: "Los Angeles is the first place in America where I have found original architecture. Not only does the style differ from any I have seen up to this time, but the buildings are of an adorable taste,—ingen-

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ious and varied as Nature herself, graceful, elegant, appropriate and engaging. Many of the houses are in the style of the Spanish Renaissance—'Mission style,'—with almost



Figure V. Residence of Robert M. Bulla, Los Angeles

flat roofs of red tiles, little round towers surmounted by Spanish-Moorish domes, and arcaded galleries, like the Franciscan cloisters of the past century. Others mingle the Colonial with the Mexican style, imitating the coarser construction of the adobe. All are very attractive and possessed of individuality."

One of the earliest to see and appreciate the possibilities of the Mission style was Mr. Lester S. Moore, of Los Angeles, who is still a young man. A native of Topeka, Kansas, he went to the former city seventeen years ago, and was immediately attracted to the Franciscan structures. First of all their simple dignity appealed to him. He had already chosen his profession, and had clear ideals. These, on the one hand, demanded release from the old, over-decorated, conventional styles; and, on the other, a return to the simple, the natural, the harmonious.

The very poverty of the Mission Fathers was now to reap its own reward. Poverty

had demanded simplicity from them, and for a hundred years their buildings remained practically unknown to the outside world, and but little appreciated in their own region. The disciples of new and better structural methods appreciated, at first sight, the graceful, dignified lines of the half-ruined masonry. Low roofs, red-tiled, with broad-reaching or widely-projecting eaves, gave shelter from the direct rays of the sun; while thick walls excluded both heat and cold; the color scheme, consisting of a buff, toned to harmonize with the luxuriant abundance of the surrounding foliage, produced a unified whole which made the buildings a part of Nature herself.

Here then was the true model ready at hand. The mine of new wealth was discovered; the one necessity for the miner was to have the faith of his own conviction and to show to the world the value of the new riches.

Mr. Moore began his work at nearly the



Figure VI. Patio of Mr. Bulla's residence, Los Angeles

same time as several other enthusiasts. He determined to familiarize himself with the original style, and, with that view, he visited the principal Missions again and again,

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measuring, studying, analyzing, "plating" and mentally reconstructing them.

A second of these architects was Arthur B. Benton, of Los Angeles; still another, William H. Weeks, of Watsonville. Specimens of the buildings erected by each of these three men are here presented.

The term, "The Mission Style," although widely used, is somewhat narrow and misleading. As we adapt it to modern buildings, we extend it so as to include certain features of Mexican domestic architecture. In a personal letter, Mr. Weeks has clearly outlined some of the ideas and motives which



Figure VII. The Consuelo residence, East Los Angeles

led to his use of Mission principles. He says:

"Among the principal features of this style are the following: a typical ground plan consisting of a series of low, massive, light colored buildings, with tiled roofs (red), ranged round a quadrangle or court; a small court at the outer entrance being a characteristic addition, and many of the large Mission houses having the *patio* or inner court; there are further the low, broad arches—usually grouped—the tiled roofs, with wide overhanging cornices, showing heavy bracket effects, the carved

scrolls of the gables and pediments, the plain stucco of the walls, with an absence of lines or joints such as are ordinarily seen in brick or stone work. The old Mission style is simple, solid and massive, but in cases where the Moorish has crept in, the tendency toward frailty often appears.

"With the belief that the old Mission style of building is most appropriate for a certain class of representative California buildings, and that domestic architecture should be the natural outgrowth of the character of a people, of the institutions, customs and habits of a region, modified by climate and scenery, I have adopted this style from preference, and have only begun to acknowledge its possibilities for our architecture, which may be realized by developing the beauty suggested in the old Mission lines, made more ornate by a slight touch of the Moorish.

"All my buildings of the old Mission type I have endeavored to make express their purpose and use, and not to lose sight of the fitness of things by such vagaries as erecting a Mission tower on a distinctly commercial building, or by placing the cross and niches for bells on non-religious edifices: parts which give the proper significance to the old Mission church."

The story of the origin of the red tiles in California Mission architecture is of decided interest. The original structures erected by the Fathers were roofed with poles and tules. Occasionally, the Indians became refractory and had to be punished. Such discipline made them angry and led them to run away from the Fathers' control. On their arrival at their old homes, or at secret haunts in the mountains, some of those disaffected would plan reprisals



Figure VIII. Residence of General Harrison Gray Otis, Los Angeles

J. P. Krempfle, architect

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upon the priests. Midnight attacks were not unfrequent, at times, and, in the early days, these were made in a desperate, blood-



Figure IX. Woman's Club House, Los Angeles

thirsty manner. Fighting with their primitive war-clubs, and bows and arrows, they used one of their own methods of warfare to attack the Missions. Attaching lighted torches to arrows, they shot the latter upon the inflammable materials of the roofs. Two or three Missions were thus destroyed by fire, and finally, in self-defence, the tiles were made and thereafter used as a safe and impervious roof covering.

Mr. Benton, who is a member of the American Institute of Architects and the Secretary of the Engineers and Architects' Association of Southern California, is the author of several of the most striking specimens of the Mission style existing in that region. The principal of these is the Glenwood Hotel at Riverside, shown in Figures I, II and III. Here is a bold and striking adaptation of the original models, with innovations that are both fitting and effective. For instance, the main buildings, instead of presenting an outer façade, have their main entrance from the inner court, which is surrounded on but three sides. In other words,

the *patio* is made an entrance court, thus secluding the façade from all outside influences. Comment upon the verdure of this *patio* is unnecessary, as it is understood that flowers, plants and shrubs are made to grow in every vacant space in this land of sunshine.

The *patio* has two interesting features. The first of these is the remnant of the old Glenwood Hotel, built of adobe: the roof of which is almost flat, and covered with the original tiles. The second is a campanile illustrated in Figure Two. This is a detached wall, pierced with six arches for bells, and with three others, much larger, rising from the ground level, to admit carriages and pedestrians. The campanile attains a further picturesqueness by its stepped and curved gable.

The feature of the arched colonnades is developed in several parts of the building, both out and inside, as will be seen from Figure III.

Riverside possesses another fine example



Figure X. Elizabeth Bard Memorial Hospital, Ventura, California

of the Mission style in its Carnegie Library, as seen in Figure IV. Here are several distinctive features in most pleasing combina-



Figure XI. Harvard Memorial School, Los Angeles

tion. These are the stepped and scrolled pediment, the semi-circular arches, the chamfered and pierced bell towers, crowned by semi-circular domes, which, in turn, are surmounted by the peculiar Mission "lantern." The continuous plastered effect, the color, and the red-tiled roof concur in a harmonious result.

Figure Five represents the house of ex-State Senator Robert N. Bulla, of Los Angeles. It was designed by Mr. Moore, and built in 1900; it contains twelve rooms and cost \$12,000. This may be regarded as a type of simple Mission domestic architecture. It is of frame construction, sheathed and plastered on metal lath. The outside is painted in the "Mission buff" color. A newer method than painting is to mix the ground color pigment with plaster for the treatment of the exterior. Another method has recently been patented by Charles E. Richards, of Los Angeles, by which the pigment is mixed with the plaster and made perfectly waterproof. There are two styles of finish in the plaster: the rough and the smooth; the rough being generally preferred.

In the Bulla house the simple, chaste dig-

nity of the Mission style is preserved in the interior as closely as in the exterior. It will be observed that, as in the Missions themselves, both semi-circular and elliptical arches are here used; the arches being of different widths and thus offering a pleasing variation. The roofing is composed of burned red tiles, made after old models and costing, when laid, about \$25.00 per square of one hundred feet.

The driveway is composed of three sets of three elliptical arches. In the rear of the building is the *patio* (Figure VI), with eight semi-circular arches. This last might be classed as an out-of-door sitting room.



Figure XII. Residence of Mrs. Meeker, Pasadena

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It opens from the living room and from Senator Bulla's "den," and is made agreeable and homelike with swinging hammocks, palms, potted plants, birds in cages, etc.; while the open arches afford immediate outlook upon a charming flower garden reached by a short flight of steps.

Figure VII is introduced to show the adaptation of the Mission style to a simple cottage. This is the Consuelo residence in Los Angeles. The house is of one story and contains seven rooms. It was built at a cost of \$2,000. Although the roof is shingled, the tiling of the hips and ridges,



Figure XIII. "The Curio," Phoenix, Arizona

the broad overhanging eaves, together with the three semi-circular arches, give it a decided and pleasing Mission effect.

Of an entirely different character is the ornate residence of Brigadier-General Harrison Gray Otis, also at Los Angeles. It was built after the designs of Mr. J. P. Krempel, and shows the stepped pediment, semi-circular and elliptical arches, red tiled pyramidal roof, somewhat similar to that of San Carlos at Monterey, and an adaptation of the "lantern" as a chimney decoration (Figure VIII).

Another of Mr. Benton's buildings is shown (Figure IX) in the Woman's Club

House, at Los Angeles. Here is the buff plastered exterior, the arched colonnade, the stepped pediment, pierced for bells, and the red-tiled roof.

It may be well to note in this place a criticism suggested by Mr. Weeks's remarks. It will be remembered that he said: "All my buildings of the old Mission type I have endeavored to make express their purpose, and not to lose sight of the fitness of things by such vagaries as erecting a mission tower on a distinctly commercial building, or by placing the cross and niches for bells, on non-religious edifices." This, of course, is a point of taste which must be left to the preference of the architect and his employer. But there is little doubt, in my mind, of the strict justness of Mr. Weeks's criticism, if a pure style is to be maintained.

At Ventura we find the dignified, simple structure shown in Figure X. This is the Elizabeth Bard Memorial Hospital, which was erected a short time since by Thomas Bard, United States Senator from California. Here the continuous plastered surface, the red tiled roof, the pierced bell tower, the Mission pediment, and the semi-circular arches are the distinct features; while a slight touch of added Mission effect is produced by the somewhat insignificant buttresses, crowned with red tiles.

In the Harvard School at Los Angeles (Figure XI), the arched colonnade, the red-tiled roof and the Mission pediment have been used by Mr. Benton with pleasing effect. Here, however, we discover slight modifications produced by the introduction of Moorish details.

Figure XII represents one of the earliest domestic buildings erected at Pasadena in the Mission style; the architect being Mr.



Figure XIV. The two already completed buildings of the California State Technical School, San Luis Obispo, California

T. W. Parkes, with whom Mr. Moore was at that time engaged. Built nearly nine years ago, at a cost of \$5,000, it originally contained eleven rooms, with a hall and a bath room. A short time since, three more rooms were added at an additional cost of \$3,000. The house was early christened "The Arches," and is owned by Mrs. Meeker.

Another adaptation of the Mission style is seen in the "Curio" building (Figure XIII), at Phoenix, Arizona. Desirous of owning a shop suited to their Indian basket and curio trade, Messrs. Benham & Brizard themselves designed this little structure, which they erected at an approximate cost of \$4,000. From its completion, it has been a source of attraction to all visitors at Phoenix, and is a most pleasing and useful adaptation of the Mission style.

Two of the most important buildings designed by Mr. Weeks are shown in Figure

XIV. These are the State Polytechnic School at San Luis Obispo. When the plans for this institution shall be completely carried out, there will be twelve buildings, with arcades and quadrangle. Their estimated cost will be a half million dollars. Upon this work Mr. Weeks has devoted much time and thought, producing results which are simple, dignified and altogether



Figure XV. Design for a Public Library, by Lester S. Moore, Los Angeles

MISSION ARCHITECTURE



Figure XVI. Design for a County Court House, by Lester S. Moore, Los Angeles

admirable. The main building of Figure XIV is forty-seven by one hundred feet, while the dormitory to the right is forty by one hundred feet. They were begun on January 1, 1903, and completed November 1.

Figure XV is a sketch, planned by Mr. Moore, of a proposed public library; while Figure XVI is a design which the same architect submitted in a competition for the Riverside County Court House. The latter is the most effective modern design in Mission style that I have ever examined. The semi-circular and elliptical arches, the continuous plaster treatment, the heavy walls, the Mission pediment, the pierced bell tower, the egg-shaped dome, surmounted by a "lantern," and the red-tiled roofs, produce a combination faithfully representative, and yet admirably suited to modern purposes. Were I called upon to-day to erect a build-

ing of this nature, I should accept this plan of Mr. Moore's, with but one or two minor modifications.

Thus, in a somewhat cursory manner, I have introduced the general reader to a style of architecture already securely domiciled in California. It has long passed the experimental stage. M. Huret's comments express the opinions of many thousand visitors who come annually to Southern California, to be captivated not alone with its climate and flowers, but also with its charming houses. It must be confessed, however, that such a climate and such surroundings are needed, in order to justify such an architecture. In a cold region of gray skies, it would be out of place. So we are content that this Mission style should be regarded as a distinctive possession of that earthly paradise of which Californians are so justly proud.



THE ADAPTATION OF ORNAMENT TO SPACE. BY M. P. VERNEUIL. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

tal forms to the qualities of the medium in which he works.

In the strict observation of these two laws resides, at least, in great measure, that which we name interpretation: that is, the resolute power which, selecting a natural element, reduces it to the state of an element of decoration.

But what is meant when the designer is told to adapt an ornamental form to the space to be decorated?

There exist several methods by which to decorate a given space. At the very least, there are two usual modes of procedure. To



IMITATION of space and nature of material: these are the two principal factors of the many interesting problems which offer themselves to the designer of ornament. And if it is instructive to formulate and to study these problems, is it not still more useful to cause them to be solved by eminent decorative artists? From such explanations all our readers will derive pleasure, while certain among them will

gain from the same source a fund of valuable knowledge.

In composing, the designer must strictly observe the two great laws which govern decorative art. These laws are simple, but absolute, and can be briefly stated.

First: the designer must adapt the ornamental forms which he employs to the spaces which he wishes to decorate.

Second: he must adapt the same ornamen-



Designs by M. Verneuil

ADAPTATION OF ORNAMENT

illustrate, let us choose an example: preferably a rectangular form,—the cover of a box.

Using the first of these methods, cutting by chance, it would seem, into what might be called a ready made system of ornament, the artist establishes a rectangle equal to the space to be decorated, and applies to the box cover a design which is absolutely without fitness to its acknowledged purpose. The result in this case is a

fragment of ornamentation applied, so to speak, as an afterthought, upon a given surface. By the same method and with the same units of design, one might equally well have decorated a circle, a triangle, or any other wholly different space. This method, let us hasten to say, although it is of very frequent occurrence, is unworthy of an artist. In such instances, the logic of composition is ignored.

It is inadmissible for the designer, when confronted by a given

space to be decorated, to ignore the fact that ornament should be logically composed, and

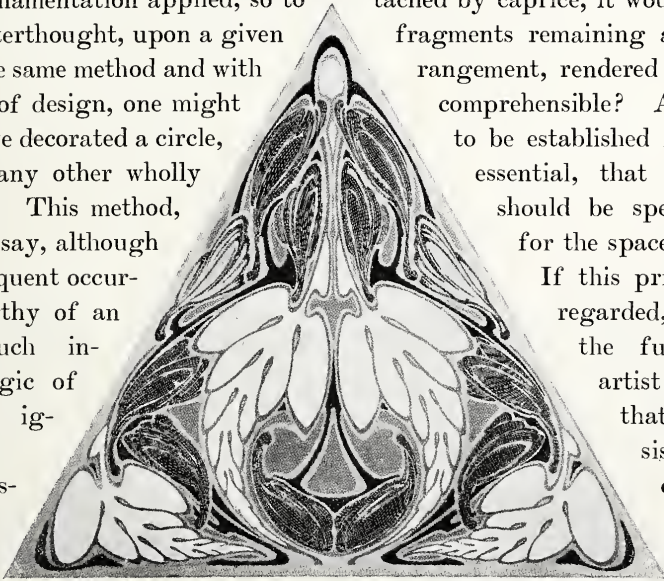
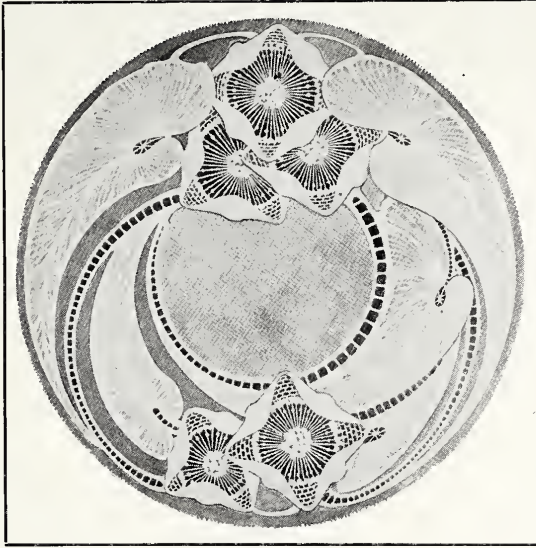
strictly contained within the allotted limits; unless, indeed, that an effect foreseen and prearranged, influences him to construct his design otherwise. But even in such a case, he will always provide that his composition have an air of purpose and will, thus removing it from the class of *motifs* which are employed as expedients and commonplaces.

But what ought we to say of those

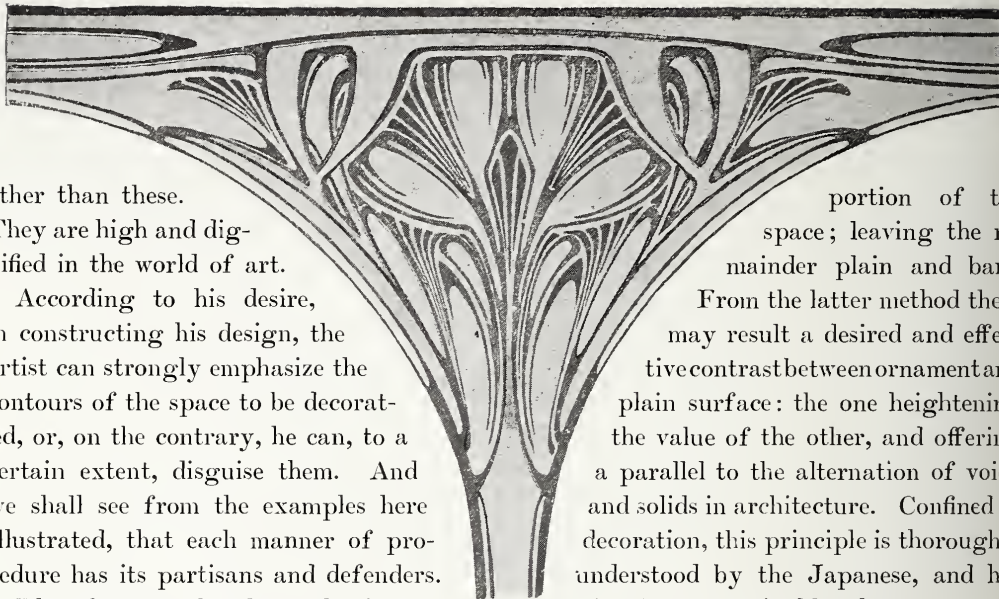
designs in which the units are cut and detached by caprice, it would seem, and the fragments remaining are, by such arrangement, rendered more or less incomprehensible? And ought it not to be established in art, as a first essential, that every ornament should be specially composed for the space to be occupied?

If this principle were disregarded, what would be the functions of the artist? It is evident that they would consist in composing commonplaces for indiscriminate use, good for all purposes, it

would appear, and in reality good for none. But the functions of the decorator are all



Designs by M. Dufrené



other than these.

They are high and dignified in the world of art.

According to his desire, in constructing his design, the artist can strongly emphasize the contours of the space to be decorated, or, on the contrary, he can, to a certain extent, disguise them. And we shall see from the examples here illustrated, that each manner of procedure has its partisans and defenders.

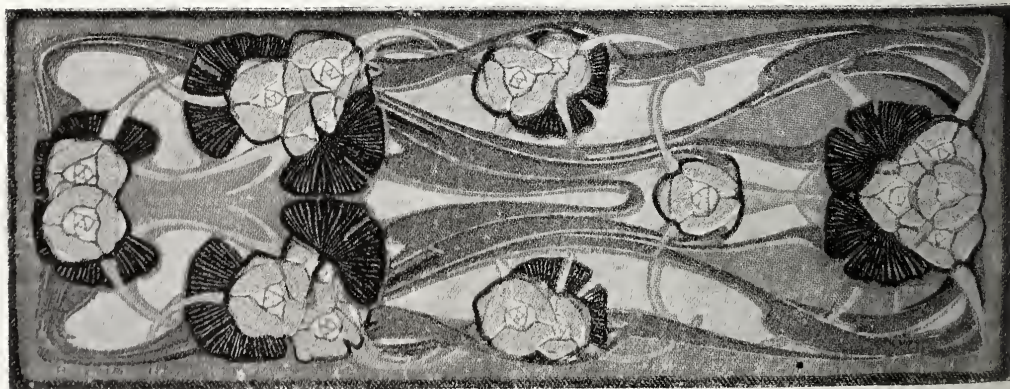
Therefore, we abandon as having no interest for us, all ornament not specially composed for a space to be decorated. It then remains for us to study the means which are at the command of the artist desirous of perfection in his work. Among these means, or rather these methods of procedure, two are prominent. Either the artist wishes to ornament the entire space, to cover it with homogeneous decoration; or he may localize the decoration, and confine it to a single

portion of the space; leaving the remainder plain and bare.

From the latter method there may result a desired and effective contrast between ornament and plain surface: the one heightening the value of the other, and offering a parallel to the alternation of voids and solids in architecture. Confined to decoration, this principle is thoroughly understood by the Japanese, and has often been practised by them.

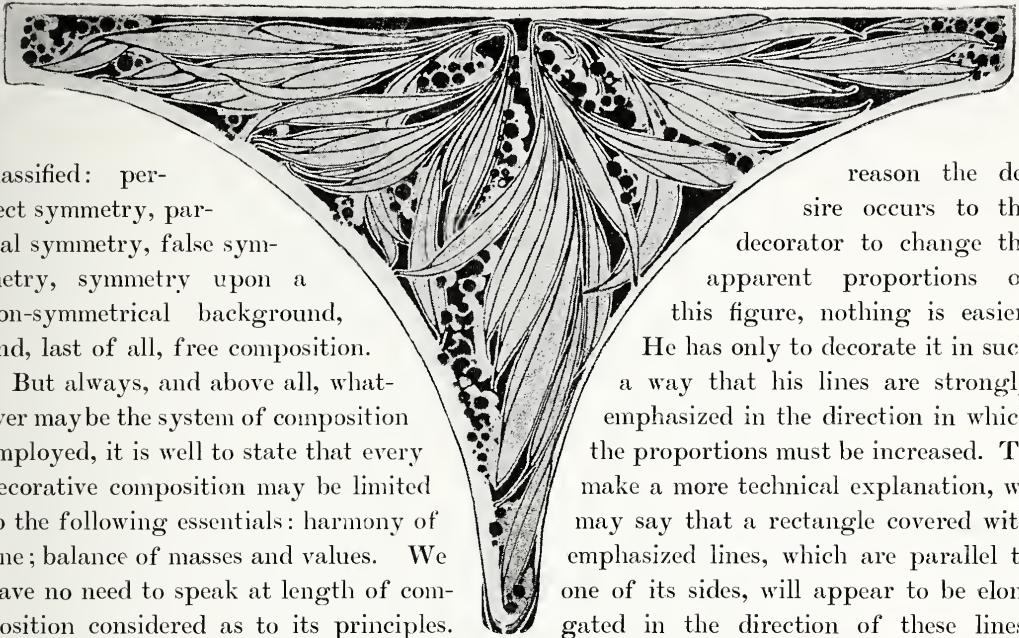
In beginning our examinations, let us determine what course may be followed by an artist who wishes to cover a given space with homogeneous ornament, and, for illustrations, let us accept the designs which are found upon the first pages of the present article.

A rapid review allows us to note that five principal systems of ornament can be employed. These five systems may be thus



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classified: perfect symmetry, partial symmetry, false symmetry, symmetry upon a non-symmetrical background, and, last of all, free composition.

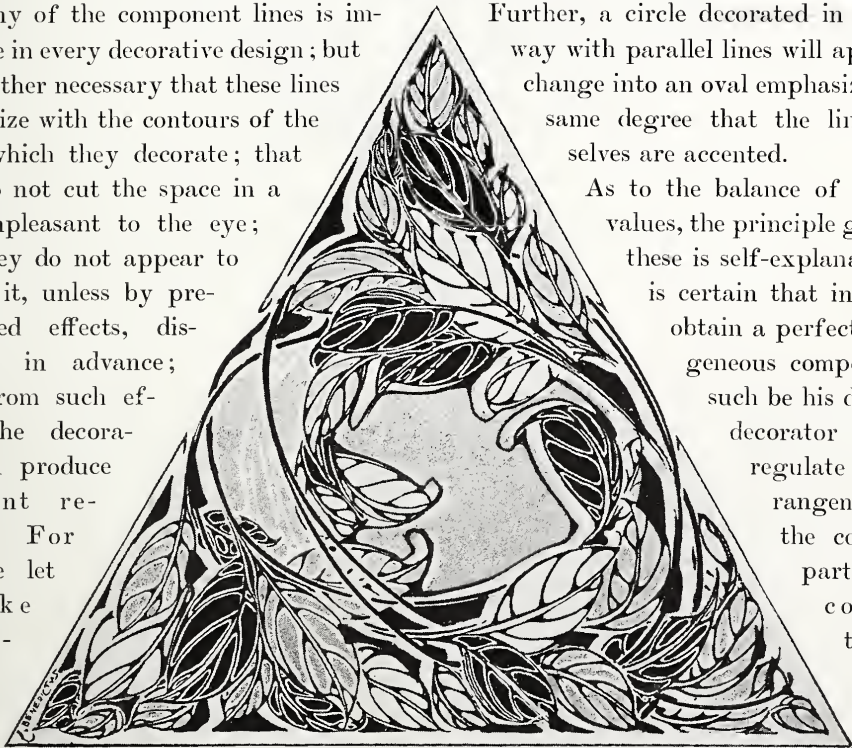
But always, and above all, whatever may be the system of composition employed, it is well to state that every decorative composition may be limited to the following essentials: harmony of line; balance of masses and values. We have no need to speak at length of composition considered as to its principles.

Harmony of the component lines is imperative in every decorative design; but it is further necessary that these lines harmonize with the contours of the space which they decorate; that they do not cut the space in a way unpleasant to the eye; that they do not appear to distort it, unless by premeditated effects, discounted in advance; since from such effects the decorator can produce excellent results. For example let us take a rectangle.

If for any

reason the desire occurs to the decorator to change the apparent proportions of this figure, nothing is easier. He has only to decorate it in such a way that his lines are strongly emphasized in the direction in which the proportions must be increased. To make a more technical explanation, we may say that a rectangle covered with emphasized lines, which are parallel to one of its sides, will appear to be elongated in the direction of these lines. Further, a circle decorated in the same way with parallel lines will apparently change into an oval emphasized to the same degree that the lines themselves are accented.

As to the balance of lines and values, the principle governing these is self-explanatory. It is certain that in order to obtain a perfectly homogeneous composition, if such be his desire, the decorator must so regulate the arrangement of the constituent parts of his composition, that their masses balance



Designs by M. Benedictus

THE CRAFTSMAN

one another in the various parts, and, also, in the unified whole of the design.

So, also, the values of the color-elements of these masses must be the objects of similar care and study. Balance can thus be established for the whole composition, upon one or several axes. But these considerations are somewhat confused with those

which are to follow, and which concern the principles of composition previously explained.

The essentials of symmetrical composition are so well understood that it is not

necessary to linger upon them. Given, for example, a circle divided by a diameter, if

all the ornament occurring on the left of the diameter be thrust upon the right,—the diameter serving as an axis,—we obtain decorative symmetry: that is to say, all that is found on the left of the axial diameter, will be found again re-

versed on the right of the axis.

Naturally, decoration can be symmetrical with regard to one or several axes; as we shall find later by reference to our illustrations. In the head piece of the present



Designs by M. Benedictus

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article, the central composition is symmetrical with regard to a single vertical axis.

This is the most simple, as well as the surest and most rapid method of balancing a composition. The desire of giving variety and spontaneity to designs which are somewhat too regular and precise, quickly causes the artist to seek other combinations. Thus partial symmetry follows.

This latter condition is illustrated in the right hand *motif* of the headpiece. The two flowers are absolutely symmetrical with regard to the vertical axis. But, on the contrary, the stems and the leaves, no longer obeying the same law, break the monotony of the composition by introducing an unforeseen element. It is not necessary to say that the axis can cut the composition in various directions, and, pass, for instance, diagonally through the square.

Still there exists a certain stiffness, even in partial symmetry, while false symmetry necessarily gives a greater freedom to the composition; although often leaving it that air of fine balance which is so agreeable to the eye. But, in this case, the symmetry is only apparent, and if equal masses and like values balance themselves with regard to an axis, it is meanwhile easy to discover that the symmetry ceases here, and that the drawing and details are wholly dissimilar to one another. These conditions are illustrated in the left hand square

of our headpiece, and, in this case, we deal with symmetry of mass, not with symmetry

of form. Another method presents itself, which may be described as follows: Under a decorative *motif* of symmetrical construction, there passes a secondary *motif* which is non-symmetrical. A mixed effect results; giving to the design an appearance of fancifulness, which stops short of confusion, because of an existing basis of order and harmony. Examples of this method occur in our illustrations of certain designs by M. Mucha.

A final method resides in free composition; the designer being restricted

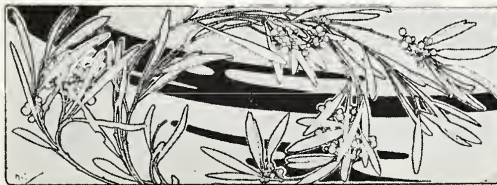
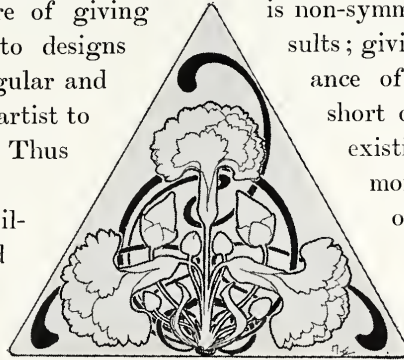
to no other consideration than that of obtaining a good result, while following the dictates of his own imagination.

We shall now pass in review the different series, which have been variously treated by several artists, who have inscribed differing ornamental *motifs* in similar spaces. We shall again deal with the principles of composition which we have just enumerated.

M. Dufrené prefers a middle way between the direct interpretation of natural forms and the realistic treatment of forms which are purely conventional. He employs the flower; but the flora that he loves is peculiar to him, and can not usually be directly connected with Nature, even as interpreted by artists. His plants are works of the fancy, without having

in their composition that element of unreality which the imaginative oftentimes do not know how to avoid, and which becomes the source of unpleasant

surprise. The plants of M. Dufrené do not, but they might, exist. They are constructed

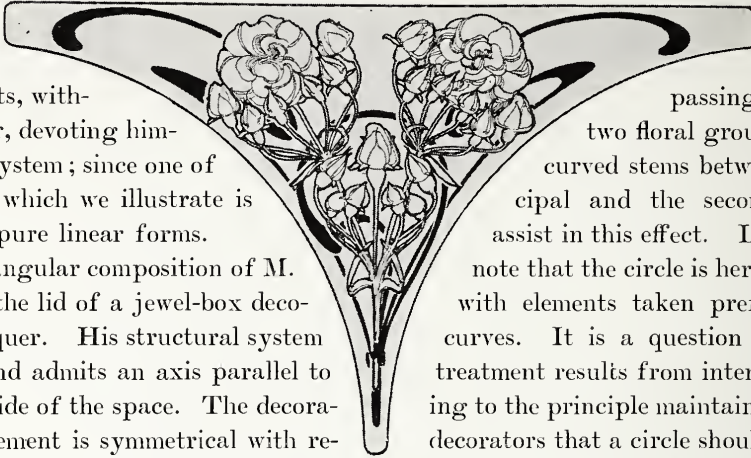


Designs by M. Mucha

THE CRAFTSMAN

rationally ; they do not shock the spectator ; they appear to be derived from Nature. From this flora the artist obtains excellent results, without, however, devoting himself to one system ; since one of his designs which we illustrate is built upon pure linear forms.

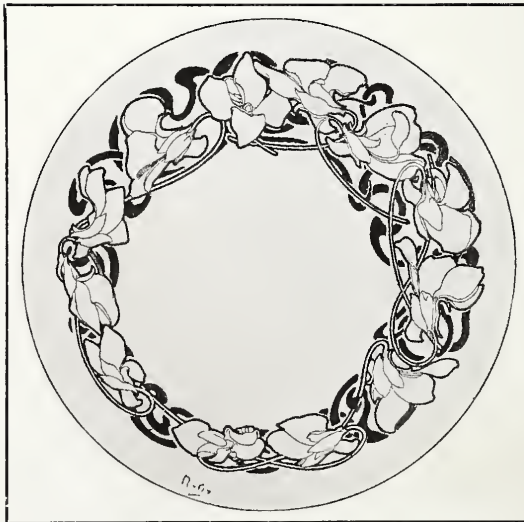
The rectangular composition of M. Dufrène is the lid of a jewel-box decorated in lacquer. His structural system is simple, and admits an axis parallel to the longer side of the space. The decorative arrangement is symmetrical with regard to this axis. The masses are well balanced, and the solid composition quite homogeneous. The ornament, in graceful, sweeping lines, covers the given surface, showing, however, several interior open spaces.



anced, and, in order to give the eye a certain confidence, a false symmetry has been established according to an axis passing through the two floral groups. The two curved stems between the principal and the secondary leaves assist in this effect. Let us further note that the circle is here ornamented with elements taken preferably from curves. It is a question whether this treatment results from intention, according to the principle maintained by certain decorators that a circle should exclusively receive decoration based upon curves ; or whether the artist, caring little for systems, sought primarily effect and his own visual pleasure.

In his triangle, which is a portion of a mosaic of tiles, the artist derives his decorative

On the contrary, in the circle representing a lace doyley, M. Dufrène has reserved a vacant center. The use for which the design was intended, indicated this treatment as the most natural one to be followed, and the artist accepted it without hesitation. In this case, the ornament is limited by two concentric circles, but it is in no wise symmetrical.



Designs by M. Mucha

elements from the unreal flora that is so dear to him. The composition is here solid, entirely filling the given space. Furthermore, it is symmetrical, and extremely well arranged, with careful adjustment of masses, values and tones. It offers an agreeable harmony of line and a general effect without dryness.

This fault might, perhaps, be attributed to the decorative *motif* for a tympanum,

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designed by the same artist. But this defect, if such exist, is the result of the pure linear forms here employed. Moreover, the lines are successful, and the symmetrical composition perfectly assimilates the given space, ornamenting it in a pleasing manner.

M. Dufrène, in these four compositions, has evidenced his usual skill, and we find in each one of them the qualities of an imaginative artist who is able to restrain himself from childish exaggerations, to which many artists have abandoned themselves, in the delusion that they were creating a style.

It is one thing to create a style, and quite another to give style to one's works. And if M. Dufrène can not claim the honors of an inventor, he is able, at least, to give to his decorative designs a character which belongs to them alone, and which, gradually growing stronger, will serve to make known the personality of their author.

M. Benedictus, it would appear, seeks also to impart to his compositions, a special distinction. His conventionalism is easily recognizable, and although he does not limit himself to the resources offered

by Nature, for the most part, he derives thence the principles of his ornament. Flora

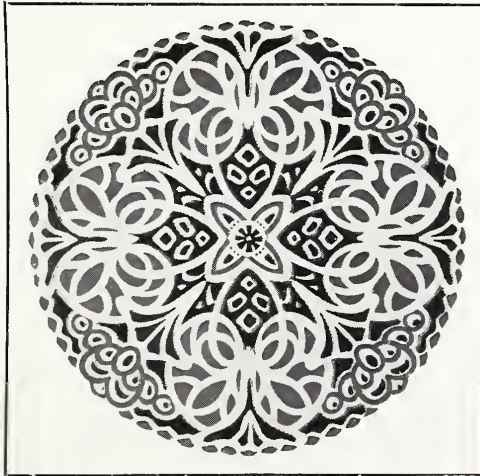
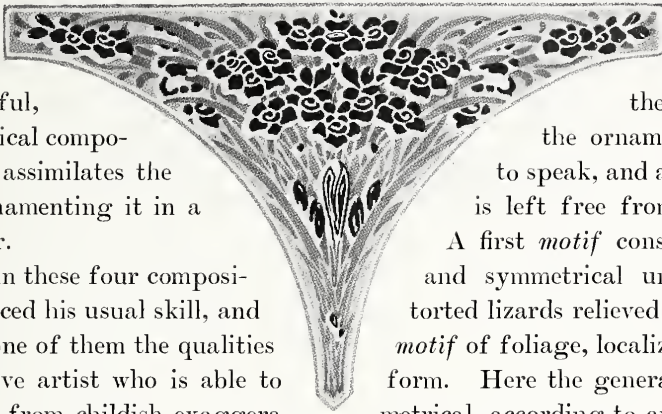
and fauna attract him equally, and from the elements drawn from these two kingdoms he

produces excellent results. In his rectangle, the arrangement of the ornament is double, so to speak, and a part of the area is left free from all decoration. A first *motif* consists of a double and symmetrical unit of two contorted lizards relieved against a second *motif* of foliage, localized into a definite form. Here the general design is symmetrical, according to an axis parallel to the shorter side of the rectangle. The whole is extremely decorative, and well balanced as to line, lights and darks, voids and solids.

For the ornamentation of his circle, M. Benedictus, like M. Dufrène, has chosen curved figures. Dividing the given surface into three equal parts, he has employed a *motif* which appears to be three times repeated.

But it is only an illusion, a false resemblance; for, if the foliage and the stems are identical in the three cases, the flowers differ, each time, and present variety, there where the eye, unwarned, perceives only a simple repetition. The result is not without character and effect.

In the triangle, the scheme is less frank, and, perhaps, less successful. Undoubtedly, the localization of the leafy masses in



Designs by M. Auriol

the angles is a fine method of treatment, which leaves the center of the composition free and clear; but it is to be regretted that the stems which, although remaining inside the exterior triangle, appear to deform it by exceeding



the limits of the interior triangle, to which figure the ornament is almost entirely restricted. Otherwise, the treatment of the foliage is full of interest, and the composition, wholly without symmetry, is very pleasing in its freedom. In the ornamentation of his tympanum, the artist—who seems to prefer liberty of design to the subordination of symmetrical units—has sought only to balance the masses of flowers and leaves of the mimosa plant which he has chosen as his decorative principle. The design is charming and cohesive; the lines of the leaves either harmonizing or contrasting well, one with the other.

M. Benedictus is an excellent decorator. He is able to impart to the natural elements which he employs a distinctive style; while his color, full of resource, adds still further to the interest awakened by the composition.

In Mr. Mucha we approach a less severe and studied talent, and if his compositions have less character than those of the preceding artists, they are, perhaps, more comprehensible to the public, for whom conventionalization is a defect rather than a quality.

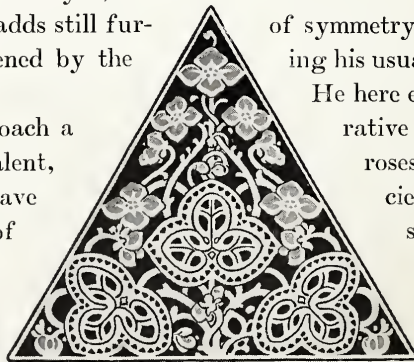
M. Mucha uses a double system of compo-

sition, in the sense that in the same design he confronts purely conventional forms with

natural elements scarcely translated from realism. A floral decoration, almost naturalistic, may occupy the first plane of the design; while

a simple scheme, thoroughly conventional, sometimes very dry and hard, completes the whole. In his rectangle, the artist has treated, in an original and picturesque manner, a branch of mimosa; providing, however, that the general curved direction of the plant should be agreeable and graceful. Behind, upon the background, there winds one of the forms of which we have previously spoken, and which seem to be favored especially by this artist. It is open to question whether the two systems—the highly naturalistic and the purely conventional—harmonize perfectly with each other, but the result is not ineffective.

In his tympanum, M. Mucha has adopted a somewhat less free and characteristic scheme. He has yielded to the demands of symmetry, but yet without abandoning his usual ornamented backgrounds.



Designs by M. Auriol

He here employs effectively his decorative theme built upon full blown roses and buds of the same species. In his triangle, the scheme is similar; the elements only being changed, by the substitution of the carnation for the rose.

In his ornamental treatment of the circle, M. Mucha is emphatic. He believes that a circle should be decorated not only

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with curves, but also with other complete circles. It is thus that his decorative scheme of violets is bounded by two circumferences, which, however, are not concentric. The naturalistic elements are, in this case, still mingled with conventional and sinuous lines.

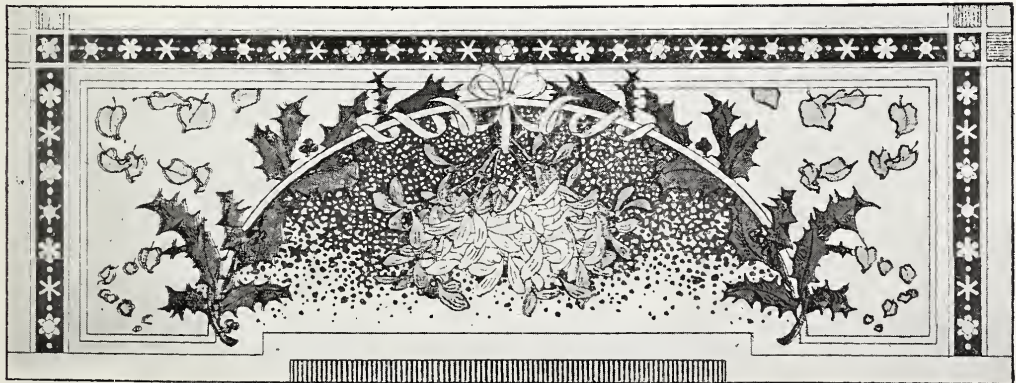
One can indeed give preference to other decorative schemes over those of M. Mucha. But it must be recognized that he plays like a virtuoso the themes which he elaborates into compositions.

We now pass to a designer, M. Auriol, whose schemes, constructed in a severer and more arbitrary style, are varied in appearance, but ornamental above all other characteristics. In his rectangle, this artist holds a free although firm hand, employing an indefinite, perhaps a conventional flora. His sole care, in this instance, outside of general effect, has been to produce balance

of masses and cohesiveness of design. He has succeeded perfectly and, for a rectangular space, his decoration offers qualities well worthy of attention.

The three remaining compositions of the same artist are more strictly limited to the exterior lines of the surface. In the tympanum, a vertical axis regulates the symmetry of the ornament, which is built upon a theme of jonquils and crocuses. The principal effect to be noted in this example is the marked localization of the yellow notes of the blossoms, grouped in balanced masses.

In the decoration of his circle, M. Auriol, although still basing his theme upon natural forms, conventionalizes them to a greater degree, as is seen by his treatment of the flowers and leaves of the convolvulus. Here the design is symmetrical with regard to two axes perpendicular the one to the other. This is equivalent to repeating the symmet-



Designs by M. Simas

THE CRAFTSMAN

rical motive four times in the composition. The design is solid and the extreme conventional treatment is highly decorative.

In the triangle the same system of ornament is again employed. It is also again symmetrical according to a vertical axis.

M. Auriol here shows the various treatments to which he subjects a single form in conventionalizing it, and, also, the great care of balance which he never fails to exercise. The same care is evidenced in the examples here illustrated from the work of M. Simas, although the artistic ideas of this decorator are derived from a wholly different source. He is more a product of the schools, and with him imagination holds a less important place. But this fact does not at all detract from the value of this excellent artist. His works awaken a different, although an equal interest.

In his rectangle, M. Simas presents an allegory of winter. First, we remark a well defined design in the border and the interior division, the latter of which is made by a round arch. This emphasis laid upon the design, is a characteristic to be noted in all our examples borrowed from the work of the same artist.

From the summit of the arch a bouquet of mistletoe is suspended; while branches of holly decorate the

sides, and meet at the top the knot of ribbon which holds the mistletoe in place. In the

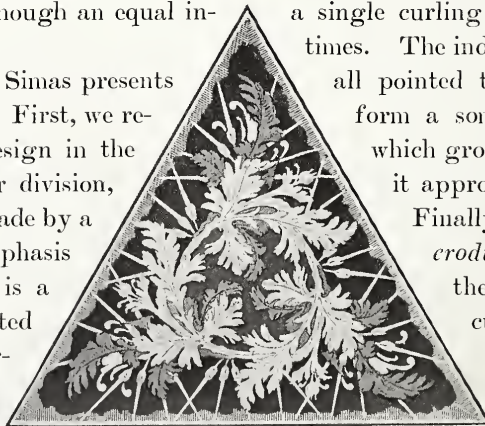
background, behind the arch, snow is falling. In the spandrels, dead leaves are whirling in the wind; while frost, flowers, or crystals, ornament the border enclosing the composition, which is symmetrical only in the general scheme.

It is the same with the composition decorating the tympanum. A border of ground ivy accentuates the form of the space, the center of which is occupied by a heavy wreath of eglantine roses. A scroll, arranged in folds, fills the tapering space below the wreath. The decorative work of M. Simas is, in general, very architectural, and the two examples which we illustrate will confirm this statement.

In his circle decorated with *septifolium*, a single curling *motif* is repeated eight times. The indented leaves of the plant, all pointed toward the center, there form a somewhat solid decoration, which grows lighter and lighter, as it approaches the circumference.

Finally, in the triangle, the *crocidium* serves as the basis of the ornament. A plain circular space is left at the center, from which three masses of foliage are thrown out to fill the angles. The

spurred seed-vessels of the plant are carried round the whole extent of the background.



Designs by M. Simas

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Points deserving great praise in these designs are the elegance and the architectural quality of the composition, as well as the artistic restraint which is everywhere evident.

In the designs of M. Grasset contrary principles are noticeable. Independence is dominant. There is no structural composition, and a most successful imaginative quality enables the artist to master his problems of space and decorative effect. The balance of masses is here carefully assured, but the composition is free from all restraint: a fact which does not prevent it from having been well studied beneath an appearance of absolute ease. Another detail to be observed in these designs is the great simplicity prevailing throughout them; as, for instance, two flat colors produce excellent effects, without the aid of half-tones or gradations.

This simplicity is delightful in the drawing and the arrangement. The hydrangeas of the rectangle appear to be untrained plants, growing as if by chance. The water iris, with fully expanded blossom, and lanceolate leaves, is presented with careless grace. The hyacinths of the circle, with their upright, almost rectangular foliage, harmonizing or contrasting exactly with one another, denote no perceptible labor of drawing. It is indeed one of the essentials of art to disguise effort, to offer the spectator only the pleasure of the finished effect, and to conceal from him the difficulties encountered by the artist during the course

of his work. The labor must not be visible, nor the successive attempts be suspected.

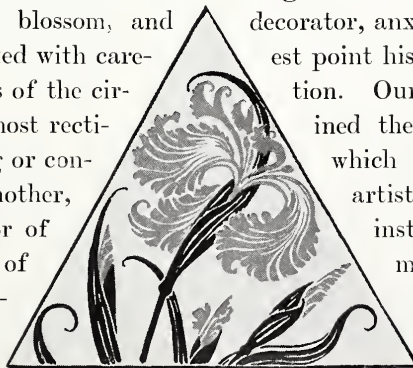
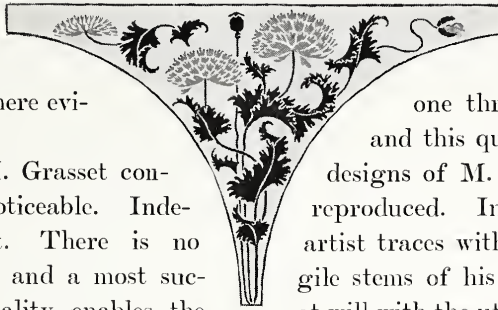
On the contrary, the work must appear spontaneous, produced by

one throce of the imagination, and this quality is manifest in the designs of M. Grasset which are here reproduced. In his tympanum, the artist traces with masterly ease the fragile stems of his poppies, bending them at will with the utmost grace, and folding again and again their indented leaves in exquisite convolutions. At the same time he maintains a perfect balance of mass, and the harmony of the straight and the curved principles.

In the two compositions of M. Lalique, the structure of the design is more apparent. Imagination of another kind prevails.

It is legitimate in this place and connection to speak of M. Lalique; although, for many persons, he is only the distinguished restorer of the jeweler's art. And this would seem to be a title sufficient to satisfy the most ambitious. But yet it is not enough for this artist, who is at heart a decorator, anxious to develop to the highest point his gifts of grace and distinction. Our readers have already examined the decorations of his house, which may be characterized as artistic treasure-trove. Such, for instance, are the bas-reliefs in molten glass so beautifully luminous, which ornament the great street-door of his gem-like marble palace.

In our illustrations, he appears in the part of a decorator of plane surfaces, and



Designs by M. Grasset

our only regret is that he is not sufficiently represented in our present article.

In the triangle decorated by the artist, two cock's heads are shown confronting each other. The conventionalized crests and feathers serve admirably to fill the angles; while beneath the heads, which are full of character, a plain space is reserved. The cock, it would seem, is a favorite *motif* with the

artist, who often derives from it admirable results. His use of the same theme will be remembered in a diadem-like comb, exhibited at the Exposition of 1900, where a cock's head, exquisitely treated, held in its wide-open beak a large, clear, precious stone, a topaz, if we mistake not. In this piece, the open spaces made by the contour of the comb outlined with extreme delicacy, as well as the decorative quality of the general scheme, gave an artistic quality rarely to be expected or attained. But the same artist has produced a similar decorative effect with the two heads so simply treated in our illustration. And this effect proves that the value and interest of a work do not proceed from

extreme complication. They result rather from the style with which the true artist is

able to permeate his creations. M. Lalique excels in modifying, in simplifying, natural forms. Every day we see him transforming into jewels the wayside flower and the most commonplace insect, which assume style and dignity by passing through the medium of his powerful personality.



AT the end of this rapid examination of decorative compositions a single conclusion is reached.

First of all, one must recognize that, in order to obtain one and the same result, the seven artists here represented have employed various means. Symmetry is seen side by side with free design, and even in the different drawings of a single artist. This fact would seem to indicate that all theories of composition are useless, and that the artistic perceptions of the decorator, together with the result obtained, are the only essentials of value.



Designs by M. Grasset

Every designer obeys his temperament, and in this he does well. M. Simas prefers freedom, while M. Grasset composes more severely and coldly, using more regular and tra-

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ditional methods. He has recourse to symmetry and repetition.

Method is nothing. Result is all essential. This answer should be made to the champions of system, who confine individuality within a field too small to allow sufficient freedom for its development. It is, indeed, easy to learn to compose with accuracy: to balance line, mass and color. But how much more difficult it is to find an artist really worthy of the name, who is able, not merely to fill a given space, but, also, to impart to his design a distinction, a style, which is the peculiar property of his genius. The occurrence is rare, but it is not impossible, as it is proven by our illustrations.

For an amateur even, however ingenuous he may be, can never mistake a Grasset design for an Auriol, or a Dufrené for a Mucha. And the reason for such clearness resides in the fact that these artists have been able to acquire that rare possession, distinction.

An interesting subject for study would be the respect for personality in artistic education, and the means adapted to de-

velop, to excite this individual character, without which every artist is stricken with mediocrity. Undoubtedly, it is well to compose faultlessly. But often one sees teachers of art shudder with indignation at the sight of a design which is outside the ordinary type, which ignores formulas and creates a blot upon a uniform area of work. It is natural for a strongly original master to attempt to infuse his own personality into his students. But would not his task be a

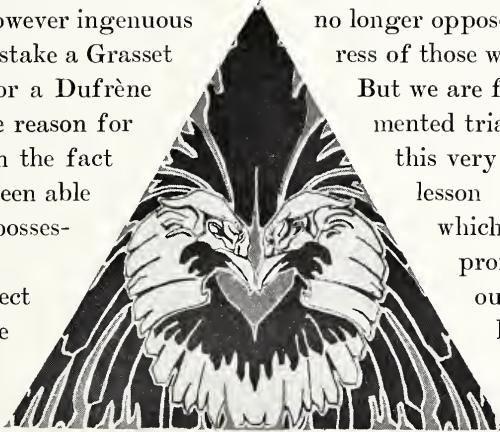
higher one, if, eliminating his own preferences, he sought to develop in each of the young talents confided to his charge, the sense of individuality and character, to heighten qualities which later, after long and painful struggles, might manifest themselves brilliantly, before their possessor was himself aware of their existence?

It might, perhaps, be even desirable that an art teacher should lack strong personality, provided that, thoroughly acquainted with the technicalities of his subject, he should seek, not only to transmit his knowledge to his students, but also to develop their special aspirations; as in this case, his own too strongly pronounced qualities would no longer oppose and obstruct the progress of those whom he would lead.

But we are far afield from our ornamented triangles and circles. Yet this very digression is an object-lesson in decorative art: one which could be extended with profit. By thus enlarging our area of observation, we hope to present, not only designs by French artists, but also those of decorators of other nationalities.

By this means, our readers will be enabled to study different methods of solving an artistic problem, as, also, to examine from the same point of view the resemblances and the differences presented by the various schools of decorative art. It is advantageous to see the same form or space treated successively by French, German, English and American designers, all of them excellent in their profession.

But our ambition is higher still. Not



Design by Lalique

THE CRAFTSMAN

content with this project, we hope, not indeed to reveal, but, at least, to indicate and emphasize those resources of the decorator which are as yet too little known. We allude to the infinite treasures of Nature. Only too often the artist, pressed for time, and oppressed by routine, keeps jealously to the beaten paths. The floral kingdom alone claims his attention, and even then it is to a chosen aristocracy that he addresses himself; since there are a thousand little blossoms, delicate and various in form, which are neglected by those who do not wish to see them, or who can not appreciate their charm. Mosses, the white nettle, and other humble growths invite study and wait to be conventionalized. And, outside the floral kingdom there lies the realm of insects! What forms are there! What sumptuous color-schemes in which all boldness and all harmony are successfully attained! From Brazil and from the Congo Free State we obtain the richest, strangest, most diverse forms of life, capable of satisfying the most exacting dreamer. In these species the most precious substances: gold, silver, enamels, deep-toned velvets, seem to be used in profusion in order to charm and dazzle the artist.

It would be imprudent and useless to attempt to reveal the wealth of these riches, which are inexhaustible. But it is hoped that through the study of certain types, some enthusiasts, extending these researches, will be enabled to increase the already known resources.

Beside the world of insects, there lies the world of birds, of fishes, and the world of microscopy. Our project is to touch lightly and consecutively upon each of these subjects.

If the animal in its entirety does not invite the artist, a thorough examination will yet reveal in the details, forms either exquisite or strange, sometimes unique, and often charming, which decorative caprice can utilize and raise to an artistic rank until the present time monopolized by plants and by the animals regarded as of noble type.

The days are past when the lily, the iris, the poppy and the eglantine rose seemed alone worthy to enter into decorative design. Also, beside humming birds and butterflies, there exist other insects, and we promise ourselves the pleasure of examining many such within the limits of these pages.

*From the December, 1903, issue of
"Art et Décoration"*

A FORGOTTEN ART

A FORGOTTEN ART. BY ISABEL MOORE

THE romance of the sea finds varied expression, but perhaps none is so weighted with the lingering memories of old tales and gallant deeds, so imbued with the fragrance of the "salt sea, where the sea gull flies," as the figure-heads of those wooden ships that in former times bore the British sailor and soldier across the wide waters of the world.

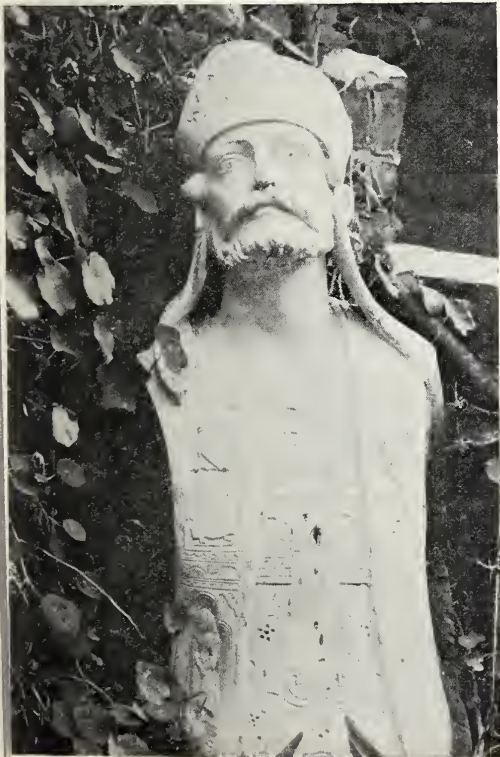
The passing of wooden ships saw the passing of the art of figure-head making. These fine old pieces of ornamentation were not, as is generally supposed, carved from solid blocks of timber; but were built up, bit by bit, cunningly devised and fitted, by men



Figurehead of H. M. S. Edinburgh

whose devoted lives were inspired with love for the creations of their craft, and who, in company with their work, are now almost forgotten.

In a half-deserted way the officials of the English Admiralty have recognized the great historic value attached to such figure-heads as survive—especially figure-heads of famous men-of-war—and there are in the Royal dock-yard of Davenport, England, a number of them, more or less promiscuously piled up in sheds, that form a sort of nautical museum, but the finest and most valuable are in the possession of private owners, such as Castle & Sons of Baltic Wharf. Within a stone's throw of the Tate Gallery, gazing with far-seeing eyes across one of London's great thoroughfares, stand several colossal and silent sentinels, who, in former times, have faced gale and hurricane unflinchingly, and plunged through un-



Gazing with far seeing eyes



Loft of Messrs. Castle and Sons, Baltic Wharf



Snuffing the breeze across a London thoroughfare



Messrs. Castle and Sons, Baltic Wharf, London, Main entrance

A FORGOTTEN ART



Alone in his neglected corner

known seas. They now guard the dockyards of a man who loves them and has saved them from destruction. Within this domain each of the motley crew of sea-farers has wisdom in his uplifted face and his value is enhanced by the strange mystery of vicissitudes. At their feet, all unheeded, lie piles upon piles of dismantled lumber cut into lengths, and odds and ends of driftwood that ultimately give forth their wonderfully colored flames in English fireplaces: for, in their practical moments, Messrs. Castle and Sons sell for commercial purposes the wooden walls of the British navy.

Another aspect of the prosaic side of these Admiralty shipbreakers is to be found

in the office loft, where finished garden seats made from old ships' timber are on inspection. Strange fate is it for such weather-beaten and hardy planks and blocks, brine-steeped and seasoned, to find a resting place in their old age upon peaceful lawns or under budding hawthornes. Among the newly finished garden seats in the loft, are yet other figure-heads,—each with its own bit of personal history and of unique experience. Above them, on the rafters and upon the walls, are the name boards of every ship that has been broken up by the firm: a record that, in its suggestion of romance, is hardly excelled by any record of the sea; for not only are ancient men-of-war and antiquated sailing ships brought in to be broken



A group of ancient friends

up, but, also, wrecks picked up adrift, or dislodged from reefs, where they have foundered, and actual derelicts from which have vanished every vestige of humanity. All that is now left of their actual substance is an occasional figure-head.

Among the many attractions of the Baltic Wharf collection is what is called "the Téméraire mantelpiece." It was made from the mahogany taken from H. M. S. Royal Albert, one of the last three-deckers built for the British Navy, and it is inlaid with oak, recovered from the wreck of the Royal George,



The Téméraire Mantelpiece



Two nameless boon companions

which foundered off Spithead in 1782, with Rear Admiral Kempenfeldt and "twice four hundred men on board." At either end, the mantelpiece is supported by a figure of Atlas, the actual figures taken from the stern of the Téméraire, the hardest fighter of the British ships at the battle of Trafalgar. She was broken up in 1838, and Turner's celebrated picture of her last berth has served the double purpose of enhancing his fame and of perpetuating her renown.

That there is inspiration to be found among these memories of "those who go down to the sea in ships," is shown by

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the fact that several eminent marine artists, among them Wyllie, have gone to Baltic Wharf to paint their pictures; while as long ago as 1879 there was exhibited in the Royal Academy, by H. Stacey Marks, R. A., a picture representing two old naval pension-



ers looking up at the figurehead of H. M. S. Edinburgh. The title of this picture, "Old Friends," indicates the loving associations that linger on among the ancient glories of a handicraft that has passed.

[EDITOR'S NOTE]

IT is comforting to know that human endeavor resulting from zeal, intelligence and artistic skill, is never lost. This is proven, in one instance, at least, by the action of Mrs. Moore in collecting the information and illustrations with which she has provided the readers of *The Craftsman*. The picturesque figure heads of which she writes, have largely disappeared from the great waterways of the world, except from

the sailing vessels of the Mediterranean where the semblance of the Virgin, Star of the Sea, and of Saint Nicholas, patron of mariners, protect some favored barque from the fury of *mistral* and *scirrocco*.

Among Mrs. Moore's illustrations that of the "Téméraire mantelpiece" has the greatest general interest, since it is associated with Lord Nelson and Turner. In this instance, too, the carving is of unusual merit; the two figures of Atlas being quite within the classic type, and wrought in the style of the wooden statues of the seventeenth and eighteenth centuries, which are found in such profusion in the churches of the Low Countries.

Another interesting figure is the one characterized as "Alone in his neglected corner." It represents some English admiral, as is shown by the truncheon borne in the left hand. The rich dress, the ornate details of which are much more pleasing than if they were treated in the harder, more unyielding medium of marble, shows the subject of the portrait statue to have been also a Knight of the Golden Fleece.

A third figure described as "gazing with far-seeing eyes" has the face and expression of Sir Galahad in quest of the Holy Grail. It represents some crusading sovereign, or it may be King Arthur himself. The face of a strong Northern type, is rendered with real artistic power; while the storied corslet and stole, with their figures and ornament, give equal evidence of good craftsmanship.

Altogether, this collection constitutes in itself a small marine museum which should be preserved intact as a memorial of the days when romance colored sea-faring life, and steamship trusts were things of the distant future.

THE CRAFTSMAN

CLAY MODELING. AN APPRECIATION OF ITS VALUE. BY C. VAL-
ENTINE KIRBY

“OH, yes, making mud pies,” and the visitor’s face beams as he enters a modeling room, for although clay properly handled is not mud in any sense, there is something so delightful about it, that visitors almost invariably recall their mud pie days. Clay, however, becomes mud only in the hands of the most inexperienced persons. In its proper condition it is the cleanest plastic medium known, and the most valuable in all the world as a means to develop skill in craftsmanship.

Out of clay our remotest ancestors fashioned their rugged vessel forms and scratched crude designs upon them, or created the grotesque semblance of a god. The discoveries of clay works among the remains of the earliest savage tribes, in all parts of the world, would indicate that clay was not only universally used, but that its use antedated drawing and painting.

In our plan of art-education to-day, drawing has a firm place and rightly so, but clay modeling as a factor of true culture has not yet come to its own. And yet, drawing might better be omitted than clay modeling; for while drawing is the representative of form, modeling is the actual construction of form and means personal contact with reality. We often wonder at the feebleness of many of our modern artists and artisans, as we are amazed at the consummate skill of a Ghiberti, a Donatello, a Cellini, or a Michelangelo. We aspire to reach the heights attained by them, but we are not willing to follow the trail which they

blazed. They were craftsmen and not ashamed of it, and they put art into the humblest utensils, considering them worthy of their skill. Donatello was equally skilled in the art of working in clay, marble-cutting, wood-carving, and the chasing of precious metals.

Ghiberti and Cellini sketched in clay and wax the thoughts which found permanence in gold, silver, or bronze. And there are still in existence little clay studies of human anatomy which Michelangelo executed, in preparation for the marble statue. In building up the form in clay, he built up a

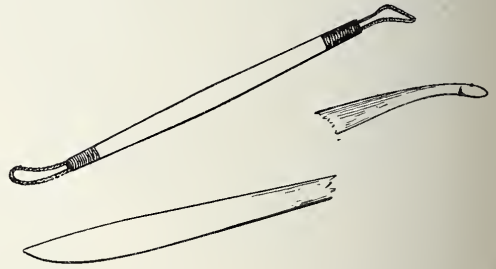


Figure I. Modeling tools

counterpart in his own mind, and in the block of marble which might have had no meaning or value to others, Michelangelo saw a slave struggling for freedom and released him.

The best art schools in this country and Europe require clay modeling, and it is to be observed that those who model, render form on a flat surface better than those who give their attention to drawing alone. A draughtsman may soon forget the model who posed for him, but the modeler is able to draw from memory in many positions the model he has made perhaps years before. Drawing means the interpretation of a single view; while clay-modeling requires the actual construction of many views, and de-

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velops the muscular sense and man's master sense of touch. For the hand with countless nerve fibers in each finger tip, is man's only direct means of contact with his environment. With it he becomes cognizant of hard and soft, rough and smooth, hot and cold, heavy and light. It is the hand which models our statues, paints our pictures, fashions our dwelling and constructs our machines, and yet, even in these days of manual training, there are countless schools

It is the purpose of this article to show how clay can be used with very little trouble in the school room, work-shop or home. They who are training our children, as a rule, have no liking for clay, because they are ignorant of its proper care and treatment.

Clay is found everywhere, but in its natural state it is rarely available, until it is freed from gritty impurities. A pottery of some kind is generally at hand, at which



Figure II. Hand modeled vases, designed and executed by children under six years of age

all over the country which are training this marvelous member to write and figure only. Clay modeling offers the best general training in accurate vision and skilful handling, preparatory to a hundred crafts, and it is so inexpensive that the poorest rural school can offer it: an advantage which is in keeping with these days of craft revival. Surely, people would not willingly withhold such a valuable medium of expression, if they appreciated its value and understood its uses.

clay can be purchased ready for immediate use, at one, or one and a half cents the pound. The quality of the clay depends, of course, upon the quality of the potter's product. If he manufactures coarse jars, his clay necessarily will not be so fine as that of the maker of high class wares. In the latter case, the clay is not only filtered thoroughly, but it is afterward forced through the fine fibers of many heavy canvas strainers.

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When the clay is received, it should be placed in a wooden receptacle (a common soap box will answer), with damp cloths at the top. Nearly every book on the subject advises the use of earthen jars, but from this use great difficulty is occasioned. The clay on the top is inclined to be too hard for use, while that near the bottom is sticky mud. A wooden case, on the contrary, will absorb the superfluous moisture, and the clay, even at the bottom, will be found pliable and plastic, without sticking to or soiling the fingers in any way. If the moisture extend beyond the box to the floor, a tin or zinc pan may be put on the outside, but never on the inside.

The care of the clay is the most important consideration, for if the substance is too wet, it can not be used, and if it is too hard, the children will rebel. Either the cloth on the top of the clay may be kept moist, or the clay may be sprayed with an atomizer. A garden trowel is an excellent tool for removing the clay from the box. Only the clay for immediate use should be handled, for the heat from the hands dries it and reduces its plastic quality. As fast as crumbs accumulate, they should be picked up by a larger piece to which they will readily adhere. In this way no litter will result, and no evidences of clay will remain.

Ordinarily slates, boards, or strips of oil cloth, should be provided, on which to confine the work. Common roofing slates are excellent, and when it is desired to preserve

the study in a moist condition, a damp cloth may be laid on top of the model. A good method is to slide the slates on little cleats into a closet. This is a great economy of space, and many may be moistened at one time with an atomizer.

There are some who object to clay in educational work, because they are afraid that its repeated use might result in the propagation of disease germs. But the Board of Health in one of our largest cities reported

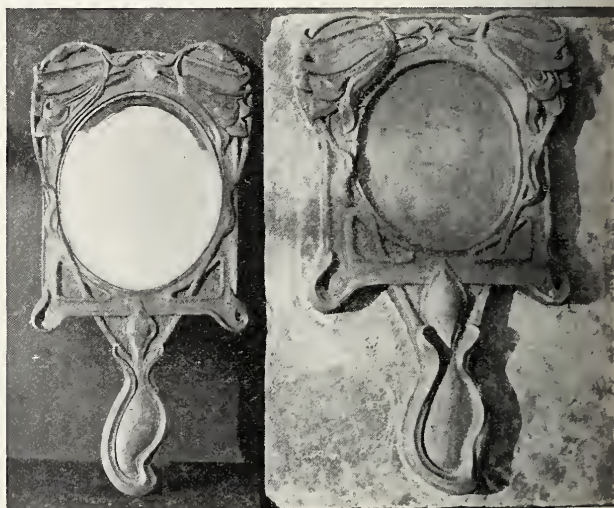


Figure III. Preparatory clay model, with completed hand mirror carved in mahogany

that such a result is most improbable and recommended its continued use. If the clay is allowed at intervals to dry thoroughly, it will purify itself in the process. When clay is dry and hard, it should be broken into small pieces and if water be frequently added, through a cloth on top, in a few days, it will be ready again for use. An oil cloth cover placed over any moist model will greatly reduce the evaporation.

Although modeling tools are a necessity in clay work, it must not be forgotten that

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it is the feeling in the fingers which should be cultivated, and that tools are made for the small detail work which the fingers are not able to do. These tools are generally of polished box wood, although some made from wire are useful in many ways. Good tools are made from the closest grained woods only, and must be kept clean; for if

to cost more than ten cents. Kindergarten children do not need tools, but can do their work with their hands and some pointed stick, or pencil, for indicating eyes or feathers on a surface.

Small children not only develop great dexterity in clay work, but the attempt really to make a fish, or bird, calls forth such

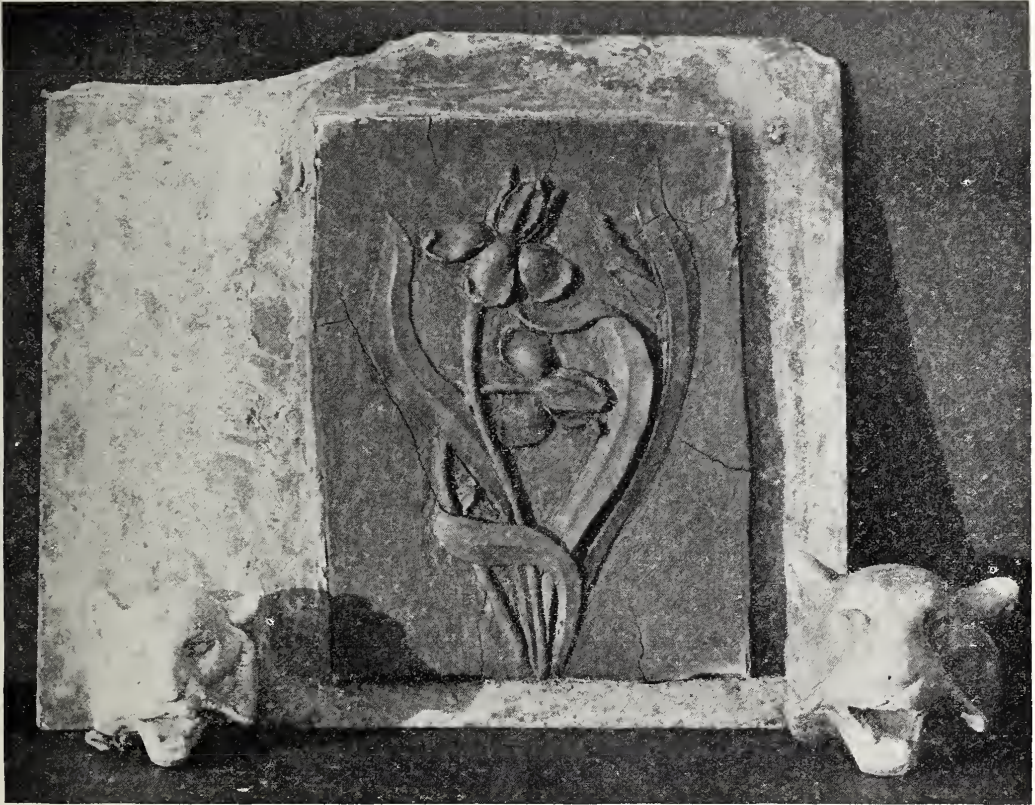


Figure IV. Iris modeled by pupil preparatory to carving. Animal head at right modeled by a boy of fourteen

any clay be allowed to adhere to them, they will drag the clay and injure the model.

While the professional modeler has many kinds of tools, one or two will answer for the young craftsman. A tool from six to eight inches long with one end shaped like a knife blade and the other spoon shaped, will be sufficient for ordinary work, and ought not

willing attention and awakens such curiosity that parents are delighted to see their children acquiring knowledge first hand, instead of from books. Suppose a boy makes a hen's egg in clay, then places a ball upon the larger end, which he gradually converts into a head, thus evolving from the whole a duck or a chicken. While the object may

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be grotesque, it will compel the child to note the next time that he sees the bird, the exact number of its toes, or the shape of its bill, or whatever detail that gave him trouble. Fruit and vegetable forms and those of reptiles and birds are a source of profitable pleasure to a child, and not mere busy work. After the clay has dried, additional pleasure may be gained and a feeling of reality created by allowing the children to color their studies with common water colors, a banana yellow, or an apple red. The molding of little cups, saucers and other vessel shapes, is a valuable exercise. The vases in the illustration (No. 2) were made by six-



Figure V. Plaster mold and cast from wax model

year-old children. When the shapes were dry, they were taken to a pottery at which for ten cents each they were glazed and fired. They are hollow, hold water, and are the pride of a number of fond parents.

If the model is to be left dry or bake, each piece of clay must be well incorporated with its neighbor, or it will break apart. It must be remembered that clay shrinks in drying, and again in firing, and, therefore, the clay model should be made larger than the size desired. The benefit to be derived from the correlation of modeling with nearly every school study, can not be over-estimated. Many of us have forgotten our geography,

because we were expected to assimilate its dry facts, but not so with the child who models the plan of a country, the home and sled of the Esquimaux, or the Pyramids and other characteristic features of ancient Egypt. Thus, our knowledge clings to us as do our experiences.

There is hardly a study from botany to geology that could not be made more valuable and interesting, if correlated with modeling. In one school, children engaged in studying Physical Geography have modeled the different formations of earth, strata of rocks, coastal plains, etc. These were cast in plaster and remain as valuable illustrations.

It is quite common to discover advanced boys and girls who have drawn for years, and yet show that they are not sure which lines they have made to represent a form, and which to afford the background. Many times this feeble understanding of real shape lies undeveloped for years, and pupils go on making drawings which to them are a confused, incomprehensible mass of lines. They may, for instance, draw a cube in perspective many times, but they never know every edge, angle, or surface, as they do when they take a sphere of clay which they feel is round all over, and which they gradually convert by tapping different parallel sides, until the sharp edges of the perfect cube appear. They gain by this means a better understanding of a cubic shape than results from a hundred drawings.

A boy starts to carve a piece of wood: if he has drawn only and never modeled, the block of wood means nothing but the guide lines on its surface, and he often cuts away the very part that should remain. But let him model the form which he is to carve

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(illustrations 3 and 4), and, as he fashions it with his fingers, he also fashions the same in his mind. Then the block of wood or any other concrete substance has a new interest. It is no longer a mere block, but it is the abode of beautiful acanthus leaves or of spring flowers.

In industrial and manual training institutions, when boys and girls meet concrete form for the first time, clay modeling constitutes the basis for the knowledge of reality that must later be used in shaping woods and metals.

Modeling is the direct opposite of marble-cutting, wood carving or metal work, in that the latter processes always require cutting away in order to release form, while modeling, except in accenting details, is always a process of building up from a smaller to a larger form.

For relief work we generally make a tile first upon the slate or board, and, following out Michelangelo's injunction to "carry our instruments of precision in the eye instead of the hand," we should endeavor to make this tile and draw the ornament upon it, as far as possible without artificial aids. A straight edge may be drawn over the surface to smooth it for the design, which should be drawn boldly, without fear or hesitation; since, in this case, there is no danger of spoiling the material. (When we see so frequently this hesitation and fear on the part of the children who draw, we regret it most heartily, for spontaneity is the basis upon which all forms of expression should be founded. In drawing, however, some teachers are so afraid that the child will spoil the paper, that they spoil the child instead).

After the drawing on the tile has been

corrected, the form can be built up between the proper lines. If the object be a head or a flower, the planes of the relief will be made relative to the plane on the solid object, and the accented portions will be treated in proportion to the height of the relief.

If the form to be built up is a decorative arrangement, the tools will be found necessary to give the large, graceful movement of line, and for modeling the shadow edge of each part. In this work, the hand should move in direct and unrestricted sweeps.

In modeling a form in the round, there are three ways of securing results. The usual way is to work by lines. The model is frequently turned, and the clay work to correspond, so that the lines of each may be compared and made alike. In large life modeling classes, the model is turned every fifteen minutes, and the students are required to keep their work in line with the model at each turn.

One may also model by light and shade. The light falling on both model and clay work from one side, should give like shadow shapes on both. If they are not alike, the worker must build here, or cut down there, until they coincide. The third method is to trust almost entirely to our sense of touch, which will be eyes to us, as to the blind, if we will cultivate its delicate power of perception.

For ordinary work the embryo craftsman does not require a frame work on which to build his clay, providing it be wedged well into shape, but in figure work a skeleton, or armature, is required.

Modeling wax or composition clay is best adapted to small detail work. It requires no moistening, and, after the cast has been made, the wax may be used again. The

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composition is purchased under the name of *plastina* or *plastiline*, at about thirty cents the pound. As the model is often a thing of beauty in the pliable condition, it may be made a joy forever, and every finger mark preserved by firing or casting.

Some knowledge of Plaster of Paris casting should be possessed by every one. While it is a mechanical process, at the same time,

When the water seems no longer to absorb the plaster, the mixture should be stirred, under the surface, as much as possible, to keep the air out, until the plaster has the consistency of thick milk or cream; then, some of the plaster should be poured upon the clay or wax, and blown well over the surface, so that all air bubbles may be removed, and the smallest recess covered. Now

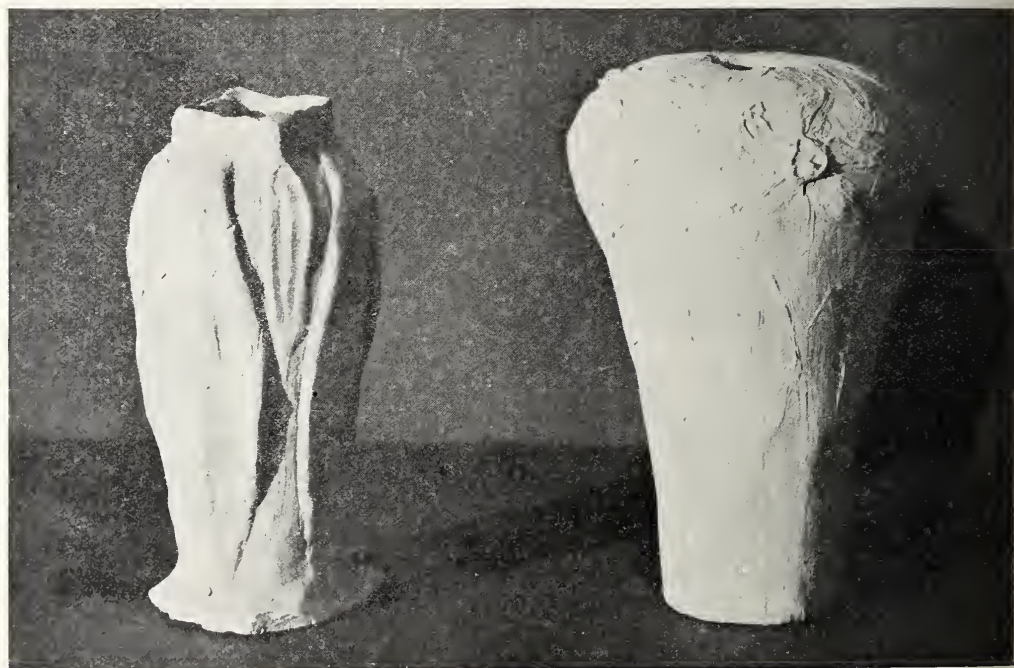


Figure VI. Vases executed entirely by hand

one must experience both failures and successes, before he can be certain of the result desired.

The illustration represents one of the simplest methods of casting. First, there is constructed a wall of clay, about an inch high and the same distance from the model. The finest plaster obtainable is then mixed, dental plaster being most desirable. The plaster should be sprinkled into the water, not the water poured upon the plaster.

the entire model should be well covered. Coarser plaster will do for the outside of the mold.

After the plaster has been allowed to "set" for about an hour, the wall may be removed, and the clay, or wax, cleaned from the inside of the mold, which should be thoroughly cleaned and dried (placing near the fire will hasten the drying process).

Vaseline, or some other greasy or soapy substance, should be applied with a small

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brush to the inside of the mold, in order to prevent the plaster cast from adhesion. When the mold has been thoroughly washed with soapy water, a solution of soda or lye can be shaken over the inside of the mold and will answer the same purpose as the vaseline. Now more plaster should be mixed and poured into the mold, the plaster should be well blown over the surface, as before, and while the plaster is setting, a loop of copper wire should be inserted at the top for suspending the cast. If there are no undercuts in the model, the cast may be pried out at the end of an hour, and the same mold will answer for duplicate casts. But if there are undercuts in the model, the mold will have to be carefully clipped away from the cast with mallet and chisel.

This is called a waste mold, and when such an one is necessary, it is well to pour a few drops of blueing or other color into the plaster; so that the line of demarcation between the bluish mold and the white cast may be readily determined. In casting a bust or statue, a piece mold is necessary. Thin sheets of copper may be stuck into the clay model in order to separate the pieces of plaster where necessary; or part of the model may be covered at a time, and the edges greased, before the covering is continued. When sufficiently hard, these pieces may be removed with little trouble. Professional workers in plaster generally use gelatine or glue molds, and these are so elastic that the casts are removed from them with less difficulty than from the plaster molds.

The necessity of a knowledge of casting in all kinds of pattern making and many other pursuits, makes the study of modeling important, and the desire to cast the hand

of a friend is not uncommon. These directions for casting are only suggestions, but an article on clay modeling would hardly be complete without some reference to plastic casting.

In conclusion, I hope that I have inspired a greater respect for the soil that often annoys us by clinging to our feet; for it is not only a valuable means for developing man's marvelous, God-given instrument, the human hand, but when confided to a true craftsman, it may be made to reproduce the smile of a child or to reveal the soul of a saint.

JAPANESE ART. BY WILLIAM MORRIS

THE Japanese are admirable draughtsmen, deft beyond all others in mere execution of whatever they take in hand; and also great masters of style within certain narrow limitations.

As a non-architectural race they have no general mastery over the arts and seem to play with them rather than to try to put their souls into them. In Europe the existence of the other arts is bound up with that of architecture.

All art must be related to architecture. It can not exist in any place where there is no security.

Earthquakes exercise a most important part in the artistic history of a nation.

Art has to bend before superior sway of physical phenomena.



A Craftsman House, Series of 1904, Number Two

A CRAFTSMAN HOUSE



FRONT ELEVATION-

A Craftsman House, Series of 1904, Number Two

A CRAFTSMAN HOUSE. SERIES OF 1904, NUMBER TWO

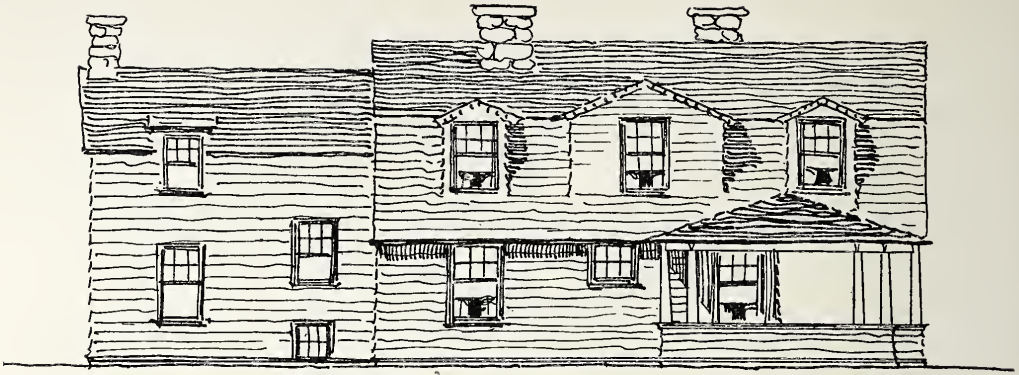
THE peculiar conformation of his coast, together with certain facts of his mountain- and river-systems, made the New Englander the pioneer in America of vacation enterprises. He naturally desired to enjoy at length and to the full the beauties which he half-perceived from a passing train, or during some hurried professional or business journey. He thus established a custom which neither age, nor long use can stale or make less pleasurable. Within a half-century, the annual vacation period has been recognized as a necessity by all classes of our people, in whatever region of the United States they may chance to live.

But the New Englander not only founded this vitally important custom: his influence has done much to fix the time-limits of its annual exercise. He was the first to scatter the coast, the mountain side and the river bank with distinctive summer homes, and so to demonstrate their value, or rather, their necessity, in the economy of our national life.

As the years pass, it is recognized that neither mental nor physical energy can be restored by a few days, or weeks, passed at some inn, crowded with a throng as motley as ever congregated on the Rialto. It is known that the means of restoration lie in the freedom, quiet and rest afforded by the summer cottage, so constructed as to permit of early opening and of late departure.

With the coming and the rapid dispersion of this knowledge, the time for making summer plans has been retired from the Spring—in New England, from the April Fast Day—far backward into the winter. The month of February has been chosen as the most propitious period in which to devise the scheme of family life for the following summer, and this with good reason. The January dividends and contracts have then authoritatively fixed the amount of income to be expected for a twelvemonth. Therefore, the head of the family is never better able to decide between localities, to choose an architect, to accept plans for the cottage which shall provide for himself and his family the means of recuperation necessary to their happiness and success. Furthermore, the Lenten season, of social retreat,

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A Craftsman House, Series of 1904, Number Two

now so generally observed, leaves the mind free and clear to form purposes, detect difficulties and appreciate advantages. Finally, at Candemas, there rises the first wave of the "spring feeling," compelling and irresistible, which makes us all poets. We recall that our English cousins are already at their ploughs; that the islands punctuating their coasts are now alight and fragrant with bloom. So February is, at least, the prophet and forerunner of warmth, light and outdoor freedom, and it is with these characteristics in view that The Craftsman has chosen the House plans and elevations which are presented as second in the series of twelve to be published in its pages during the year 1904.

THE accompanying designs represent a country house intended for summer residence in almost any section of the United States; the scheme having been especially prepared for use upon the picturesque island of Martha's Vineyard, Massachusetts. Those who are familiar with the scenery—the land- and the sea-

scape—of the place, will easily recognize the fitness of the scheme to its use. They will imagine the house, rising from the yellow sand, altogether suited in contour and color to its background, and projecting against a gray atmosphere, its mass of darker gray, accented by a bold, projecting cornice. It is, therefore, removed from the insignificant, which is the first requirement of architectural success.

But the house is, as well, most habitable, serviceable and practical. It is simple and direct in plan, provided with every urban means of sanitation, and placed directly under the control of that most efficient of health officers—ventilation.

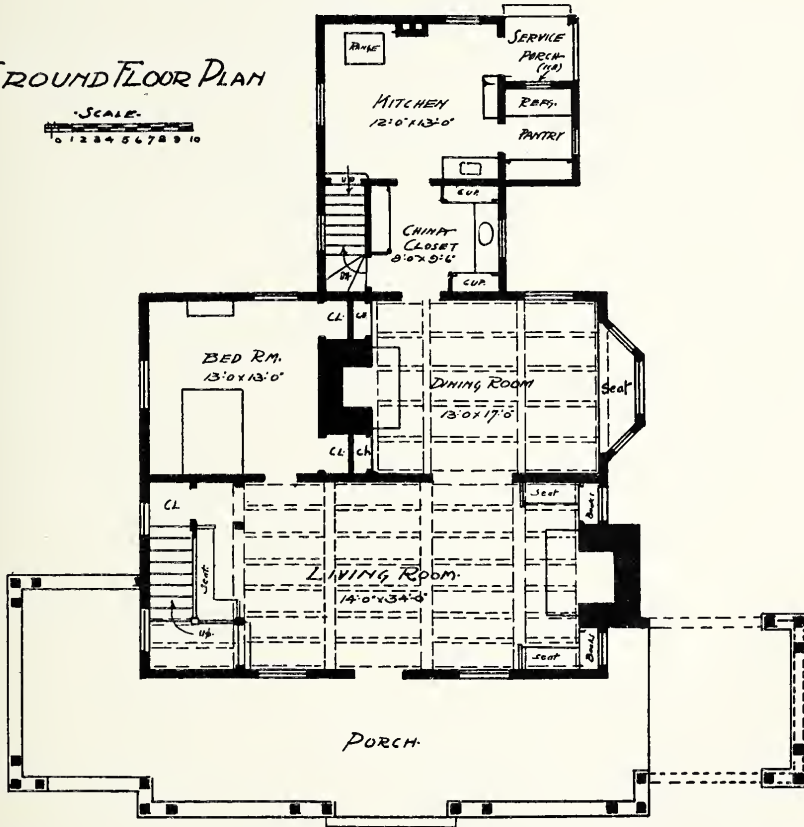
The house has a stone foundation beneath the entire structure; but the cellar is excavated only under the rear wing. This cellar has a floor of cement, and openings for ventilation are made from it into the large, unexcavated area. The foundations are built of field stone, care having been taken to assure a decided variation of shade and effect; but, in some places, it would be desirable to use for the purpose some stone peculiar to the locality.

A CRAFTSMAN HOUSE

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GROUND FLOOR PLAN

SCALE.
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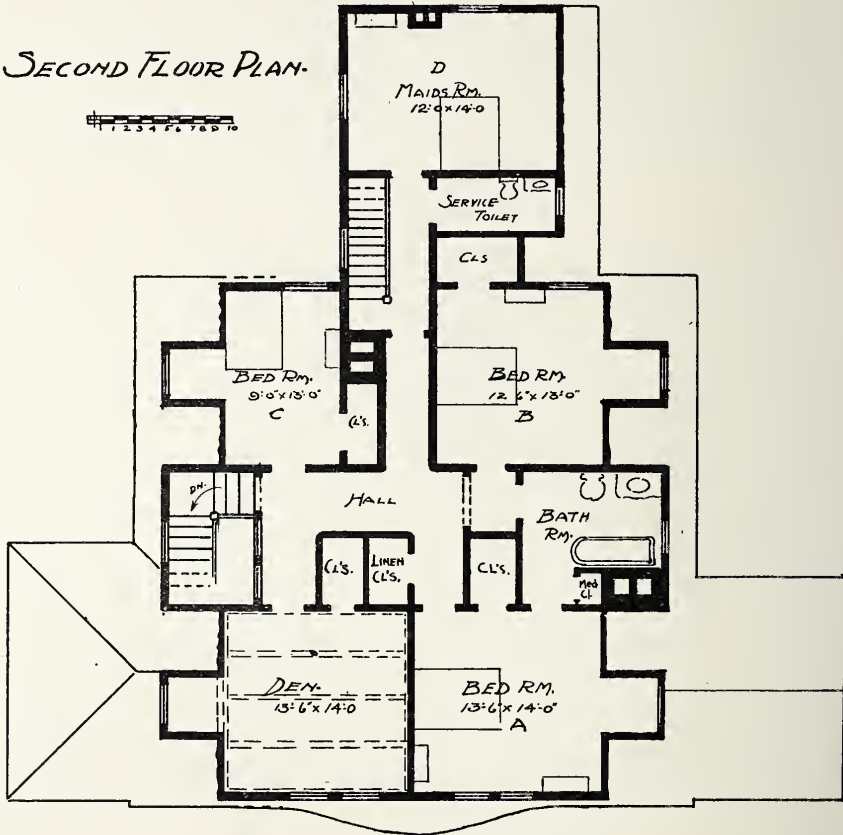


The exterior walls of the house are entirely covered with cypress shingles. In the case of the house at the Vineyard, these shingles, neither stained, painted, nor otherwise treated, have been left to weather to a soft gray: an effect which is there in keeping with the neutral tints of the great surround-

ing expanses of sky and water. But under more brilliant skies, a pigment or stain, properly chosen, might be equally agreeable to the eye. The shingles must be made from so-called vertical-grained wood. They must be twenty inches long, with a thickness of at least one-half inch at the butt, and be laid

A CRAFTSMAN HOUSE: SERIES OF 1904 NUMBER TWO.

SECOND FLOOR PLAN.

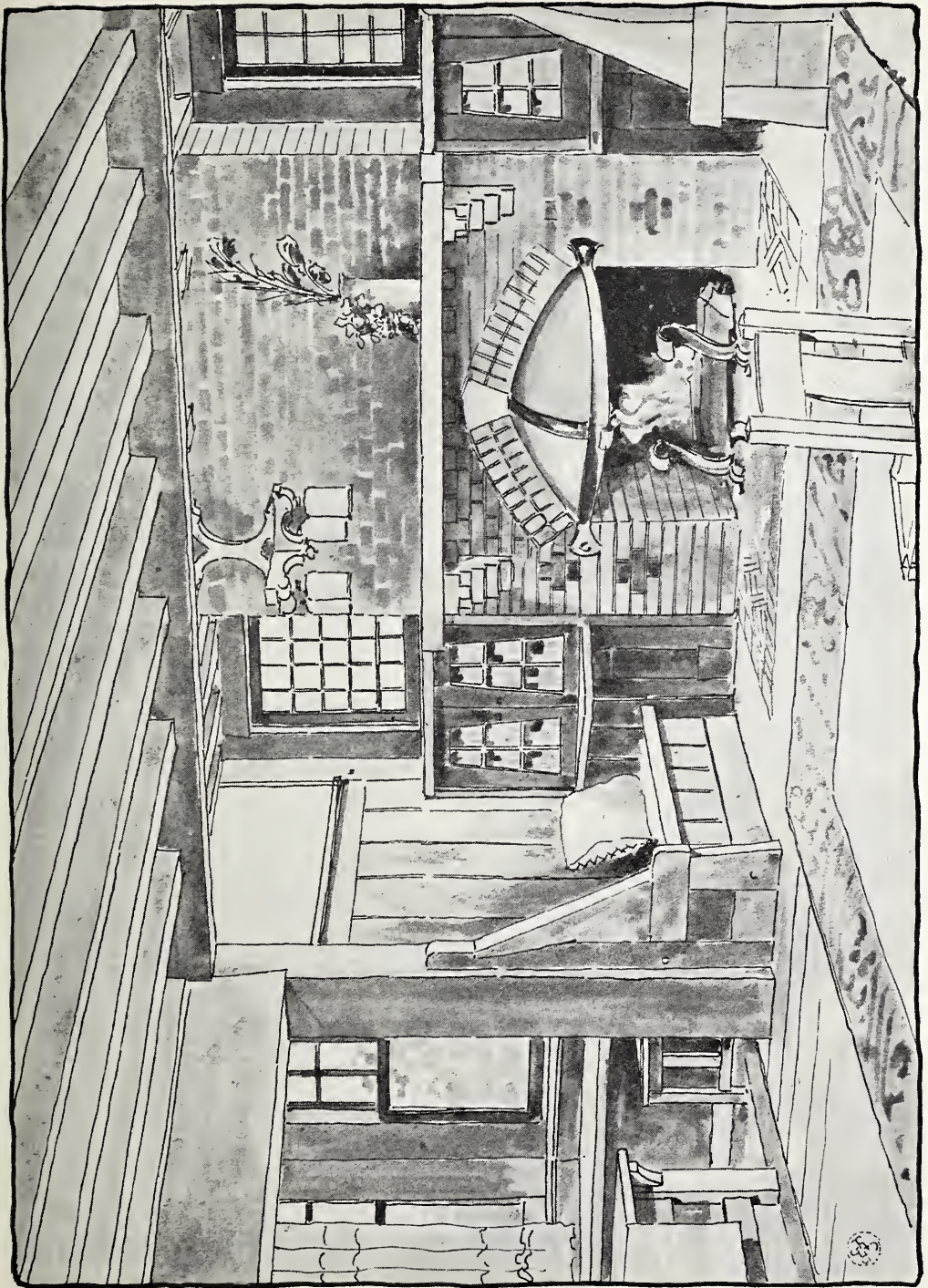


eight inches to the weather. At the front, the cornice line is to be finished with shingles; the last two courses being cut sawtoothed.

The roof is covered with red cedar shingles, laid five and one-half inches to the

weather; the change from the wood of the wall shingles being made for the reason that cedar and cypress, weathering differently, produce, when brought together, a varied and agreeable color-scheme.

The chimneys are large and simple; add-



Living Room, Craftsman House, Series of 1904, Number Two

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ing materially to the quiet effect sought throughout the structure. They, like the foundations, are built of field stones, laid up in yellow-white mortar, and showing full, heavy joints: a treatment which, by embedding the stones deeply in the mortar, gives the masonry a thoroughly consolidated appearance; the field stones affording, furthermore, a vivacity and play of color that can be gained in no other way.

It may be well to add that galvanized iron hanging gutters are provided for the entire house.

The porch pillars are of chestnut, slightly tapered from the base and with rounded edges. The frieze is of the same wood, which, in both instances, is stained to a gray-brown tint. The usual porch railing is here replaced by a solid shingled wall, serving as a base for the pillars, as well as to protect the occupants from the wind; permitting also the porches to be fitted with wire screens. A further means to give the porch-construction air and ventilation is afforded by the floors, which are laid of pine-boards, kept one-quarter inch apart.

Also, the construction timber of the second story projecting over the porch, is dressed and exposed: the spaces over the joints being filled in with boards and battens, and a three-inch air space left between this ceiling and the floor above.

The window- and door-frames are of pine, painted in dull brown, with the sash in an ivory-white which harmonizes with the gray tone of the exterior and is grateful to the eye on a warm summer day.

If we pass now into the interior of the house, we find it be satisfactory from an architectural point of view, in that the promises made by the exterior are all ful-

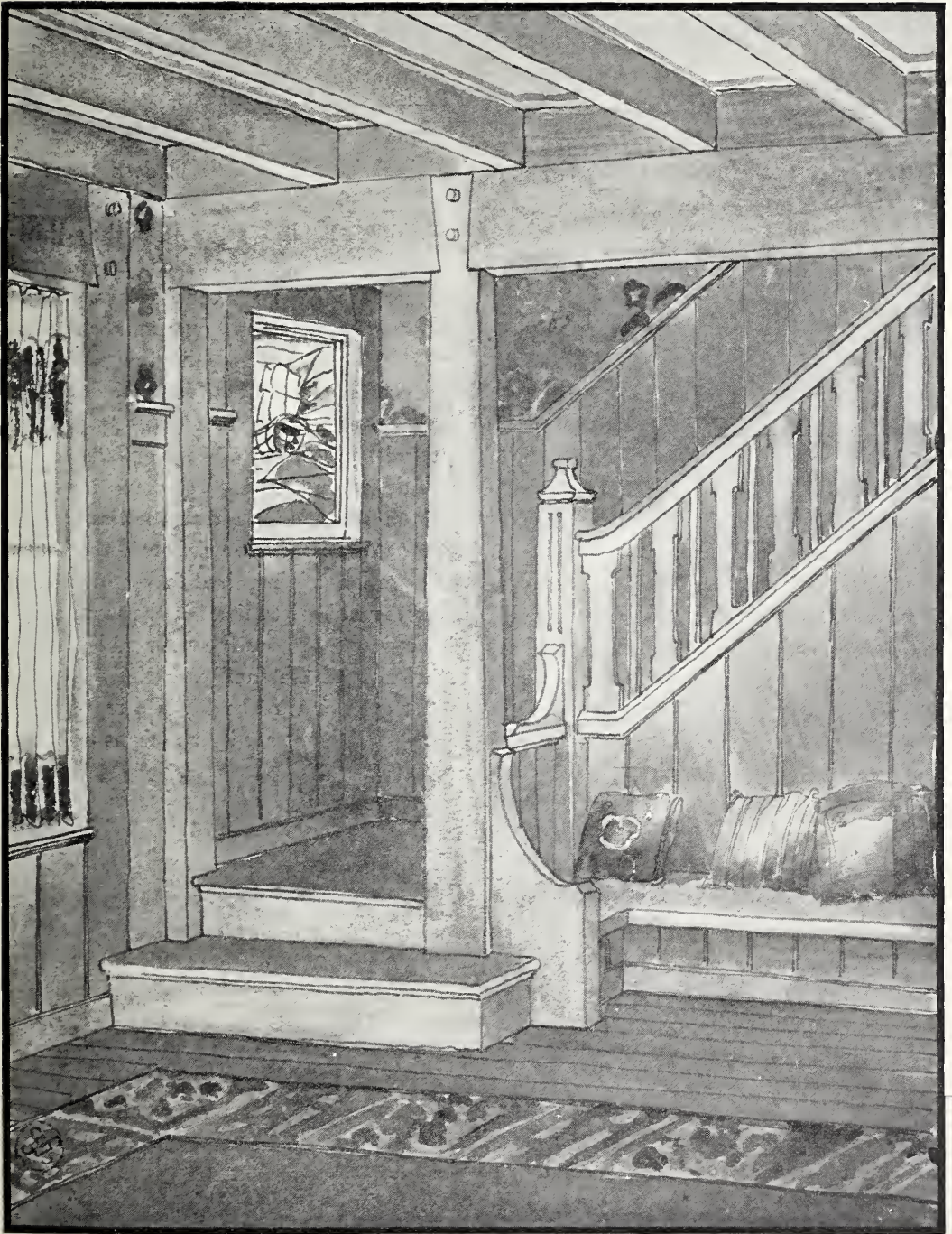
filled. That is: the rooms are spacious and inviting; all receiving light and air from at least two sides.

The principal of these, the living room, is entered from the porch. It occupies the entire width of the house, presenting the staircase at the left, and a strong, simple fireplace at the opposite extremity. This room is wainscoted to a height of six feet with wide boards, capped in the plainest manner. Above the woodwork, the wall is plastered, while the ceiling shows exposed beams of cypress, the intervening plaster being left rough, "under the float." The cypress appearing in the living room, is repeated throughout the house; thus affording a unity of base for decorative effects, which is essential in a small and plain interior.

The stair is protected against draughts by a glazed screen placed on the second story. This device becomes decorative through the use in the screen of glass panels, in soft tones of buff, set in wide, flat leads, and showing refined designs.

The dining room opens from the living room, and is also large, light and pleasant. Here the wainscoting is but four feet in height, with the walls above plastered and covered with a decorative canvas or other similar fabric.

The bed room of the ground floor, entered from the living room, can, by means of a slight constructive modification, be changed into a study, having a fireplace opposite to the corresponding feature of the dining room. Here, a plain fabric in light indigo blue is used for decoration, with the windows draped in a similar material, showing blue figures upon an ivory-white ground.



Corner of Living Room, Craftsman House, Series of 1904, Number Two

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The remaining portions of the first story, the kitchen, china closet and pantry, are quite separate and secluded; the provisions for domestic service being so arranged as not to interfere with the open-air life of the family. In these rooms the finish is of flat boards with rounded edges; the walls are painted; the floors and wainscoting are of linoleum with a narrow molding at all edges.

The second story, as may be read from the plans, was designed with absolute regard for convenience. It contains three bedrooms and a "den;" the latter having a ceiling with open beams, differing from those of the living room in that they are laid flat and project very slightly. All these rooms are decorated with simple fabrics, depending for effect upon good color and simple, correct design.

The closets are large and conveniently located; while the bath room is so planned as to be used as a private bath from bedroom "A," or from bedroom "B:" in the latter case, by the arrangement of drapery over the contiguous arch.

As in the case of the service department of the ground floor, the maid's room and the service bath of the second story are isolated; but, at the same time, they are easily accessible from the kitchen.

The height of the first story is eight and one-half feet, and that of the second eight: these modest proportions securing better ventilation and a more homelike effect than could be obtained in a more pretentious house.

Finally, it remains only to estimate the cost of the structure, which will vary according to locality, and the consequent ease or difficulty in securing proper building materials. But it may be safely stated that the

entire expenses should not, in any case, greatly exceed three thousand dollars.

PRESENT CONDITIONS OF THE HOME

WE find in a modern home of the better class peculiar worrying conditions, in the adjustment of which health and comfort are by no means assured. The more advanced the home and its inhabitants, the more we find complexity and difficulty, with elements of discomfort and potential disease involved in the integral—supposedly integral—processes of the place. The more lining and stuffing there are, the more waste matter fills the air and settles continually as dust; the more elaborate the home, the more labor is required to keep it fit for a healthy animal to live in; the more labor required, the greater the wear and tear on both heads of the family.

The conditions of health in a representative modern home are by no means what we are capable of compassing.

We consider "antiseptic cleanliness" as belonging only to hospitals, and are content to spend our daily, and nightly, lives in conditions of septic dirt.

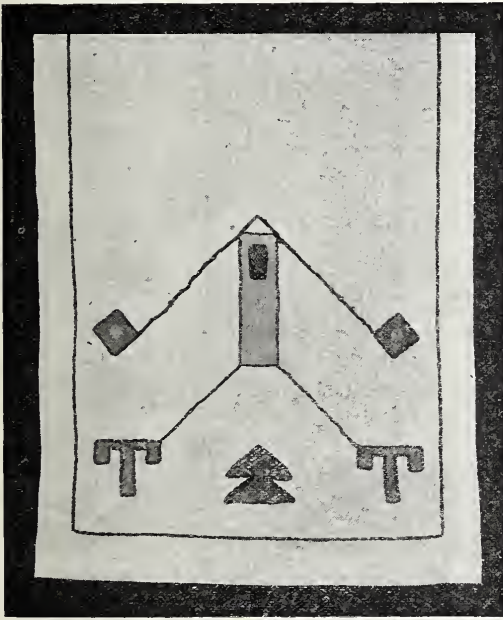
As to beauty: we have not much general knowledge of beauty, either in instinct or training; yet, even with such as we have, how ill satisfied it is in the average home. The outside of the house is not beautiful; the inside is not beautiful; the decorations and furnishings are not beautiful. But as education progresses and money accumulates, we hire "art-decorators," and try to creep along the line of advance.

A true, natural and legitimate home beauty is rare indeed.

TABLE SCARFS

TABLE SCARFS WITH INDIAN DESIGNS

THE accompanying designs for table scarfs are modifications of North American Indian *motifs*. They are embroidered, with linen floss, upon Craftsman linen of natural color, in the manner known as "couching." This stitch serves to outline the design, as well as to fasten the *appliqué* of various colors of the same fabric as that which forms the body of the scarfs.

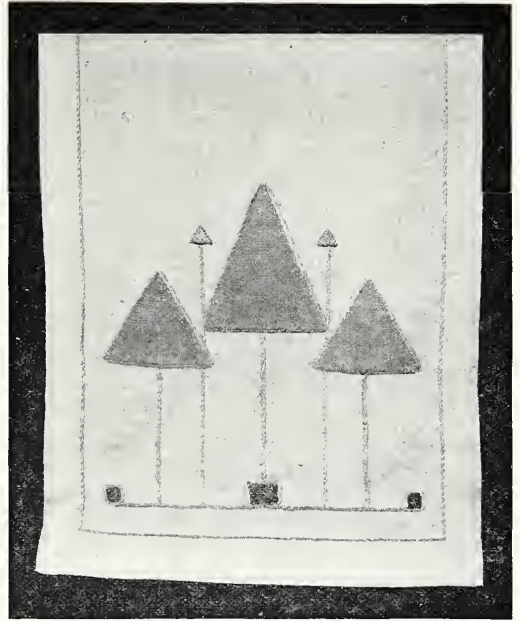


Number 1

The design of number one was suggested by "the cross of life." The colors used in the *appliqué* are burnt orange, maroon and dark green; while all outlines are done in brown.

Number two, the tree *motif*, shows a color scheme of dark green and burnt orange, with the couching in dull blue.

Number three is the "Thunder Bird" design. In this case, the large figure appears



Number 2

in maroon, with the feather-marks in *écru*; while all sides of the scarf are hemstitched, instead of being outlined, as in the other instances, with a "couché" cord.



Number 3



Figure 1

ENGLISH INTERIORS

RECENT ENGLISH INTERIOR TREATMENTS

THE schemes for interior decoration here presented, are among the latest productions of the household art of England. They are typical designs; less complicated than the work of the corresponding French and Belgian schools, much more restrained than the examples which reach us from the Austrian decorators. They are, furthermore, quite distinct from equally characteristic schemes

which, from time to time, are devised in America. Indeed, they have no need to be described as English, for they would be recognized as such by the eye of even slight training in the decorative arts.

In the cabinet work we find here no subtlety of contour based upon plant forms, such as occurs in the *Art Nouveau Bing*; nor yet the wavy, non-structural, and, therefore, dangerous line of the Viennese designers. There is a pronounced simplicity of plan which approaches the primitive; crudeness of effect being prevented by the refine-



Figure II

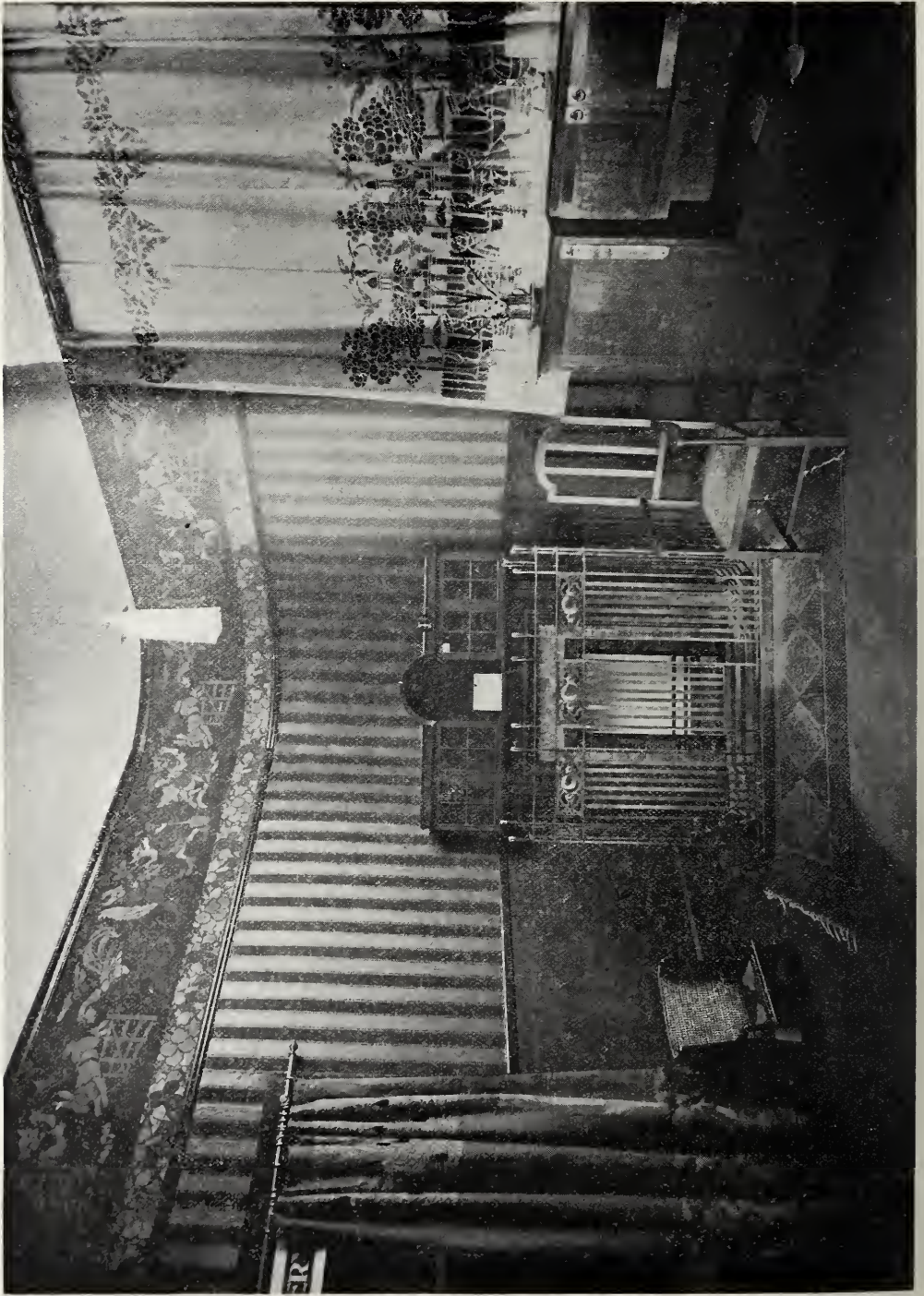


Figure III

ENGLISH INTERIORS

ment of finish and color which are carefully given to the wood. In this respect, they resemble the best examples of the American structural style, differing from the latter, principally in the grouping by twos and threes of the upright members, as seen in the legs of the tables, in the backs of the chairs,

national types, as, for instance, the English Coronation seat.

The textiles, as regards both color and design, show the influence of decorators such as Morris and Crane; of the former especially in the broad tree-frieze; of the latter in the hurdle-race of animals, which forms the



Figure IV

and in the railing of the nursery bedstead; also, in moldings of strong profile which form, as it were, the cornices of the backs of chairs, seats and buffets. Finally, there is a touch of quaintness, quite indefinable, but certainly present in one or two of the nursery chairs, which recalls very early

pattern for the frieze of the nursery wall.

The color-scheme employed in the dining-room treatment (Figures I. and II.) is one of contrast: being composed of a deep-toned red, combined with a soft green: such colors and contrast as one finds in the petals and the foliage of a rose.

THE CRAFTSMAN

The walls are covered with a green fabric; while the deep frieze is red, and upon this color, as a background, the design appears in heliotrope and green, with the fruits of the trees in brass. These colors are repeated in the curtains, which are of red material, with needle-work designs in green and gold. The red is once more used in the tapestry of the chairs, which combines agreeably with their frames of dull, waxed oak: a wood and finish found in all the remaining furniture, and the "trim" of the room itself.

Figures III. and IV. present a combination of a day with a night nursery; the sections being separated by portières.

In this treatment, a point of interest is made by the chimney piece with its architectural cupboard, and its fire-guard, which latter is executed in steel and brass, upon the same structural plan as that used in the cabinet making. The central panel of this guard is, in reality, a door, while the lateral divisions are stationary.

The woodwork and furniture are here of oak, with the color-scheme executed in green and cream.

DOMESTIC ART. BY CHARLOTTE GILMAN PERKINS

THE magpie instinct of the collector has no part in a genuine sense of beauty. An ostentatious exhibit of one's valuable possessions does not show the sense of beauty. A beautiful chamber is neither show-room nor museum. That personal "taste" in itself is no guide to beauty needs but little proof. The "taste" of the Flathead Indian, of the tattooed Islander, of all the grades of physical deformity which mankind has admired, is

sufficient to show that a personal preference is no ground for judgment in beauty.

Beauty has laws and appreciation of them is not possessed equally by all. The more primitive and ignorant a race, or class, the less it knows of true beauty.

The Indian basket-makers wove beautiful things, but they did not know it; give them the cheap and ugly productions of our greedy "market" and they like them better. They may unconsciously produce beauty, but they do not consciously select it.

Our women are far removed from the primitive simplicity that produces unconscious beauty; and they are also far removed from that broad culture and wide view of life which can intellectually grasp it. They have neither the natural instinct nor the acquired knowledge of beauty; but they do have, in million-fold accumulation, a "personal taste." The life of the woman in the home is absolutely confined to personal details. Her field of study and of work is not calculated to develop large judgment. She is forced continually to contemplate and minister to the last details of the physical wants of humanity in ceaseless daily repetition.

The very rich woman who can purchase others' things and others' judgment, or the exceptional woman who does work and study in some one line, may show development in the sense of beauty; but it is not produced at home.

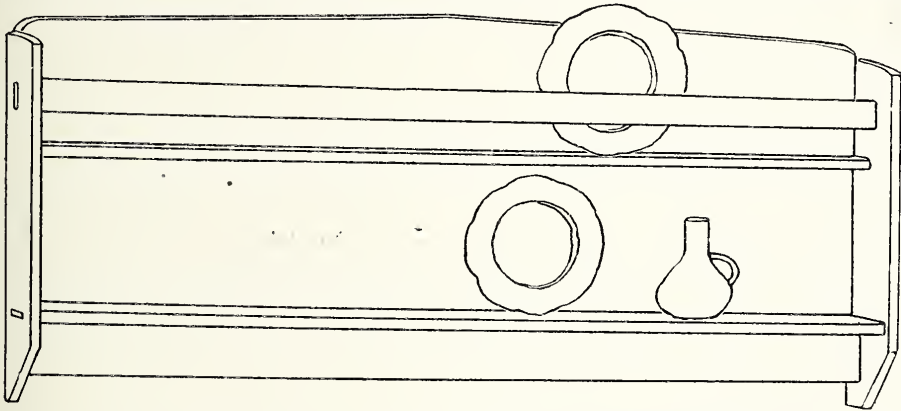
Being familiar, we bear with our surroundings, perhaps even love them; when we go into each other's homes we do not think their things to be beautiful; we think ours are because we are used to them; we have no appreciation of an object in its relation to the rest, or its lack of relation.

MANUAL TRAINING AND THE DEVELOPMENT OF TASTE

AS was announced at the beginning of the year, The Craftsman will publish in each issue for 1904, an illustrated article designed to meet the needs of amateur craftsmen, such as are included among the pupils of our public

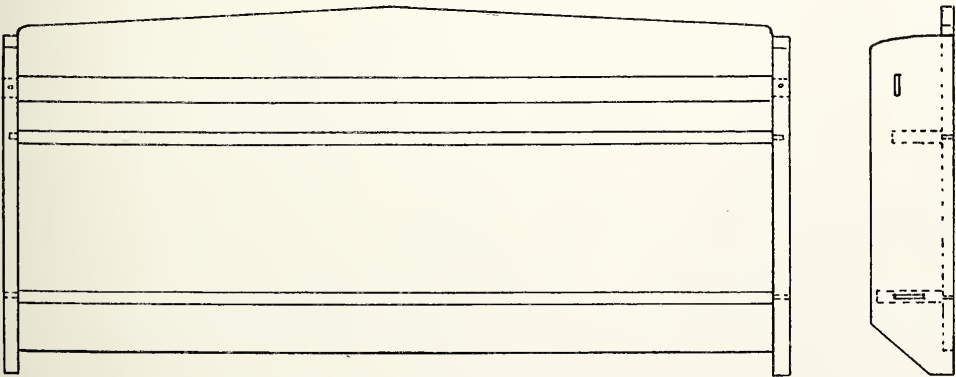
views and working drawings of certain simple pieces of cabinet-making.

The present article, second in the series of twelve, supplements the first by offering illustrations of a number of objects of household furniture which are usually constructed of wood. These illustrations will be followed in the future by still other examples, until a number and variety of pieces



schools, or yet older persons who turn to manual exercise as a productive and useful means of recreation.

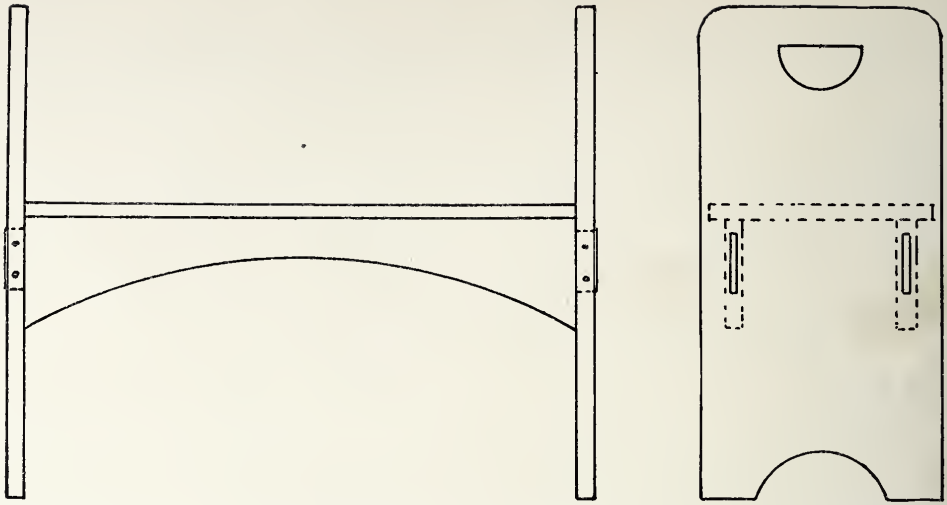
shall be presented, sufficient to meet the needs of a modest home. Subsequently, the lessons, for such these articles are intended



The first article, as will be found by reference to the January number of the magazine, beside announcing the plan to be followed in the series, contains perspective

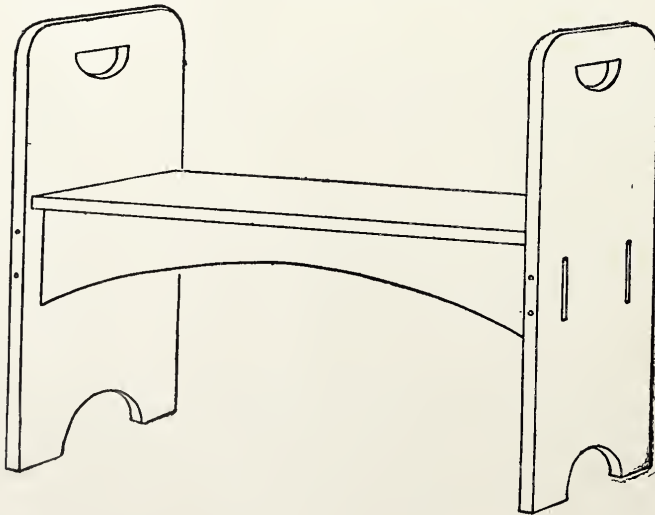
to be, will be directed toward the production of metal work, and the treatment of simple fabrics as an effective and beautiful means of household decoration.

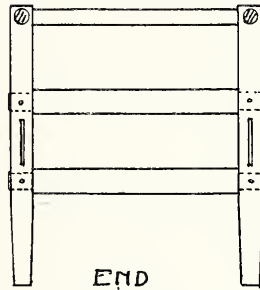
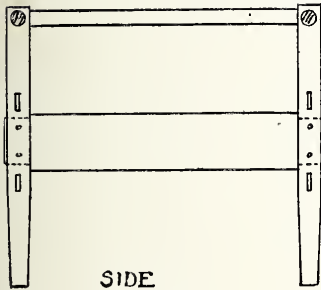
THE CRAFTSMAN



The instructor of the school-craftsman has before him a task pleasant and easy, if it be compared with the difficulties confronting the older workman who would execute real objects after the models which are here presented. Such difficulties, although not arising from conditions of material or construction, are no less hard to overcome than if they were of external origin. They reside in the mind of the workman, obscuring

his perception and, at first, disaffecting him from the object to be created. While the child craftsman comes to his task free from prejudice and eager to employ his restless activities, the older amateur has ideas more or less faulty, according as he has produced many or few objects, after the models usually proposed for inexpensive or medium pieces of cabinet-making. Thus, by following unworthy principles of construction and decoration, he has acquired a taste for false line and misplaced ornament. The child, on the contrary, in learning to execute these almost primitive chairs and tables, receives the rudiments of one of the most useful of crafts, just as in other departments of his school, he is taught the first principles of language and of the science of numbers. Or, to draw a parallel from a yet earlier period of his life, he may be said to



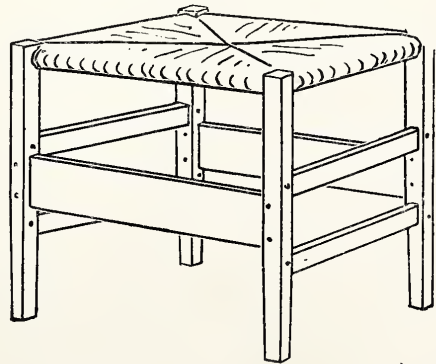


follow the lessons in construction here offered, just as he frames the first sentences of his speech, wherein he uses only nouns and verbs: the names of people and things, joined to words expressing the actions or states attributed to them. That is, in both cases, he confines himself to efforts which are purely structural. He begins aright, and, if wisely directed, will attain a useful result.

The older persons attempting to work out these problems, in a large number of cases might be compared to those adults who, although imperfectly educated in language, have yet, through reading and association, acquired a fund of expressions and constructions which they habitually misuse and misfit together, with the result of producing in their speech an effect of distressing vulgarity. Such workmen must therefore forget the perverted forms of the tables

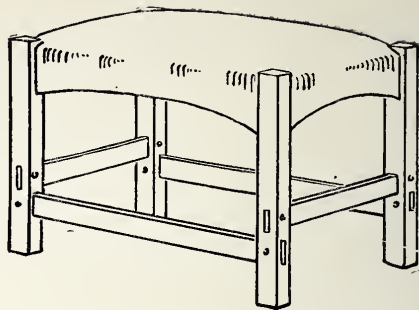
and chairs which have so long met their eyes in shops, in their own homes, and in pieces of their own making. They must revert to essentials, to the bare nouns and verbs of their craft. They did not begin aright. Consequently they must begin anew. They must correct their errors of vision and taste, before they can appreciate simplicity and the beauty which results from the adaptability of the object to the use for which it is designed.

Assuredly, then, the young craftsman has the advantages upon his side, and from these rudimentary lessons in the minor building art, it is not impossible for him to proceed slowly to the greater art which we name architecture; since the same principles are involved in the lesser and in the greater. A not unworthy preparation for housebuilding lies in the process of constructing a chair or table: in the proper relative placing of verticals and horizontals, in a knowledge of the functions of mortise and tenon, and of other structural features. This is, beyond all doubt, a better beginning than the one made by the young man, who, a number of years older than the boy

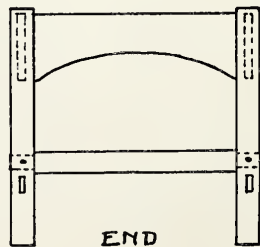
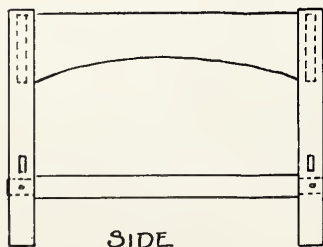
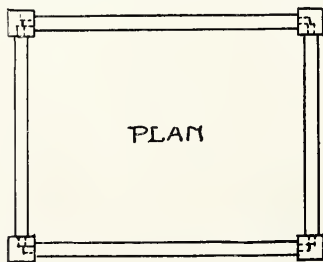


THE CRAFTSMAN

craftsman, yet crude and inexperienced, enters a theoretical school, in which he devotes himself to the study of styles like the Greek and the Gothic, attracted only by their external ornamental effect, without having the faintest appreciation of the structural qualities which give them their chief and permanent value. It would seem, indeed, that the interest now developing among educators—among those who devote themselves to primary public instruction—must shortly lead to good results in the teaching of the higher branches of the fine and the industrial arts. It would seem that the instructor must begin anew, in order to begin aright. Especially is this true in the building art, whether it be the major or the minor, whether it involve the building of a house, or that of the chair or table which shall add to the habitable qualities of the dwelling. Each structure must be evolved from the mind of the builder in precisely the same way that the first object



of its class grew out of the thought of its creator. That is, the constructive process must be logical. Every element admitted must be useful, or rather indispensable to the whole. Furthermore, the builder must be clearly taught, and then discover by actual practice, wherein lies that special quality of usefulness. He must learn to acknowledge the limitations, as well as the peculiar value of the medium in which he works, and never to transfer a method of treatment applicable to one substance to another quite foreign to its nature. This requirement will become plain to the least critical person who will select for examination two mediums of work from among those which are most frequently used in the industrial arts: for example, wood and iron. It is evident that one must be cut and the other molded. As a consequence, the craftsman must not give to his object wrought in wood the appearance of having been molded; nor must his work in iron follow lines peculiar to the wood-treatment, which should always suggest the use of the knife.



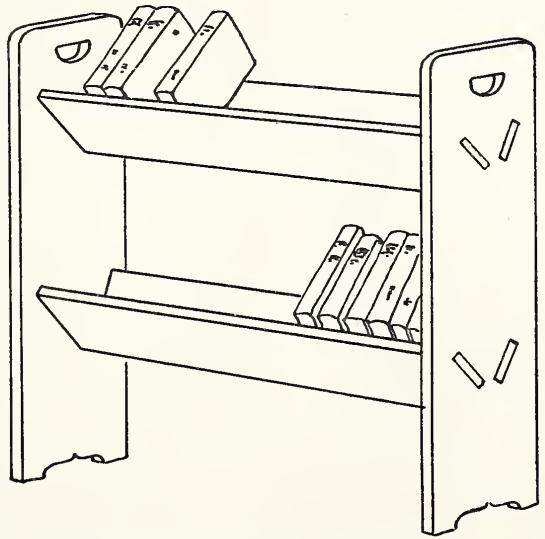
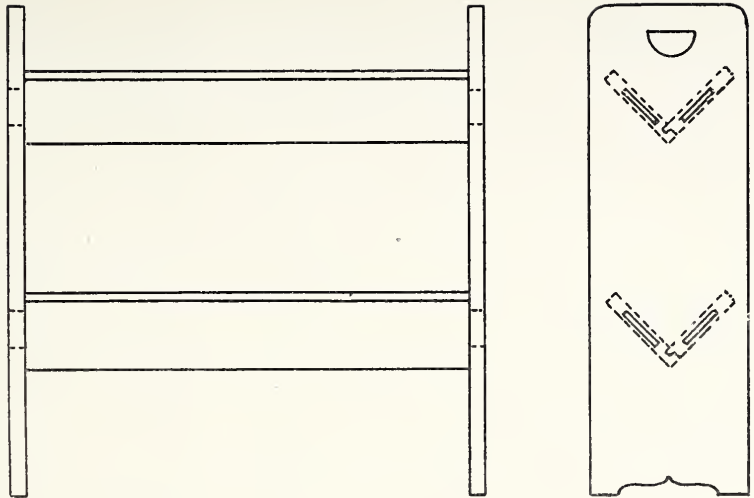
The principle of craftsmanship—inexorable as one of the laws of Moses—that wood should always appear to be

MANUAL TRAINING

cut, is viciously transgressed by the designers of the cheaper and the medium grades of the furniture commonly sold in the shops. Any one can recall the balustrade-like effects disgracing the backs and arms of the rocking chairs which figure in the vulgar capacity of "leaders" on "bargain days," in our department stores; while

the visitor to some pretentiously appointed flat may remember with a renewal of old pain, the moment when, in the twilight of a middle room, he confronted, to the worsening of his own bones, an elaborately molded mahogany griffin, snarling at him from the arm of a so-called "Morris chair." But may the soul of the supreme craftsman forgive the sacrilege of the name!

It may be said finally that the laws of Nature must be observed as closely in craftsmanship as in life. Material created by Nature will not suffer itself to be misunderstood, and the workman who does such evil will be punished in the offspring of his hands. Nothing that he creates will have lasting value. Therefore, the children who shall be taught to construct the plain things which are here shown in



illustration, should, first of all, receive from their instructors a lesson, short, simple and strong, upon the use and the abuse of materials.

CHIPS FROM THE CRAFTSMAN
WORKSHOP

THE CRAFTSMAN, closed in his shop by the rigors of an American winter, can no longer work and sing at his door, in the sunshine, after the manner of his predecessors in the Middle Ages, whom he strives in all things to imitate: in enthusiasm for his work, in contentment with his lot, in gaining pleasure from the small things of life.

Thus removed temporarily from the view and the sounds of the outside world, deprived of the sight of growth which in itself affords companionship, the usually patient worker feels himself grow irritable and sad. That which is inappropriate and discordant grates upon his sensibilities and causes him to voice opinions which, in a more normal and happier mood, he could easily repress. Latterly, the current of his thought has been greatly disturbed by the information that business enterprise is about to bring the Protestant Parisian pastor, Charles Wagner, before American audiences in the capacity of a lecturer.

The Craftsman feels such action to be unreasonable, unfitting and almost sacrilegious; for the author of "The Simple Life," when taken away from his surroundings, will be like a great oak which, sheltering and life-giving in its original place of growth, withers and dies, if transplanted in its maturity. M. Wagner belongs to Paris, or rather to a particular quarter of Paris from which neither curiosity nor commercialism should be permitted to allure him. This region, far removed from the Champs Elysées and the Opera, bears no trace of the luxury of the capital of art and pleasure.

It is near the site of the Bastille, and is inhabited largely by workingmen. In summer, the sun blazes on the asphalt, while reverberated light from the white-washed fronts of monotonous rows of houses adds to the general sense of discomfort pervading the place. The lovely gardens of the Luxembourg and the Tuileries are distant, and life seems hard and sordid, even to the passing visitor.

The oasis of this populous desert lies in the home of Wagner, and it were a sin to disturb the mind of the great teacher to whom the fatigued and the dispirited of the city come to be refreshed. That he is absolutely sincere in his utterances, that he is without thought of self, or desire for reputation, can be learned from the inhabitants of the quarter. For it is impossible to deceive the poor and the humble. At inquiries made for the house of the Protestant pastor, the artisans remove their caps, leave their work and guide the visitor to the little lodge of a *concierge* who seems herself to lead the "simple life," in all its spirit of good will and cheerfulness. The Craftsman will not soon forget the words which he interchanged with her, her pleasant, homely face, and her miniature room in which stood a proportionate stove heating a coffee-pot scarcely smaller than itself, and a woman sat making a gown; while neatness and brightness everywhere prevailed.

The people of the quarter, daily sights such as the one just described, the hopeless aspect of the Boulevard Beaumarchais and its tributary streets: such are influences to quicken the mind and heart of the pastor and to make them yield their most perfect fruit. M. Wagner should be left to live, labor and die among the body of working

people to whom he came with that fitness and adaptability which are evidenced in rare instances in friendship and conjugal unions. Considered apart from them, his work loses its purpose, and his utterances their point.

Wherein can he minister to the needs or the pleasure of an American audience, except to gratify that childish desire to see the famous, the abnormal and the wicked which the lower grades of journalism flatter, with the design and—it is regrettable to say—with the result of becoming rich and powerful?

M. Wagner is no figure to be seen beneath the brilliant electric lights of a great assembly hall. The only appeal to humanity which it is possible for him to make, is great and fervent enough to lose nothing in transmission across the Atlantic. His books are among those which demand to be read by the candlelight of the closet and to be studied in peace and solitude. He is a modern St. Francis of Assisi, cured from all asperity and asceticism. But, like his prototype, he has wedded Poverty, and he must not be made weary or ashamed of his bride. His place is wherever the thorns grow thickest along the paths of human life, and to interrupt the labors of this Brother of the Poor is to cause him to commit a threefold error: to wrong his own people, the world at large, and, above all, himself.

His great force lies partly in his heredity and proper education, partly in the strength which he derives from the sympathy of his people, who awaken and keep active all that is best within him. He unites in himself certain superior mental qualities of both Frenchman and German, possessing the clear logical thought of the one and the deep

feeling of the other. He has that childlike faith in God and humanity which has, several times, been pictured by great novelists in the portraits of French priests. But the evidences of these qualities are so purely national, so exquisitely fine, so evanescent, that they must be made in their natural surroundings. They can not continue to reveal themselves in a foreign atmosphere, any more than a flower can preserve its original beauty, a fruit its savor, or a rare vintage its bouquet, when carried across the sea. These perfections are recognized by M. Wagner's people who, in return, provide, as it were, the soil proper for their maintenance. But once the connection be broken, it can not be renewed without loss of those vital, slender and tenacious roots which reach out from the great personality far and deep into the very substance and life of his people. M. Wagner is now the honest, sincere exponent of the "Simple Life;" but when he shall have returned from the American platform, will he not appear to his followers somewhat in the light of a Savonarola after the "ordeal by fire?" History shows that the Florentines, despairing of the Kingdom of Christ, returned voluntarily under the rule of the Medici. And so may not the group of modern Parisian workmen, who have been uplifted by the work and influence of the Protestant pastor, when they shall fail of a leader proof against materialism, relapse into the infidelity and cynicism which are bred of a hard and hopeless existence?

At the end of these reflections, the Craftsman instinctively sought comfort. Unconsciously he stretched out his hand to grasp the small volumes of Wagner, which he

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keeps daily upon his bench, side by side with the implements of his trade.

In the death of Mr. Harvey Ellis, which occurred on January 2, The Craftsman lost a valued contributor to its department of architecture. Mr. Ellis was a man of unusual gifts; possessing an accurate and exquisite sense of color, a great facility in design and a sound judgment of effect. These qualities were evidenced in his slightest sketches, causing them to be kept as treasures by those fortunate enough to acquire them.

As a teacher, Mr. Ellis was very successful, while many of his fellow students, among whom are several eminent painters of the country, have acknowledged their debt to him lying in the counsels and criticisms which he gave them.

As an architect, Mr. Ellis showed style and distinction; his ability having received public recognition through the award of the first prize in the design competition for the tomb of General Grant.

Mr. Ellis was, further, a connoisseur of Japanese art, the principles of which he assimilated and practised. Altogether, he is to be regretted as one who possessed the sacred fire of genius.

The January number of The Craftsman contained a tribute to Mr. John Dewitt Warner, in an editorial under the caption of *Urbi et Orbi*. Reference was then made to Mr. Warner's great activity as a leader in urban improvement, and his profession was given as that of an architect. In view of his wide influence and reputation as a lawyer, it is scarcely necessary to correct

the error, but this is now done more in the cause of accuracy than from need or justice.

BOOK REVIEWS

THE PERIL AND THE PRESERVATION OF THE HOME, by Jacob A. Riis.

This is a series of four lectures delivered before the students of the Philadelphia Divinity school during the year 1903. The lectureship was founded by Bishop Bull of Spokane, in order that the students of his alma mater might be taught to apply Christian principles to the social, industrial and economic problems of the times.

Mr. Riis's lectures deal with the evils of the city slum; his illustrations being drawn from those conditions of family life which have given New York the name of the homeless city. There is no need to say that a current of eloquence traverses the book, so forceful that it holds the reader with a power equal to that of plot and dialogue; for the whole constitutes one of the strongest, most practical pleas for the making and the preservation of the citizen that have ever been pronounced in our English tongue. Mr. Riis proceeds with a fearlessness worthy of his friend, President Roosevelt, when, in the precincts of an Episcopalian school, he denounces the Trinity Church Corporation, as a landlord; asserting that this body, the strongest and wealthiest of its kind in the country, almost succeeded in destroying, for the sake of a few hundred dollars, the whole structure of tenement-house law which certain men of New York had reared with infinite toil. To quote Mr. Riis directly, he says: "It suited the purposes of this Corporation to let the buildings be bad, be-

BOOK REVIEWS

cause they were down-town, where the land was rapidly becoming valuable for warehouse purposes, and the tenements were all to be torn down by and by. And so it was that it achieved the reputation of being the worst of landlords, hardly a name to attract the people to its pews. We had reached a point in our fight where we had made good the claim of the tenant to at least a full supply of water in his house, though light and air were yet denied him by the builder, when that church corporation chose to contest the law ordering it to supply water in its houses, and won, for the time being, on the plea that the law was arbitrary and autocratic . . . We trembled on the edge of a general collapse of all our remedial laws, until the court of last resort decided that any such claim was contrary to public policy and therefore inadmissible."

In his discussion of the tenement evils and the remedies for their eradication, Mr. Riis approaches the lines of thought at present followed by foreign students of sociology; differing from these latter in that he is less intellectual and more fervent than they, although it is just to say that he is no more earnest than the French and Belgians who champion the claims of every man to space, sunlight, pleasure and education.

The four lectures here incorporated into book-form, have titles which, if considered as applied to the consideration of means for housing the poor, are easily understood. The two named respectively "Our Plight in the Present," and "Our Grip on the Morrow," contain facts which should be broadcast throughout the country: such, for example, as the report of three hundred thousand rooms without windows existing in New York, and the returns of the city cen-

sus, seven years since, which showed that fifty thousand children were left without primary education, through lack of room in the New York schools.

It remains to comment upon the strong, direct English of the book, which, as is natural, shows both the best quality and the worst defect of the journalistic style: that is, clearness of construction and a too free use of colloquialisms. There is also a single passage to be regretted, which is attributable to race-prejudice. In setting forth the home as the one source of national life, Mr. Riis writes: "In France, many years ago, a voice was raised in warning: 'Kill the home and you destroy family, manhood, patriotism.' The warning was vain and the home-loving Germans won easily over the people in whose language there is not even a word to describe what we express in the word 'home.'"

Here Mr. Riis is manifestly unjust; for if an ambitious, unscrupulous dynasty swept the illy-prepared French people into temporary disaster, the same nation by its thrift, its genius for affairs, and its intellectual capacity, has within three decades, again attained a distinguished place among the great powers. Again, if there does not exist the equivalent of our English *home* in the French language, that much maligned, though admirable tongue, possesses an equally expressive term in the word *foyer* (hearth), the source of which Mr. Riis uses with praise, some two pages earlier, when he writes: "The Romans, whose heirs we are in most matters pertaining to the larger community life, and whose law our courts are expounding yet, set their altars and their *firesides* together—*pro aris et focis*."

If the term be worthy of remark in one

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language, what should prevent its recognition in a derivative? Truly, by passage through the mouths of the men of Gaul virtue has not yet gone out of it. [Philadelphia, George W. Jacobs and Company. Size $7\frac{1}{2} \times 5$; illustrated; pages 190. Price \$1.00 net.]

THE HOME: ITS WORK AND INFLUENCE. By Charlotte Perkins Gilman. The name of this author is a guarantee of logical reasoning, sound economical principles and progressive thought. The reader who carefully follows her writings, is repaid by a most pleasurable sensation. He feels himself in contact, not only with a trained intellect, but with a person of acute observation and of a very unusual power and clarity of expression.

Every thought and sentence in Mrs. Gilman's latest book rings true. She demands no social change at variance with natural laws. She asks simply that domestic myths and fetishes be swept away, to be replaced by methods of life which shall be reasonable and scientific. Her argument, based upon biology and ethnology, should be studied by all who acknowledge the home as the foundation of the State. [New York, McClure, Phillips & Company. Size $5 \times 7\frac{1}{2}$; pages 347. Price \$1.50.]

THE MEMOIRS OF MADAME VIGEE LE-BRUN, translated by Lionel Strachey, form a book, very attractive as a specimen of modern typography, and, also, as a survival of a kind of writing dear to the men

and women of two or three generations ago.

The translation has happily preserved the running, formless style of the original, so that the narrative "reads itself;" becoming at times quite absorbing, since it involves disinterested and, therefore, credible descriptions of the French and other royal courts, of continental society and cities of the eighteenth and the early nineteenth century. [New York, Doubleday, Page & Company. Size 6×9 ; illustrated profusely; pages 214. Price \$2.75.]

THE DIVERSIONS OF A BOOK LOVER, by Adrian R. Joline, are evidently the outcome of an elegant leisure, grown very rare in our own times, when men, of large wealth even, devote themselves to politics, literature, art, athletics, or some other great interests, which demand constant activity. Notable examples of the new type of aristocrat present themselves at the very mention of the word, while the old type lost its best representative in the person of Samuel Ward: the perfect epicure who never dined well, if he were without his favorite copy of Horace which he read between the courses.

In his preface, Mr. Joline writes that, in accordance with the views of an old worthy, he has assumed diversions to be "those things which turn or draw the mind from care, business, or study, and thus rest and amuse." In his text he has fulfilled his initial purpose, and what more can we ask of an author than to be faithful to his plan? [New York, Harper & Brothers. Size $8\frac{5}{8} \times 5\frac{3}{4}$; pages 310. Price \$3.00 net.]

MEMORABLE IN THE JANUARY
MAGAZINES

A MASTERPIECE of art-criticism is contained in the article upon Frank Brangwyn by M. H. Spielmann, in the January issue of Scribner's. Definite facts, excellent technical points and sound judgments are here offered to the general reader who, in writings upon art topics, is too often left to feed upon the dry husks of studio phrases. Short, comprehensive monographs like Mr. Spielmann's, with illustrations such as accompany his text, will do more to form a critical public than the scores and hundreds of "art-books" which serve and re-serve a poverty of facts with the persistency of a French cook who extends a Sunday dinner throughout the week: adding a clove to-day, choosing a bouquet of herbs for to-morrow, and an onion for the day next following. Toward the end of the criticism, the writer excuses himself for having presumed, perhaps, upon the patience of the reader by the introduction of technical details. But the apology is unnecessary. If only articles of this kind and rank could become more frequent, they might perhaps act as a barrier against the flood of fiction which is fast making chaos in the brains of many intelligent men and women.

The last issue of *The Century* contains an article which has doubtless attracted readers from all parts of the country. This is the description of "Fenway Court," the palace and museum recently built by Mrs. John L. Gardner, upon the marshlands of the Back Bay, Boston. The illustrations show the refined sense of fitness which

conceived and brought to perfection a structure unique in the world. They will serve moreover to heighten the feverish desire of the many who believe themselves to be unjustly denied entrance to this Tadmor of the Desert. Jestings aside, it is pitiable to deprive the public of the means of education residing in these beautiful objects, beautifully placed. But it is to be hoped that Boston, with its strong municipal pride and its fostering care for its citizens, will ultimately acquire Fenway Court, as the city of Antwerp has acquired the Musée Plantin, and open it freely to visitors, upon the payment of a small fee necessary to the proper maintenance of the place. It may seem ungrateful to criticise a description which, on the whole, is creditable and most instructive, and yet it is true that Mr. Baxter's article would have gained much, had it not been written in a so evident spirit of adulation for the founder of the Fenway palace.

Under the head of the "Civic Renaissance," the Chautauquan is printing a series of papers valuable to the general reader, who must now inform himself upon all that concerns the national impulse toward municipal improvement, or otherwise remain hopelessly in the rear of progress. The paper for January, by Professor Zueblin of the University of Chicago, deals with Metropolitan Boston. It is written in a simple, direct style, from a point of view made tenable by the knowledge of economics and sociology possessed by the author. It is illustrated judiciously with views chosen, not for pictorial effect, but for the architectural or mechanical principles of which they are the exponents. At

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the same time, they are picturesque and decorative. They will instruct the visitor to Boston, by showing him the real significance of such features as the "Park Entrance to the Subway," the "Charles Embankment," and the "Agassiz Bridge on the Bay Fens," which last illustrates the redemption of a tidal marsh and its change into a blooming expanse of upland scenery.

The Club Woman, under the editorship of Mrs. Doré Lyon of New York, is a useful and influential organ of a movement which has already wrought much good in our country, and whose promises are even greater than its accomplishments. The magazine bears evidence of thorough organization, and of the guidance of a firm and skilful hand. Its table of contents for January contains two articles by residents of Syracuse; one by Miss Grace Potter, an intelligent lover of horses; the second, a fairy tale of more than usual merit by Mrs. Flora Wells.

ANNOUNCEMENT OF THE HOME-BUILDERS CLUB

IN response to many letters of inquiry regarding the Homebuilders' Club, The Craftsman gives the subjoined outline of the purpose of this organization:

Beginning with the January number and continuing throughout the year 1904, The Craftsman Magazine will publish designs and descriptions of detached residences, the cost of which will vary from two to fifteen thousand dollars: one complete house to be presented in each issue.

Any one interested in the building of a home is invited to join the club.

Any one who shall send three dollars, for one year's subscription to The Craftsman Magazine, stating that he desires enrollment in the Club, will be added to its membership. He can then secure, without further cost, complete, detailed plans and specifications of any one house included in The Craftsman Series for 1904.

Present subscribers may obtain the same terms by sending three dollars for one year's extension to their subscription.

The prospective homebuilder need not wait until the last issue of the year 1904, before making his request for the plans and specifications which he shall choose. These can be obtained by him within two months after the date of the issue publishing the house to which they belong,

The "complete plans and specifications" here described, are intended to supplement the articles which will be published in The Craftsman. They will be so specific and detailed that they may be executed easily by any architect or builder.

One set of plans only will be sent upon request to each member: the various drawings explaining every part of the structural and mechanical work, including treatment of heating, lighting and plumbing systems, to become the property of the Club Member, and not to be returned to The Craftsman.

The architectural Editors of the Magazine invite suggestions of personal preference from any member of the Club regarding the design in which he is interested; such as those relative to cost, locality and site; as by this means, the home-builder will be able to command skill, experience and practical knowledge in conjunction with his individual inclinations.





Auguste Rodin, "The master of modern sculpture"

THE CRAFTSMAN

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AUGUSTE RODIN. WRITTEN FOR THE CRAFTSMAN BY JEAN SCHOPFER AND CLAUDE ANET; TRANSLATED FROM THE FRENCH BY IRENE SARGENT.

THE MAN AND HIS WORK

A MAN who appears to be in the fullness of his powers, although he has passed his sixtieth year, robust as an oak, of middle height, broad-shouldered, stout, but athletic; a strong neck, a face half covered by a long blonde beard, through which age has scattered a few grains of salt, a prominent nose, characteristic and well modeled, eyes clear and small, set beneath a powerful arch of the eyebrows, a high forehead upon which reflection has ploughed deep furrows: such physically is Auguste Rodin to-day.

All his life he has struggled, and he can not yet relax his efforts. He has seen rise against him all those forces of official and organized art which are so powerful in France: the School of Fine Arts, the Institute, the Salons. He has experienced the long and severe preliminary trials of the man who has a new and powerful message to deliver. He astonishes, shocks and scandalizes. Further than all this, from his very entrance into his profession, he has been forced to earn his daily bread. About each work that he has exhibited jests, sarcasms and hostile cries have joined in mocking

chorus. But finally, Rodin has triumphed. Not only has he given to the world a new pulsation excited by a hitherto unknown beauty, but we can take from him a lesson of fortitude and energy in learning through what struggles and what privations genius reaches glory.

Rodin arose from the people: that inexhaustible reservoir of virgin purity and strength, and of latent greatness. He was born in 1840. At the Museum, he followed the classes of Barye, the distinguished animal sculptor, who was, it is said, a poor instructor, never revealing his powers except when he seized his handful of modeling clay.

At the approach of his twenty-fourth year, Rodin, in order to gain his livelihood, entered the studio of Carrier-Belleuse, a sculptor favored by fashion, possessed of skill, but devoid of originality. At this period, the young student produced his first important work: "The man with the broken nose." This was a well-conceived and powerful bust, worthy of antique art. Sent to the Salon, it was refused, as might have been foreseen, and Rodin continued to work for the popular sculptor. After the war of 1870, we find him at Brussels, occupied with other French and Belgian artists in decorating the Stock Exchange.

At the age of thirty-seven, he, for the first time, exhibited a very important work in the "Man of the bronze age," which he sent to the salon of 1877. This was an ad-

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mirable figure which arrested and held public attention.

It is thus seen that Rodin had no master, and that he has followed no school. He has, so to speak, created himself, as all men truly great have done. It is disconcerting for superficial minds to observe the unimportant part played in the artistic develop-

the great artists of the nineteenth century—those whose names have an assured future,—were not nurtured at the School of Fine Arts, were not members of the Institute, but, on the contrary, violently opposed official doctrines, and worked, solitary and independent, throughout their entire life.

In painting, Eugène Delacroix, Rous-



Figure 1. Panorama of Paris, seen from Rodin's studio at Meudon

ment of a country by the higher schools, which our epoch so greatly honors with its confidence and maintains at such great expense. In France, where the Government has done much for the cause of art, where the schools and academies have a universal reputation and attract students from all countries, it must still be recognized that

seau, Millet, Corot, Puvis de Chavannes, among the illustrious dead; in sculpture, Rude, Carpeaux—lastly, Auguste Rodin, who, in creative force, in richness of invention, surpasses the only two masters who preceded him in the nineteenth century. Genius has little need of professors. It is capable of recognizing its own in the past.

AUGUSTE RODIN

And then for its development, it has the hard school of life, the best one that exists. It is through struggle that a distinctive personality establishes itself and becomes conscious of its own powers.

Rodin has not escaped fierce trials and opposition. When "The primitive man" was exhibited at the Salon of 1877, this work, wholly disobedient to conventional formulas, strong in truth and simplicity, and, because of these qualities, novel and revolutionary, excited a furious storm of criticism. A rumor arose that the statue had been cast after nature: a charge so unreasonable that it is difficult to discover its meaning. For it is evident to anyone, after five minutes' reflection, that casting always gives effects, dull, without accent, vigor, or distinction, and that, on the contrary, the mission of art is to express, to make evident through exaggeration the strongest characteristic, the very nature, of a body or a limb. If a cast of the nude after a living model be placed beside a nude by Rodin, the differences will thrust themselves upon the most prejudiced eyes. Art is individuality and will, neither of which is apparent in the works of Nature. Individuality and will are the capital which man, as the creator of art, brings to his work.

Rodin easily exonerated himself from this unreasonable accusation. Careless of criticism, he continued to work in accord-

ance with his own ideas and pleasure, and it was only after the foundation of the National Society (Salon of the Champs de Mars) that he exhibited annually. Even in the new Salon, where he was, in a certain sense, in his own house, as president of the section of sculpture, his works were still angrily discussed. The artist having al-

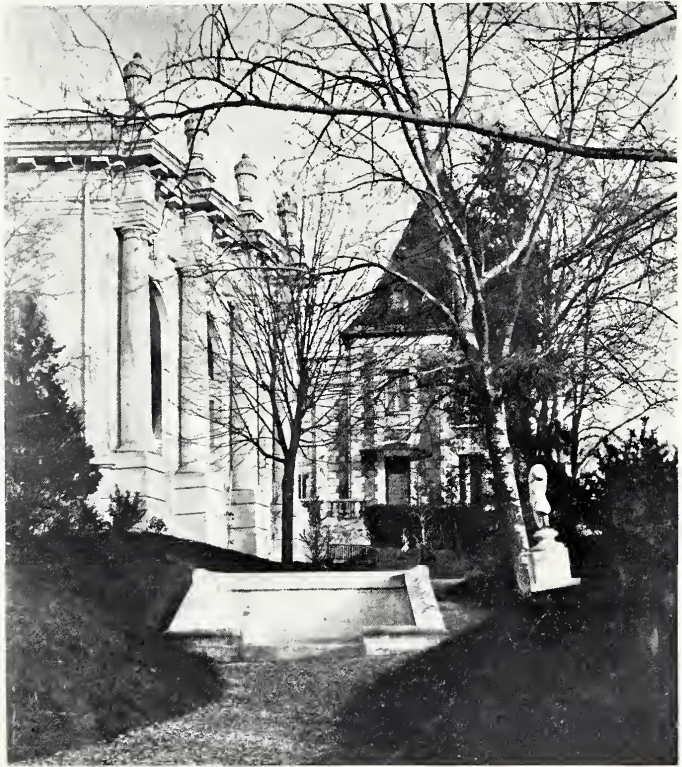


Figure II. Rodin's studio-museum

most attained the age of sixty years, and having become famous throughout the world, saw one of his most important works, the statue of Balzac, excite such a tempest of public indignation, among his curious colleagues and the representatives of the press—who for a fortnight ceased all other war of words to concentrate their attacks upon Rodin's Balzac,—that the committee

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of the Society of Men of Letters, which had ordered the statue, refused to accept it, declaring that the figure could in no wise pretend to represent Balzac.

Nevertheless, the sculptor so criticised, found, even at the beginning of his career, enthusiastic admirers; even then, art critics and literary men asserted the grandeur and the strength of his talent. The fame of

self to his guest; uncovering and showing his own works, and commenting upon them with the ingenuousness and enthusiasm of one who, at that instant, perceives their beauty for the first time.

"Isn't this fine?" he does not hesitate to say. And he passes his hand over the marble, as if caressing it. He turns the figure upon the modeling stool, in order to



Figure III. Interior of studio-museum

Rodin is established to-day. Throughout the world, he is recognized as the master of modern sculpture.

I have often seen Rodin in his Parisian studios, in which, once every week, he receives, with open doors, those who wish to visit him. The grace and the simplicity of his welcome are quite indescribable. Provided that he discover in his visitor a spark of love for artistic things, he devotes him-

self to his guest; uncovering and showing his own works, and commenting upon them with the ingenuousness and enthusiasm of one who, at that instant, perceives their beauty for the first time.

Such action does not express vanity, but simply the independence of the artist from the work when once it is finished. As long as it exists only in his thought, as long as it is within him, it is sacred; then he gives birth to it in fever and anguish, and in the sweat of his brow. But once that it stands in marble, it becomes a stranger to him, it is an independent being, animated with an

individual life, which he considers as he does the persons by whom he is surrounded: that is to say, objectively.

It is an inspiration to hear a man such as Rodin discourse upon art. We live our narrow lives and walk like animals of burden, whose eyes are half-covered with blinders. We see beyond us only our objective point, our own personal point of aim. And from the infinite spectacle of things we isolate the only objects which interest us or which flatter our fixed idea. The artist teaches us to gain a wider and higher view of things. His true function is to appreciate and to translate the beauty which is all-pervading, although it is often hidden from our inexperienced eyes. We know nothing of the beauty of the human frame. Modern life is so organized that we have of this supreme beauty only the vaguest conception, the most imperfect knowledge. We fix our attention solely upon the face and the expression of the countenance. We can not appreciate a well modeled leg, the supple and swelling line of the hips, the articulation of an arm. We have no acquaintance with this beauty, except such as results through the study of works of art. We are prohibited from studying the living nude. Nevertheless, it is the human body which is the fundamental theme of sculpture. In presence of this great and dignified subject, the ideas of modesty inculcated by Christianity

disappear, and the sculptor follows only ideas of art. And thus he lives in a world which is closed to us. We must not be astonished or confused therefore, if when he speaks to us we but half understand him. No common standard exists for him and us. But if we make effort to rise to his level, we enrich ourselves with new modes of thought



Figure IV. Rodin at work

and, by that very means, we amplify and heighten our personality.

This is why it is good to be with Rodin, to talk with him, to attempt to reach his point of view and to share his enthusiasms. We illustrate here a number of his works, sufficiently large to communicate enthusiasm to the reader who shall have followed us, when he shall find himself in the presence of

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that world of beings into which Rodin has breathed the breath of life.

Rodin does not live in Paris. He simply works there each afternoon. In the morning he studies and models at his home in



Figure V. Statue in Rodin's garden

Meudon, to which he returns at evening, after the hard labor of the afternoon; seeking there the solitude and calm which are so dear to him. The suburban dwelling and

studio of the sculptor are original and beautiful.

He lives alone at the summit of a declivity, five hundred paces distant from the highway, which passes at the rear of his house. In front of his garden the soil is broken and crumbling. This is the site of the old quarries of Meudon which are now abandoned. From these conditions result complete solitude and the absence of houses in the foreground of the landscape. There are none of those ugly little villas which, in the suburbs of every large city, aggressively display bad taste and pretension. Beyond the walls of the garden spreads the admirable panorama of the Seine, the river of beautiful serpentine, indolent curves, surrounding the island of Villancourt, caressing the neighboring Meudon and its ruined bridge, which dates from the time of Louis XIV.; then, upon the heights, there are the harmonious masses of the groves of Meudon and of Saint Cloud, which are terminated at the horizon line by the hill upon which crouches, like a hound ready to attack, the fortress of Mont-Valérien.

Such is the landscape visible from Rodin's windows. "Never," he said to me, "does it repeat its effects. Masses of light and shade mingle there in proportions infinitely diverse. I never weary of studying it. Each day and almost each hour, it clothes itself with new beauty."

Rodin has for his dwelling a small building of brick and white stone, the entrance of which is guarded by dogs. At the right, and advanced beyond the residence portion, there is an immense studio-museum which we here illustrate. This was formerly the Musée Rodin erected in the Cours-la-Reine

for the Exposition of 1900. It is an example of the neo-classic style, with bold projections and a heavy entablature. Furthermore, the details in relief are accentuated, the shadows are deep and the high lights strong. The structure is entirely roofed with glass, and is further lighted by large bays on each of the sides, except the one containing the entrance, which is a portico in classic style, opening upon the splendid scene which we have earlier described.

In front of the studio two small gardens, enclosed by walls, extend as far as the abandoned quarries. In one of them, crouching upon a pedestal, we find a superb Buddha from the Indo-Chinese temple of Kmer, who projects his Oriental calm upon the delicately veiled atmosphere of the region of Paris. When, last summer, I visited Rodin, geraniums were blooming at the feet of the Asiatic god, as an offering of the modern sculptor to the foreign divinity, whose strong simple outline produced a striking effect in this little cultivated spot in the suburbs of a great modern city.

Behind the museum, is a studio in which several workmen are occupied in translating into marble the works in clay modeled by the hand of the master.

Finally, at the side of the garden, there is a low, elongated, mysterious little structure. In the interior there are two rooms

scarcely larger, each one, than a monk's cell, and monastic no less in their simplicity than in their size, with their whitewashed walls, a rude seat and a modeling stool. But it is a detail to be noted that upon the walls are fixed a few shelves of thick mirror-glass which support exquisite antique ornaments, fragments of iridescent glass, and small modern vases and ewers of lovely color and contour. These few objects, frail and per-



Figure VI. Group of the Burghers of Calais

fect, assume in this bare and narrow room an importance which it is not easy to conceive.

Rodin who, wearing a broad Panama, was conducting me through his possessions, said to me:

“There come hours when I can not work in the large studio. It contains too great a throng of statues. Their glance weighs

upon me and puts me under constraint. Then, I come here to recover my composure in the calm of these little cells."

Here he showed me the roughly outlined bust of an American woman upon which he was working at that time. "Almost invariably," he said, "there is intelligence in the faces of the women of this nation." "But," he added, casting a long look at the unfinished head which he turned toward me, "there is, furthermore, kindness of heart evidenced in the countenance of this model. That is what I shall attempt to express. It is a difficult task."

THE WORK OF RODIN.

THE artistic production of Rodin is almost completely represented by means of casts in the great studio-museum, which is flooded by abundant and equalized light.

The artistic production of Rodin! How shall we speak of it? When one enters the presence of works created by genius, is it not natural to be overwhelmed, as one might be on the threshold of a fairy palace in which everything should be progressively more beautiful, greater, richer, more intense? In the best moments of our lives we half perceive a superior world, we wish to enter it, we feel that for an instant we are worthy to comprehend things which we have not before understood, to participate in joys before denied to us, that we can seat ourselves at last at the banquet of those who approach most closely to divinity.

I have long known the work of Rodin. In co-operation with Claude Monet, about the year 1889, he arranged an exhibition in a private gallery, and I shall never forget the

emotion which seized me when I approached first the group of the "Burghers of Calais," and then examined the small groups which peopled the gallery. The effect produced upon the spectator was that of something new, great, unexpected, which profoundly moved him and left him grave and silent. Fifteen years have passed, and, still to-day, I hesitate in crossing the threshold of Rodin's studio: so powerful is the contact of the master's thought.

In the work of this sculptor, the dominant element is not serenity. He is the type of the modern genius who creates in tempest. Other artists have lived far from the world, and, from the height of their ivory tower, have followed, solitary and isolated from men, the harmonious development of their fancies. The agonized cries of the throng groveling in the depths below them did not reach their altitude. They did not see the faces distorted by sorrow, the hard furrows which passion ploughs upon pallid faces and the eloquent gaze of eyes which can no longer weep. But Rodin has seen all this. He, as an artist, has felt descend upon him the talons of the world-sorrow. Therein, he has advanced beyond the pagan point of view, which, nevertheless, he holds throughout his work. He understands sin, and he shows the human being stricken and overwhelmed, because his sufferings are heightened by the despairing memory of happier things, of a Paradise lost.

But Rodin has deliberately placed himself in the midst of life. He has also contemplated joy, pleasure, the loveliness of life, the glory of the nude displayed in a luminous atmosphere, the wild courses of fauns, the play of satyrs, and love in both its permitted and its forbidden aspects.

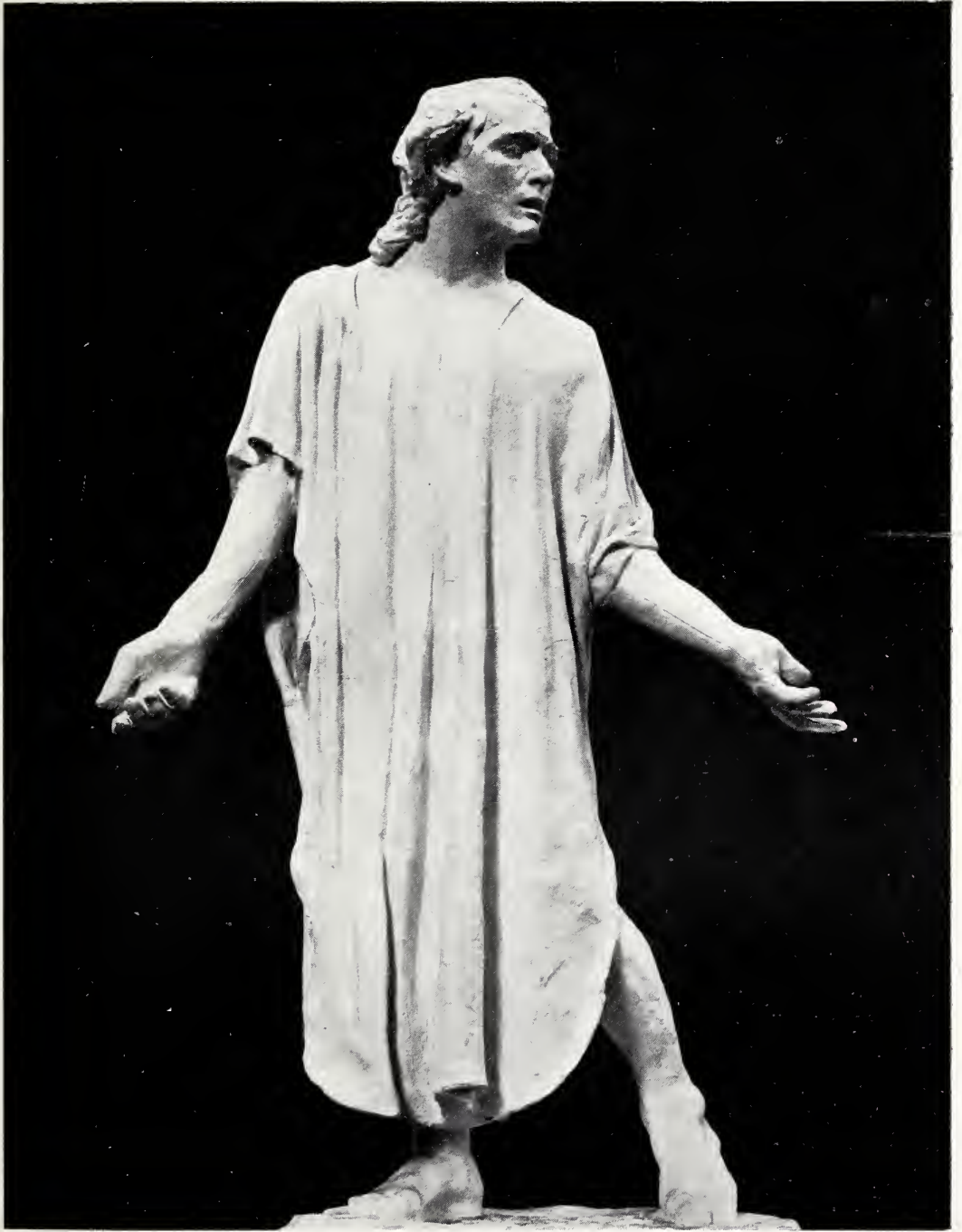


Figure VII. Detail from the group of "The Burgheers of Calais"

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The picture which he has given of life certain critics have characterized as realistic, wishing by this term to abase it; as if it were not from reality, indeed, the saddest, sometimes even the most abject reality, that



Figure VIII. Detail from the group of "The Burghers of Calais"

the artists who have consoled the world, have drawn their inspiration.

But words which we try to permeate with the spirit of things, interpret our meaning but feebly. Let us attempt to gain Rodin's

point of view, to understand his conception of the world about him.

Reality for him is all in all. It is the exact image of the external world, the most complete and minute knowledge of the structure of the human frame. With this structure Rodin is perfectly acquainted, not only when it is in repose, but also in its infinitely varied movements. He understands the play of the supple muscles which wind their course beneath the fleshy tissue. He is sensitive to the secret harmonies responsive to which they all move at the slightest suggestion given to any one system or division of them. He knows also the structural secrets of the concealed bones which hold the frame upright; how they are joined together and the function of each. He has studied the degeneracy of the body which results from age or from the license of the passions, as well as the beauty with which youth and health adorn the firm muscles of the growing boy.

Reality for a great artist is a universe—limitless, mysterious, existent in his imagination. I could wish that those who accuse Rodin of vulgar realism, might listen to him, as he comments upon his own work. I still hear him explaining a little group of two figures. A young girl is seated in an attitude suggestive of awakening. Toward her bends a figure. Is it a genius or an angel who touches his lips to her brow, as if to call her back to life?

"This is the soul, awakened by a kiss, after the close of the earthly life, and surprised to discover that Love still exists in the life beyond the tomb."

On entering the studio-museum, on finding one's self in the midst of this people of statues looking out upon the world with



Figure IX. Portrait-Bust; Museum of the Luxembourg, Paris

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sorrowful, or yet with calm, restrained glance, one is appalled at the thought of the colossal labor of the man who has produced from his brain and heart, in awful

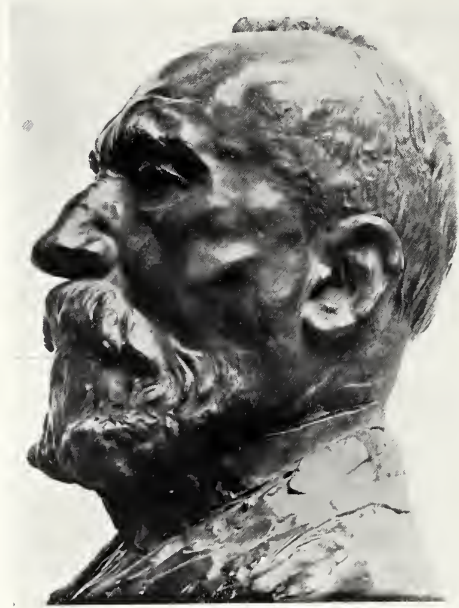


Figure X. Portrait-Bust of Pavis de Chavannes

travail, this immense throng of beings. This power of creating, without fatigue or failure, vitalized forms, and of portraying with signal power the passions and dramas of humanity, Rodin possesses to such degree that, in order to find his superiors, we must resort to Balzac, to Shakespeare and to Dante.

There are the "Bronze age," the "Victor Hugo," destined for the Garden of the Luxembourg, "Count Ugolino and his children," the still unfinished monument of Pavis de Chavannes, the celebrated group of the "Burgbers of Calais"; numerous busts upon pedestals, which are treated with such vigor that there would seem to have been a combat between the artist and the clay: the artist having gone forth victor

from the struggle, and the clay still quivering from the contact of its master. Then, there are small groups, exquisite, like that of the "Brother and sister" and the "Mother and child," or, terrible and passionate, designed for the "Gate of Hell," upon which Rodin has been working for so many years; then, also, the series of "The Kiss," which appears in several forms, and other groups or single figures, like the "Fall of Icarus," the "Tritons," the "Female Faun," so supple and slender, "Despair," "Love flies, or the Sphinx," "Fate and the convalescents," "Prayer," the fair and appalling "Heaumière," a character drawn from the poem of François Villon. Finally, there are sketches, studies, fragments, a sinuous figure of which the various planes only are indicated, a leg with tense muscles, a contorted arm, a relaxed torso. Even the glass cases with which the studio is furnished are filled with details: feet, legs, arms, studied in all positions. There is, among the others, a case in which one sees perhaps a hundred dwarfs, in all positions and with all expressions: stretched at length, contracted, supplicating, blessing, in repose, threatening, muscular, or fleshless, molded each one with remarkable precision and intensity. The man who has studied the least important parts of the human body with such a love of truth, can say: "Now I know and understand: now I can create."

NATURE.

NATURE is for Rodin the first and greatest of teachers. To her all artists must have recourse. She is enduringly beautiful, versatile, changeful.

and fertile to the point of creating, without repetition, forms ever new, whose numbers can not be counted.

Nature is our teacher. This statement contains a truth aggravating because of its triteness. The instructors of the schools in which conventionalism is dominant, do not cease repeating this precept to their students: the competitions for the *Prix de Rome* show us invariably "academies" studied from the living model, and nothing is more naturalistic than the work in sculpture of that most conventional artist, the recently deceased M. Gérôme, member of the Institute.

One must believe then that Rodin has studied Nature otherwise and better than other men, and that when he says: "Nature is the great teacher," the words have a different and deeper sense for him than they possess for the instructors of the School of Fine Arts.

Nature does not yield herself and her secrets freely. It is not enough to study her hastily and superficially. To fathom her depths, it is necessary to make serious and constant effort. She must be loved in all her phases, even in her deformities, which are only apparent. Above all, she must be considered without prejudice, and with fresh eyes. This is not done in the schools, where, if the student fixes one eye on the living model, he consults with the other the rules of the proportions of the body established by the old Greek sculptors.

The artist who deeply loves Nature and who penetrates her meaning, soon realizes that, regarded as a whole, she is not inert and dead, but rather a vitalized organism: he perceives in her the vibration, the shudder, the growth of inexhaustible life; he feels

that a single power animates and agitates himself and the universe, and he cries with Byron:

"Are not the mountains, waves and skies a part of me and of my soul, as I of them?"

Does the work remain to be done? Is it needful to seek now to copy, to imitate Nature? No, and there lies the material for an eternal misunderstanding. To copy Nature leads only to insipid and insignificant works. There lived in the eighteenth century a painter who attempted to copy Nature literally. When he engaged upon a portrait, he spent entire years in completing it; everything was perfectly exact as to both color and form; there was no accent of the face which was not faithfully re-



Figure XI. Portrait-bust

produced; not a wrinkle, however small, which was lacking from the picture, not a button, and scarcely a hair. The imitation of Nature will never be carried farther. The

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painter's name was Seibold, a name to-day almost unknown. His patience, his labor availed nothing, for he followed a wrong direction. Art does not consist in imitating

moderate ease an agreeable form of art, and they remain faithful to it. But one who has more than talent, never remains satisfied with a formula found once for all; he strives unceasingly to reach an interpretation of Nature higher and more personal.

Let us listen to Rodin himself, as he expresses himself upon this subject:

"At first, I made," he said, "things skilful and adroit, boldly treated, and not without merit. But I felt meanwhile that I was in error. . . . I had much trouble Art is not imitation, and only imbeciles believe that we can create something; therefore, it remains for us to interpret Nature in a given sense. Each one translates according to his individual definition. I have at last formulated my own."

"I have passed through great trouble," said Rodin. May these words of a master be a comfort to all those who experience similar trials!

If we now desire to learn in what direction Rodin has exerted this effort to interpret, we shall find that he has devoted himself to life, expression and action.

He is the master of action. If we examine his work, we shall discover no arrested motion, no repose. "Saint John Baptist" walks, trembling with divine enthusiasm; the "Burghers of Calais" are advancing to martyrdom; even the busts quiver with life, and, in the small groups of the "Gate of Hell," we see a tempest of interlaced bodies, contorted and falling through space. Rodin is the master and the poet of action. Greek statuary, as a whole, is a great study of repose; we find therein certain well-co-ordinated and solemn processions, but, for the most part, the subjects chosen are of gods who condescend to live, of superbly



Figure XII. Statue of Balzac

Nature. If it were thus, where would be our need of artists to-day? Photographs would suffice us.

Art consists in the search and the accentuation of the significant characteristic. It does not reside in copying; it is purely selection. Persons of talent discover with

formed athletes before the struggle. And from this point of view it is almost the same with the Middle Ages. As a general statement, we may say that monumental statuary does not permit violent action and gestures.

Contemporaneous sculpture is more agitated, but if one examine it closely, one perceives that there has been established what one may term a *repertory* of attitudes, which, like stereotyped formulas, are scarcely ever disregarded. There have thus been constituted conventional gestures for the man running, falling, or struggling, and for the figure in repose, kneeling, or rising. But Rodin has introduced into sculpture something new and personal. He has seen in life an infinite variety of attitudes. He has treated neither arrested motion nor completed action. His eye has been able to register the motion which has just developed into action. From this power has resulted an immense multiplication of sculptural forms: daring attitudes never before seized by the sculptor, unexpected, disturbing, but true withal, expressive, new and beautiful, which he has translated from life into bronze or marble, while retaining the vitality of the original.

TRADITION.

THE artist does not stand alone in the presence of Nature. Others before him have offered interpretations and have recorded in immortal works the sensations which they experienced in presence of things capable of inspiring emotion. Thus the technical problems which confront the artist of to-day have confronted thousands of artists before him, and have many times met with solution. There exists a

great artistic past which the man of our time may consult and question. What masters should he choose?

While so many artists linger over styles of secondary importance, Rodin has sought instruction solely from the two greatest periods in art history. He has studied with excellent results the classic Greek, and the mediaeval French sculpture.

There are two essential things which he has learned in the art of these epochs, so far removed the one from the other, and which



Figure XIII. Saint John Baptist; Museum of the Luxembourg, Paris

yet offer so many points of resemblance to him who penetrates below superficial appearances.

The first is the question of what may be

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called the luminous envelope of the work of sculpture. While working upon a statue, the sculptor should constantly remember that his figure, when completed, is not to

the future, contemplates and studies his work in the cold, colorless light of his studio; so continuing until he judges that he can go no farther.

The statue, when finished, is usually placed under the glass dome of some exposition hall, where it again stands, with a hundred companions or more, in an artificial light similar to that of the artist's studio in which it was created. At the close of the exposition, it passes on to confront the rude ordeal of full daylight awaiting it in some public square. It is then that a remarkable phenomenon occurs.

This statue which, in the studio or at the exposition, produced a certain effect, becomes suddenly attenuated, devoid of accent and vigor, conventional, commonplace and mediocre. All that was vigorous and distinctive disappears. The figure seems to have dissolved in the open air. The sculptor, in executing it, forgot one thing only: namely, that his statue, instead of being seen in the scattered, sifted and strained light of the studio, was destined to be placed in the strong full light of the square or park, where the ten, twenty or fifty yards of distance intervening between the statue and the spectator, produce for the former an envelope of light.

The Greek and the Gothic sculptors recognized this fact and gave it consideration. From them Rodin has also learned it. But contrary to what might be believed, it is not simply an apparent attenuation of the work which occurs in the open air. If this were all, it would be easy to thicken the whole, to execute in large, so that the statue, being in its final position, might offer the desired effect. No, the matter is more complicated. If the dimensions be exaggerated,



Figure XIV. The Bronze Age

stand in the modified light of a studio. But this fact is ignored in almost every case by the artist, so absorbed is he in the immediate and pressing difficulties of his task. He seeks and toils, undoes and repairs, forgets

AUGUSTE RODIN

the statue will appear no less dull, unaccentuated and weak. The Greeks, whose vision was refined and subtle, observed at an early stage of their art the distortion produced by the atmosphere in the masses and the profiles of monuments; therefore, with inconceivable delicacy, when they constructed or executed, they purposely distorted their lines in an opposite direction, in order to obtain a correct effect. They had remarked, for instance, that the columns standing midway in the portico of a temple appeared to be of greater diameter than those placed at the angles; because at a few yards behind them, the wall afforded a background. The corner columns, on the contrary, appeared to be more slender, because they stood relieved against the sky and were bathed on all sides by the atmosphere. For this reason, the Greek artists increased the diameter of the corner columns, so that they might present the same appearance as those which had the background of wall. It is to be regretted that the greater number of our architects are ignorant of this truth; even those who worship the classic orders and carry about with them, as a sacred relic, a pocket edition of Vitruvius. And still to-day, the corner columns of certain edifices appear to incline outward, although they are in fact perpendicular to their base. In order to give them apparent straightness, the Greeks projected them slightly inward, while in modern structures, both European and American, little attention has been given to these optical illusions, caused by the effect of light, even in those cases in which the colonnade is a prominent feature. But yet the laws of optics are immutable, the same to-day as they were three thousand years ago.

The ancient Greeks recognized also the part played by the luminous envelope in the case of statues: that it causes details to disappear in the open air, leaving only the principal lines and planes of a figure distinct and clear. Therefore, it is essential to define emphatically these planes and lines, and these alone. From this method results the ideal simplification (scientifically speaking) of Greek art.

The sculptors of the Middle Ages, by the practice of their art, reached the same conclusions and knowledge. They executed



Figure XV. A contracted hand

their works to be placed in the open air and under the most varied conditions of light. There exist figures of saints placed in the porches of churches with a background of

THE CRAFTSMAN

wall a single foot behind them; there are also bas-reliefs in the tympanums of portals; there are figures higher up, under tabernacles and between four colonnettes with pinnacles, which surmount the buttresses. Again there are others, higher still, upon the galleries or colonnades which connect the towers. All these figures, sub-

forced to treat all these intricate problems based upon open-air phenomena. And they accomplished their task. Let us glance at a cathedral! It is adorned with one or two hundred figures in stone; all in scale, and all producing the effect which the sculptor demanded of them. They are in a perfect environment; they can be read at a distance;



Figure XVI. The Waves

merged in the atmosphere, are affected by different lights, sometimes diffused and subtle, sometimes simple, here intense, there veiled and subdued. Intervening between these figures and the spectator below, there are ten, twenty, or thirty yards of space. Thus, the sculptors of the Middle Ages were

they say what is essential and nothing more. Now, let us examine, at the side of a cathedral, some modern edifice, however famous it may be! Let us study the statues which encumber its surface! No one of them is really in its proper place, or can be seen at a distance; and if certain among them are

intrinsically good, it is almost invariably true that, standing as they do in the open air, they lose thereby all significance.

If we ask how the sculptors of the Middle Ages succeeded in producing with so much certainty such great refinement of effect, we shall be met with the answer that they employed the same means as the Greeks;

recognized, indicated and accented. And such results can be obtained only through extreme simplification, by suppressing purposely every thing that is detail or without meaning. It is with this purpose that Rodin has worked, making possible the evolution of his art which has proceeded from "skilful things boldly executed," up to the highest



Figure XVII. The Metamorphosis

that is, simplification (still scientifically speaking).

This is what Rodin has learned from them, and what so few of his colleagues realize and understand. Rodin has discovered as they did, that the essential only must be treated, and that the essentials of a figure are its planes. These planes must be

synthetic simplification, represented by the statue of Balzac: a work simplified in so radical a spirit that it caused its author to be taxed with insanity.

Let us listen to Rodin's justification of his own statue: "My essential planes are there, whatever one may say, and they would be there less, if I apparently finished

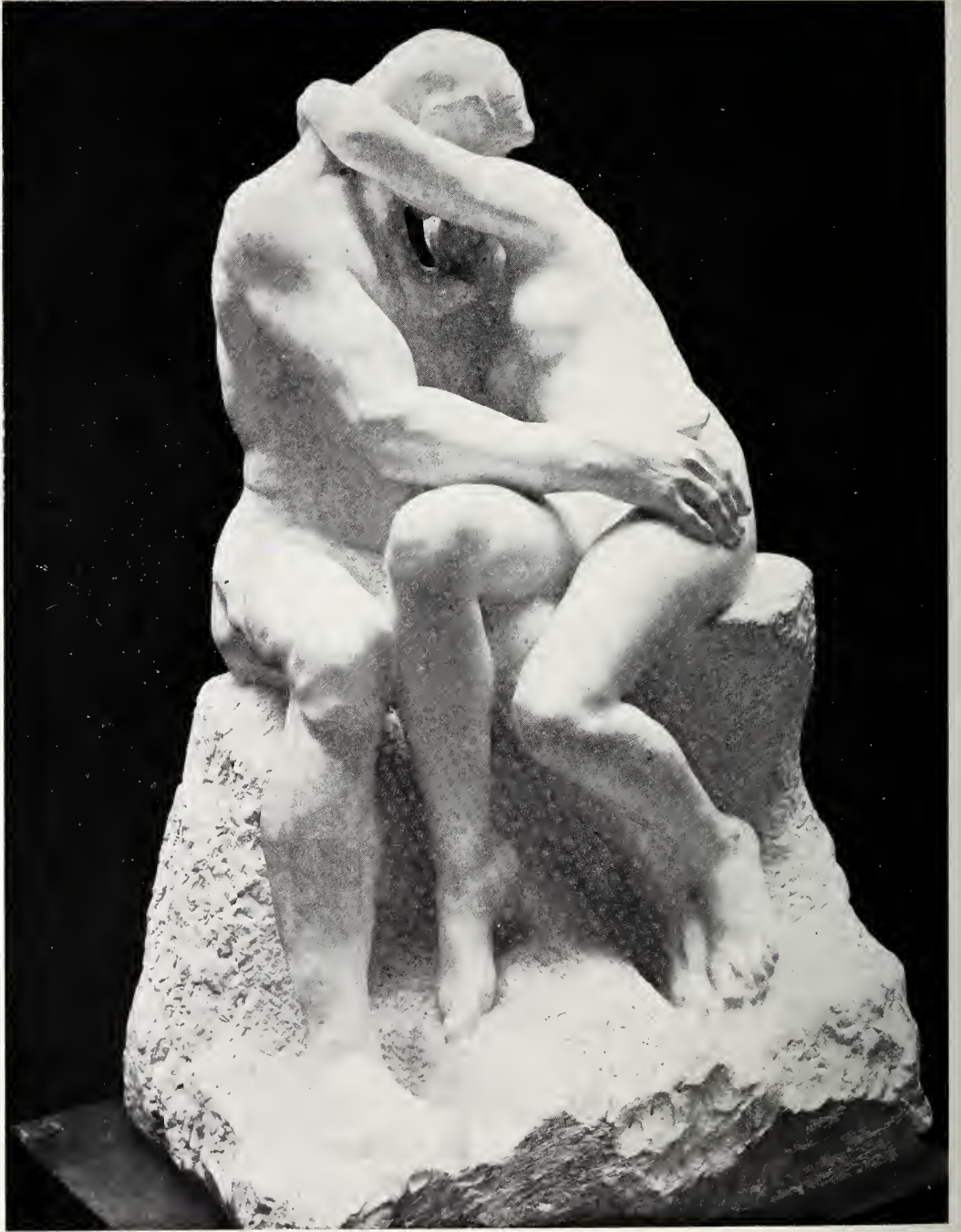


Figure XVIII. The Kiss; Museum of the Luxembourg, Paris

more highly. As to polishing the toes or the ringlets of a statue, such details have no interest for me: they compromise the central idea, the great line, the essence of what I have desired, and I have nothing more to say upon this subject. This is the dividing line between the public and myself, between the good faith which it ought to preserve toward me and the concessions which I ought not to make in its favor."

One of the important works of Rodin is the "Gate of Hell," destined for the Museum of the Decorative Arts. It will be cast in bronze. For fifteen years the sculptor has been working upon it; but it is not yet completed. At the summit of the gate, upon the cornice, sits a man, "The Thinker," who, with elbows resting upon his knees, and head supported by his hands, gazes at the tortured sinners writhing beneath him. He meditates while gazing; he thinks of the sufferings of the world with such an effort of concentration that, from head to foot, there is no muscle of his body which is not turgid and contracted. "The Thinker," enlarged to heroic size and cast in bronze, will be shown at the St. Louis Exposition.

If we wished to be exact, we should describe the splendid, synthetic drawings which Rodin has exhibited for several years past. They are sketches, a line, a contour, a single form, made at one stroke, with a calm assurance which reveals the ruling tendency of the art of the master toward a more complete, more significant simplification. The greater number of his drawings have already been engraved.

SUCH is the work of Auguste Rodin. It reveals an almost frenzied power of imagination, an intensity, an excess of life and passion explaining the controversies which it provokes at its appearance in the calm, indifferent and cultured circles called the public; explaining also the great admiration which attaches to the name of Rodin in both France and foreign countries.

It is, I think, a certain quality of excess and intensity which has made his fame so great outside of France. In the opinion of foreigners, French genius is too often an affable, civilized, cultured faculty, capable of understanding everything and of renewing and revitalizing all subjects, by giving them an exquisite environment or envelope. But, at the same time, they criticise French genius as being closed against the world of the colossal and the terrible. And if proof of such judgment be demanded, they point to the slight influence which, during the course of centuries, has been exerted by the poem of Dante upon French thought and culture.

Auguste Rodin possesses a soul created to comprehend and to produce the colossal and all which is too great for human measure. His genius can be summed up by saying that he, contrary to the criticisms of foreigners, would be the best fitted of moderns to picture the thought of Dante; that contrary to the belief of many Frenchmen, he is the worthiest contemporary heir of the old Greek artists, the most subtle appreciator of Greek beauty.

COMMERCIAL VALUE OF DESIGN

IN the initial article of this series the author says: "Shut in, as it were, to serve its owner, private art is but a hearthfire that warms only its builder, and leaves but few or no embers that can ever glow again after the breath of his fortune has ceased to fan it. But public art is a fire built in the market place, from which each citizen borrows live coals for his own home."

No statement can be truer and no statement ever came from a source more authoritative. John DeWitt Warner, an eminent lawyer, has for years devoted time and energy to the advancement of art in this country. To a natural appreciation of form and color, he adds a broad human interest in civic development. He has served in every capacity from the private to the president and leader, and now at the head of the first Art Commission which New York has ever had, he stands not only as an influence for all that is best in aesthetic development, but as a judge before whom must pass the artistic improvements of this great city. He personifies, as does no other one man, the appreciation of the layman for that abstract quality which for a better name we call public art. His comprehensive treatment of the "Importance of Municipal Improvements" encourages the consideration of the present article on the "Commercial Value of Design," which in its very statement challenges criticism and, judging by the action of our legislature and city officials, has never been recognized in this great country. It is hoped that this short article may start a discussion which in the end will lead the great Captains of

Industry to a realization that this country, to succeed in the future and hold its rank among the nations of the world, must add to its raw product the value of design. Natural resources, great virility may, for the time being, keep a nation to the front, but no permanent success can be achieved without careful study and thoughtful preparation. This is recognized by the older nations of Europe, which strive not to produce great quantities of raw material, but to make each ton of raw material return as great a value as possible by the added quality of design.

Without, perhaps, a realization of this fundamental principle, barbaric races have in fact made arms and implements which today we cherish, not because of their utility, but because of the rude archaic ornament which was added with such primitive but masterly strokes. The works of the Aztec, of the Navajo and other American Indians are among the choicest treasures in our museums. The more mature efforts of the Assyrians and the Egyptians are well known, and the later work of the Greek, the Oriental and the Asiatic peoples is too well known to need mention.

In pottery the simple utensils of the home, selling, as they did at the time of their creation, for sums too insignificant to mention, are cherished as precious treasures, because of their ornament and color. The vases of the Egyptians and the still more mature work of the Turks, are now, and for many years to come will be, of inestimable value. In textiles the same is true,—the work of the hand-loom survives, not so much from the fact that it is done by hand, but from the excellence of the design. The simple stuffs of the Orient, the cotton prints

of India, the silks, the velvets, and those wonderful rugs, are regarded as invaluable, not because we have not the same materials and cannot reproduce the same stuffs, but because of those wonderful combinations of tone and color which were undoubtedly the result of long and careful study. Tapestry, that queen of textiles, stands to-day as the most remarkable combination of graphic ability in textile form, and its value is commensurate with the ability displayed. While laces and embroideries have been appreciated and are still appreciated, they will, eventually, have to step aside and leave the place of honor to the tapestry and the rug; for these have those possibilities in design and color which must in the course of things grant them the precedence.

In wood we have a material which, in its natural form, has possibly the lowest value, but which, as a manufactured article, even in its simple forms, demands attention. Given the added quality of design in chair or table and its cost materially increases; add the touch of the craftsman, and the value is still further enhanced; add the quality of the sculptor, and in tryptich, reredos, and carved choir stall, it assumes untold value. The unhewn block of stone is of little worth: shape it under the builder's hand and its worth increases; give it the touch of the chisel and its value is only gauged by the ability of the artist. The Schönen Brunnen, many of the monuments of Europe, the frozen music of the cathedrals, could not have existed but for this material. Their priceless value, however, is not to be gauged by their cubical contents, but by the merit of the design thus held in imperishable form. Marble in slab or column has its minimum value and is often passed unnoticed; when

used as inserts in clever combinations, it arrests attention, and when in smaller tesserae it becomes the mosaic, its value is increased a hundred-fold. The marble, which in the mass may be considered crude or uninteresting, is, when deftly combined in small pieces and under the hand of the skilled artisan, a medium which produces results second to none.

The metals when sold by the ton are a commercial quantity, but when, under the stroke of the hammer, they become wrought iron or chiseled brass, when under the touch of the tool they become *repoussé*, or in the hands of the founder they assume deft and beautiful shapes,—their worth is immeasurably increased.

Glass, perhaps one of the most difficult materials to produce in its crude state, is still naught, until touched by the hand of the Venetian, the Bohemian, or those master workers of the Middle Ages, who from this material have produced windows which, while having the charm of the mosaic, rival the color and the composition of the picture.

It is almost needless to speak of design in decoration or to show how building after building has been beautified by the stroke of the brush. We are not speaking of those great efforts which may be claimed, and justly claimed, as the finer art, but of those simpler combinations of form and flower, which, with accent of shield and escutcheon, make a fitting background to the purposes of the room. We are not claiming for design in decoration the credit which is due to the abstract art creation. The single figure, the portrait, if you will, the easel picture, owes its quality, it is true, to the individual ability of the author, but take even a commonplace figure and repeat it in the

decorative scheme of the room and in this very repetition it gains value. The commonplace portrait, uninteresting perhaps by itself, when placed as one of a series with proper decorative frame work, is a thing of beauty; and the easel picture created to express but one thought, one idea, has no quality as a decoration; but place it as one of a series and in that very repetition it gains an added interest and becomes part of a greater thought than the specific subject which it has been created to express. All these gain an added quality by being used as parts of a greater scheme and this is what is meant by the value of design.

In sculpture the same is true; the monument isolated and apart from architectural surroundings, owes its recognition to the individual ability of its creator; but when the monument becomes the single figure in the niche, and is repeated upon the façade of some great building, its creator may even be unknown, but its value still exists because of the added quality of design. The portrait bust in an isolated garden is of but momentary interest, the portrait bust, if one of a series in some hall of fame or some great public building, assumes an importance difficult to describe in words. The sculptor's work becomes an integral part of a greater whole and assumes an added value that can be appreciated, but which is difficult to define. The sculptural group embodying some great conception, arrests our attention when seen in gallery, museum or upon isolated pedestal, but how much greater its effect, when it becomes one of a series, as in the Stations of the Cross in some cathedral, how much stronger its effect when it is but one of a series of cre-

ations which are to explain some greater train of thought. The sculptured panels of Chartres or Amiens would undoubtedly be beautiful, even if taken from their surroundings, but how much fuller is their wondrous beauty when left side by side in those massive cathedrals, each a page in the history of religion.

To speak of the increased value of architecture by the addition of design would be an anachronism—for no architecture can exist in its higher form without the finest development of design. But in these commercial days, when mere building and construction masquerade under the name of architecture, it may not be amiss to call attention to the fact that even the simplest construction, the most modest building, can gain much by a true appreciation of that valuable quality, design.

And now has this been recognized? Is there any indication in what is occurring day by day that these simple, fundamental truths are not only appreciated but practised? In Europe, yes; in our great country, which prides itself upon its greatness and upon the rapidity of its advancement, most decidedly no. It is needless to speak of a European appreciation of these simple truths in the past and down to the time of the Middle Ages and the Renaissance, but it may not be amiss to say a word of the latter-day development. The invention and improvement of machinery rendered useless many of the precedents of the past and forced a readjustment of all schools of design. At first, the influence of the machine was, to be frank, detrimental, and the mechanical or commercial article appeared; but with greater knowledge came greater

VALUE OF DESIGN

power, and what has been accomplished in the last decade is but a promise of what will be accomplished in the future. In 1851, England, realizing the superiority of the French craft work, held the great International Exposition and by its comparative collections endeavored to show its manufacturers and craftsmen what might be accomplished with intelligent artistic effort. The school of Morris, Day and Burne-Jones was the result, and English wall papers, textiles, woodwork, metalwork, faïence, glass, marble and mosaic show their influence. The South Kensington Schools and Museum are but the outward symbol of how deep a hold this movement has taken of the people.

What is true of England is true of all European countries, but is particularly so of Germany. The commercial supremacy of Germany is due in no small degree to the appreciation of these principles. Her success may be attributed and has been attributed to many causes, but careful analysis will show that no one has been a greater factor in this success than the realization on her part of the commercial value of design. Germany, after the Franco-Prussian war, had little or no rank among the commercial countries of the world, but since that time, with an energy and perseverance unprecedented, she has developed her resources, until she stands almost second to none. Schools of architecture, painting and sculpture existed as a matter of course, but since 1870 there have been founded in every city, town, and even village, schools of handicraft, schools for painting on glass, schools for the carving of wood and the welding of iron, schools for textiles, schools for instruction in the manipulation of every medium

and of every material. Great museums have sprung up which contain, not only representative examples of the craft work of the past, but specimens of what is being done to-day by the craft workers of the world at large, and last but not least, commercial museums and sample museums have been created which contain comparative examples of all that is being produced in the world at large at the present day. Thus not only do the manufacturer and the craftsman receive the best the schools can give them, but they have the advantage of seeing without extensive travel what is being produced throughout the world. Thus, for example, Mr. Ormun, our Consul at Stuttgart, reports that "on one occasion a commission sent by the Germans visited the Orient and collected a great many samples. They were afterward exhibited for several days in the halls and corridors of the Imperial Parliament. They were afterward sent to large industrial and commercial centers and put upon exhibition for the benefit of the workmen and workwomen who could not afford a trip to Berlin. They were afterward divided among the sample museums,—textile centers getting textiles, and iron districts getting iron and steel products. The sample museum is an excellent auxiliary of the Empire's industrial, industrial-art and technical schools. While it would be hard to estimate their value in dollars and cents, the German merchant and manufacturer have come to regard them as a part of the popular system of education."

Thus Germany has pushed to the fore, until her ships are found in every port and Hamburg has become, next to London, Liverpool and New York, the most important commercial place in the world. Not

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only do these countries recognize the value of design in erroneously so-called commercial lines, but they recognize it in ways which to us are almost incomprehensible. So great a stress do they lay upon the value of good architecture, that in many countries prizes have been offered to those private owners who erect buildings of sufficient artistic merit to pass the judgment of competent juries, and in some cases they have even gone farther by exempting these buildings from any and all taxes. Prizes without limit have been offered for worthy works of public art, both in painting and sculpture, and it is a common custom for governments to purchase works of distinction for public parks and public buildings, not only to please and benefit the people, but to recognize and to keep active that art quality which is so essential to the higher development of any nation.

But in a more important field than any that has yet been mentioned have the countries of Europe demonstrated the value of design, and this is in the planning of cities. No greater problem has ever faced the world than this rapid growth of modern cities. No problem has ever been of greater importance, not only to the social, but to the commercial development of a country. It is in the intelligent answer to this perplexing question that the countries of the old world have shown their ability to cope with modern conditions. The walls of Paris have been moved four or five times, and at the present writing, it has been decided to level the fortifications and extend the area. Vienna has replaced its walls with its noble Ringstrasse. Antwerp has replanned its water front and laid out vast sections for its increased population. Hamburg has spent

millions in creating the finest system of wharves and harbors that the world has as yet seen. Berlin has spared no expense to perfect its transit and to improve the outlying section. Prague has re-designed the older portion of the city, even changing its level some six to eight feet. Nürnberg, while retaining the old, is perfecting its newer section. Stuttgart, Leipsic, Dresden, Hanover, Hildersheim and hundreds of other cities are striving to the utmost to make their facilities adequate to the demand. And these are no hap-hazard efforts, but efforts along the lines of carefully matured plans. They represent all that experience and ability, coupled with judicious expenditure, can produce. It would be perhaps going too far to state that every effort has been a success, but it is not too much to say that failure, if there has been failure, has been due to lack of forethought, or to lack of appreciation of the importance of the issue. Such expenditure as has been made will be returned a hundred-fold, and not only Germany, but every country in Europe will reap a commercial benefit therefrom.

Why should our country be so slow in appreciating the commercial value of design? It is true that at the coming Exposition at St. Louis, the arts and crafts are to be shown in the Art Building and have been ranked as of equal value with exhibits that heretofore have been considered the finest art products. It is true that at this same Exposition there is to be a model city, demonstrating what has been done, or what has been projected, in many of our large cities. It is true that Washington has been replanned, that St. Louis is considering radical changes, that in St. Paul and Milwaukee material ad-

VALUE OF DESIGN

vances have been made; but it is also true that this work in the main has been done by private incentive and by private capital. Why is it that our governments, whether national, state or city, do not realize the commercial necessity of these improvements? Why is it that there are no public commercial museums or sample museums? Why is it that the schools throughout the country at large are lacking in classes and appliances to give this most necessary education? Certainly we do not wish to be considered less intelligent or progressive than the older countries; we do not wish to have said that under republican forms of government, less can be accomplished than under monarchical government. We certainly do not wish to feel that Americans can accomplish less than other nationalities. Design is but a word to indicate the practical application of that potent force called art; design is but a word which in a rough and ready way defines the practical application of the appreciation of the beautiful. It is but a medium through which we interpolate into our crafts, our manufactures, that quality of imagination, that appreciation of form and color, that knowledge of symmetry, without which no product can be other than commonplace.

Is it not time that we should awake; have not the long years of preparation passed? Are we not ready for that great movement which is to revolutionize all that has been done before? Our statisticians point with pride to our increased exports, but forget that they are in a great measure due to the natural wealth of the country. They forget that as time passes, these natural resources must be drained and that as the work of other countries improves, so must the bal-

ance of trade eventually turn against us. Is it not time for us to appreciate that now must be added to our cottons, our silks, our woven stuffs, our wood, our metal, our stone, that intellectual effort which will make each ounce of raw material return its maximum value? Is it not time to recognize that it is no longer a competition of quantity but of quality, no longer a competition of force, but of skill, and that the country which is to create the finest product possessing the maximum value of design, must have those conditions, social, educational and governmental, which will produce this result.

FREDERICK S. LAMB

STREET FURNISHINGS

THE thought of lighting cities was long postponed through the fact that those who had to see their way at night were individuals, not masses. Nor is it strange, since every lamp required separate care before it could be lighted, that when, at last, their provision in the street could be conceived as a civic duty, lights were still made individual charges.

The public function of the light was slowly appreciated better as their number multiplied. . . . In Brussels—the “little Paris” in so many things,—a prize offered by *L'Oeuvre Nationale Belge* early in its career, was for an artistic street light, and was awarded to the designer of a single candlebrum to stand on the Place de la Monnaie, where it was subsequently erected.

The terms of this competition, conducted by a national society organized for the furthering of civic art, had invited the municipalities to “designate those public places” which it was desired to light artistically.

Charles Mulford Robinson in “Modern Civic Art.”

A PLEA FOR THE DECORATIVE BOOK-PLATE. BY FRANK CHOUTEAU BROWN

DESPITE the fact that we pride ourselves upon being a commercial and unimaginative people, a little consideration will, I think, prove that there is a constant tendency of our natures to idealize: to symbolize, and give a meaning to objects that, oftentimes, have of themselves no such original intent,—the same objects that may, upon other per-



sons, produce an almost opposite effect. It seems hardly necessary to emphasize the hold that symbolism has upon even the Anglo-Saxon temperament, but it is an inheritance which we cannot escape. The earliest and most primitive pagan races erected symbols which they worshiped as gods: in many cases, the same symbols that are to-day most closely associated

with the rituals of the Christian Church.

We read cryptograms into Shakespere, and modern meanings into the simplest Bible stories. Instead of accepting these inspired writings in their direct and obvious application, and so taking each one home in the way that it most appeals to us, we build up cumbrous and far-fetched analogies, in themselves sufficient to smother the possible inspiration that might have been drawn from the original source.

The book-plate, then, responds to this craving for a personal symbol: the desire that each individual experiences to possess a "poster" all his own.

The question "What is the book-plate?" is still asked so frequently that perhaps no better beginning can be made than to offer a definition of a somewhat vague term. Later, I may venture to state a few of the causes which have produced the recent and growing revival of interest in this subject.

A book-plate, then, is primarily a name-label, and, as such, is used to take the place of the owner's written name within the covers of his books. To many persons this statement will recall the yellowing paper label, bearing an engraved coat-of-arms, pasted inside the covers of old leather bound books lying in their attics. Such a label is undoubtedly a book-plate, but a book-plate belonging to another age. It is, at best, a pedantic survival, suggesting little of the artistic possibilities contained within itself.

The coat-of-arms had at one time a meaning and reason for being which it no longer possesses. During the age of chivalry, gentle folk were distinguished by their coat-armor, and often more readily recognized by their heraldic insignia than by their family names. In the blazoning borne upon the

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shield, or worn upon the trappings of the knight and of his horse, the bearer's family history was plainly written. Indeed, it may be said that this coat-of-arms took the place

their backs on inclined shelves in such a manner that the front cover was always fully exposed. So the custom of placing the stamped coat-of-arms individual to its owner upon the outside binding of the book, was established naturally. The armorial bearings were generally arranged so as to become a part of the binding design, and thus, as an integral and conspicuous part of the book, indicated the owner to all who might pass. If the volume changed hands, its new possessor, before placing it in his library, had it re-bound in his favorite manner and marked with his own coat-armor. This custom was incidentally responsible for the making of the early printed books with a wide margin; since this marginal space required trimming or cutting down after each re-binding.

The modern bookcase, in which books stand closely side by side, with the backs only exposed, is a comparatively recent invention. An invention partly made possible by the cheaply made and rapidly printed

EX·LIBRIS·WILLIAM



ALAN·RAMSEY

of an individual name: to the initiate it certainly fulfilled its purpose better than is done by our modern written substitute.

We endeavor to show by a person's Christian and middle names the branches of the families to which he is allied, through his father and his mother; but the coat-of-arms revealed in its quarterings not only this much,—and, furthermore, in so exact a manner as to allow of no possibility for error,—but also the entire family ancestry—both paternal and maternal.

It must be remembered that the book, at one time, was a very valuable possession. It was written either wholly or in part by hand, or belonged to a small and costly hand-printed edition. Books were then laid upon



book and the resulting carelessness regarding its preservation; partly occasioned by

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the necessity for economizing space. When books came to be placed upright in cases, the coat-of-arms was often repeated upon the back; or, more commonly, separately engraved and printed upon a label, it was pasted inside the cover. So, in brief, arose the use of coat-armor for "book-plates," which continued even after heraldry had lost its meaning, and when, for purposes of identification, it became necessary to add the owner's name.

The armorial plate soon became filled with errors; frequently, a man's plate was used for a woman; or a son, merely changing the name, borrowed bodily his father's coat-of-arms. The engraving grew more and more mechanical, dry and inartistic, until, about the middle of the nineteenth century, it reached a climax of mediocrity.

Meanwhile, a historical interest was slowly gathering around the book-plate, or "Ex Libris," as it was often called; and many people began to collect plates owned by their friends, or family; beside acquiring all the older plates they could find, borrow or steal. When, by chance, a print belonging to a person of literary or historical fame was found, it was valued highly for its associations. If, in addition, it was believed that



but few copies of it existed, and if "in a good state," that is, well preserved, and printed from a comparatively new and unworn plate,

it became still more valuable. Instead of the label now protecting the book, it was found that the book had protected the label,



and many a good volume and nice binding were despoiled, in order that some collector might carry off the plate pasted within.

In some countries, and in England especially, the old feeling that the only book-plate worthy of the name, was one engraved on and printed from copper, still survives; and in the latter country any collector of pretensions still imitates as closely as possible—both in style and matter—the old armorial book-plate. As no appreciation or comprehension of the meaning of heraldic forms and symbols now exists, it is not to be wondered at that the design presents little semblance of originality or virility. This kind of book-plate is still frequently reproduced in old-fashioned Book-Plate Journals, and forms the model for the plates of such American collectors as are content to borrow the ideas and copy the mannerisms of their English compatriots.

A distinct change in the artistic quality of book-plate designs is very evident in those which have been produced within the last few years. Even in more conservative and older countries, the designed book-plate has been given more and more attention by modern

THE BOOK PLATE

artists of repute. The result is that to-day no more beautiful designs are executed in any branch of artistic endeavor than some of those made to decorate the books in private libraries.

In order to explain the widespread and sudden development of the interest in modern book-plates, an apparent digression is necessary. The position of the ordinary book owner must now be considered. It may be that he does not possess the right to use coat-armor, or that, disdaining to pose as being better than his fellow men, he consciously gives up this privilege. Perhaps he regards the custom as inconsistent with modern times. For some reason, perhaps only from carelessness, indifference or thoughtlessness, he has been accustomed to write his name within the covers of his books. People there are who have even committed barbarity in scrawling their names across the unoffending title page; near the top or bottom, along the side, or even diagonally across it; but such a method of defacing one's own property,—so discourteous a treatment of the friend of many delightful hours,—is most ungrateful. Every one must feel that the written scrawl is out of keeping with the strictly typographic character and the more or less formal appearance of the printed volume; that it is preferable to add to, rather than to detract from, the value of one's own property. Beside, the tremendous growth in the output of books makes it difficult for a person of broad literary interests to spare the time to write out his name within the books which he is constantly acquiring.

And so originated the printed label: at

first, it appeared with possibly only the name; perhaps the name and address; or again these enclosed in a ruled outline; then, with a little border of typographic ornaments repeated entirely around the whole. From this point the short step to a drawn or engraved design of similar simple character, was one quickly and easily taken. The continual striving of human nature for something different, something individual and distinctive, might alone be depended upon to make this slight advance.

Modern book-plates, such as the examples shown, are mostly reproduced by the zinc-line engraving process: at once the most modern and the most appropriate, when



used with either the ordinary illustrated book, or with one entirely lacking in illustrations and of the severest typographical plainness. Beside, according to this process, designs are frequently etched or engraved with very good effect; provided that they are done in a modern fashion and without attempting to copy old mannerisms. Sometimes they are stenciled, sometimes—especially abroad—they are lithographed, and often printed in more than one color, when some quite exceptional effects have been secured.

So we find a reason for the designed book-plate which is not only the development of a healthy appreciation of the beauty of the printed book itself; but also, a combination

of the survival of the coat-of-arms book-plate, and of the modern demand for a substitute to meet the wants of those not caring for the armorial design.

In one or two of my book-plates, where a coat-of-arms was an essential part of the problem, the heraldic portion—as in the Brainerd and Ramsey plates—was made a subservient and unimportant part of the design; and it seems to me that a similar treatment allows the introduction of the



coat-of-arms, as an accessory, with sufficient distinctness to satisfy the owner; at the same time, it is a plate that may be as a whole modern, pleasing and American.

When starting out to secure a book-plate design, many people make the mistake of overburdening it with all their family history, or of trying to express through it the manifestations of a widely varied life. Either their ideas are too fully, if somewhat vaguely, formed—when it is practically im-

possible for another individual to make a satisfactory interpretation of them in pen and ink, or, having no ideas at all, they are unable to make even the few appropriate suggestions that will allow the artist to incorporate something individual into the design.

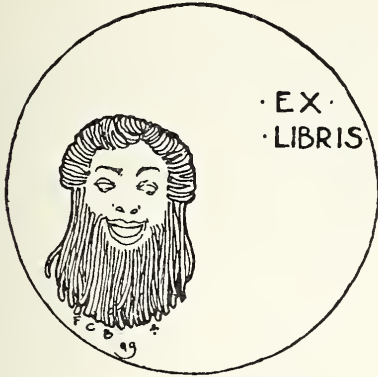
It is best to strike a mean between these two extremes. Then, the designer will learn more or less about his client's individual fads or fancies, something of his personality and family, as well as the kind of books and the things in which he is interested, possibly his business or occupation; while, at the same time, the designer, for the best result, should not be too closely restricted.

The book-plate need not express anything of the bookish quality;—it is not absolutely necessary that it should show a book, or books, a library, or anything of the sort. This is an error that seems, however, to have acquired a very wide acceptance, and is undoubtedly a survival, even though an unacknowledged one, of old-country conservatism. The plate itself need not be "bookish" in subject, but it must have somewhat of this quality in its treatment, in order to fit it for its place and purpose. The label should express individuality, if only by differing in some essential from the conventional design, and the desire for a "bookish plate" tends to restrict the problem to too narrow and ordinary a field.

As I have already intimated, the plate ought not to be too literal in its expression of the owner's tastes or tendencies. In illustration, perhaps the plate for Dr. Ellis may be opportunely cited. Drawn for a man of scholarly habits, interested especially in the

THE BOOK PLATE

study of the human eye, and having some reputation in his profession as a writer upon kindred subjects, the plate itself sug-



WILLIAM
KITTREDGE

gests this much to one knowing the personality and reputation of the owner; while at the same time, it is not so matter-of-fact but that it may possess a certain meaning and significance to anyone, quite aside from such a literal reading.

A satisfactory design once obtained, its location upon the inside cover of the book is of considerable importance to its effect. It must be so placed that it will compose with the entire shape of the page, in the same way that the title page of a printed volume so composes. Roughly, it may be said that the two upper corners of the book-plate should be arranged so that the spaces left above and on each side of the label are nearly equal. This should prove a safe rule-of-thumb which may, on occasion, be better honored in its breach than in its observance.

When the end paper of the volume is of

a color or tone, the exact placing of the label becomes even more important. If, as it often happens nowadays, the end papers are decorated, I find myself unable to spoil the intention of the bookmaker by pasting my individual label over his carefully considered work; then I place it upon the inside of the fly-leaf, or upon the loose sheet of the end paper. I am well aware that it is then much less an integral part of the book, but the book of to-day is ordinarily of such slight value that it would hardly be worth while for anyone to tear out the book-plate in order to claim the volume.

To-day, many odd shapes are often given to the book-plate label itself. Of course, it is apparent that the most appropriate and, at the same time, the most obvious form is of the same proportions as the cover of the book: a rectangle of about two-thirds its height in width. Almost equally suitable however—and perhaps preferable in fact, because it is not so common—is the shape that I have used in my brother's plate, or in my own. Other more unusual forms are



frequently employed. In one case, I remember, in order to cover the name which had been written in a more or less triangular

shape in the upper left hand corner of the book cover, a triangular label was necessary, having the top and left outside lines at right angles to each other, with the diagonal line running between and joining the two. On another occasion, a very wide plate of little height was made for Sterling H. Bunnell to conceal a very similar practice; in this case, the name being spread out at considerable length across the upper edge of the cover.

As a cursory glance through these illustrations will show, the outline of the design upon the label is often even more irregular and varied. The Walter Preston Frye plate, for instance, or that for C. C. Brown, William Kittredge, or Arthur Farwell, gives an outline, varied from the more conventional form, which is in itself a pleasing relief. A design for Fredrika Jackson is even more exceptional. The original of this plate was drawn on the inside cover of a gift book and occupied the only space left within the cover not taken up by the binding; even the two indentations in the lower corners were occasioned by two leather

Ramsey, while rectangular in all its parts, is an attempt to obtain an effect of variety without departing too far from the conventional.



I have generally found it better not to explain too definitely the meaning of a book-plate design; since if the design itself is once satisfactory, its possessor is left free to give it an individual meaning or symbolism of his own, which renders it more personal to him. It also allows the plate to mean more to many different persons. A delicate *aura* of mystery which is of infinite suggestive value, may thus be allowed to surround any symbolic design; a mystery which, if too closely defined and analyzed, is certain to lose its original effect and power.

This tendency to symbolize is often illustrated in an amusing manner. The book-plate for Helen Noel, for instance, was a sketch made on the spur of the moment, and,



things projecting up into this plain space, and so the unusual shape was made necessary. Again, the plate for William Allen

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indeed, as the simplest pun upon the meaning of the family name. The conventional attributes of Christmas were employed: the



tree decorated with its Christmas candles, the Star of Bethlehem, etc. Yet what was my amazement to hear a very young girl (she came from Hartford, it is true) tell how the plate had appealed to her,—the Tree of Life, the Lamps of Learning, the Star of Eternity,—until I felt almost ashamed of the flippant spirit in which I had conceived the design.

The significance of my own plate I am not disposed to explain. It does mean a great deal to me: it pleases for several reasons,—some sufficiently abstract to be readily defined, others so entirely personal that it is unnecessary and would probably be most uninteresting to analyze at length. For one thing, in furtherance of a feeling that I have always had that the design itself should be a sufficiently striking expression of individuality, I was able to reduce the lettering almost to non-existence. I have employed a more or less meaningless plant-growth in the borders, solely to blend the design back into the setting of its white background. The fleurs-de-lis, introduced where they break and relieve the interweav-

ing lines of this border, I use in a more arbitrary form with my signature, generally separating the date into two portions. The *motif* of the design itself, if I were compelled to put it into words, would be something to the effect that among one's books one may at least lay aside the mask that all, consciously or unconsciously, wear in the presence of other people. The two discs in the border are left for the insertion of the dates of the purchase and the reading of the volume.

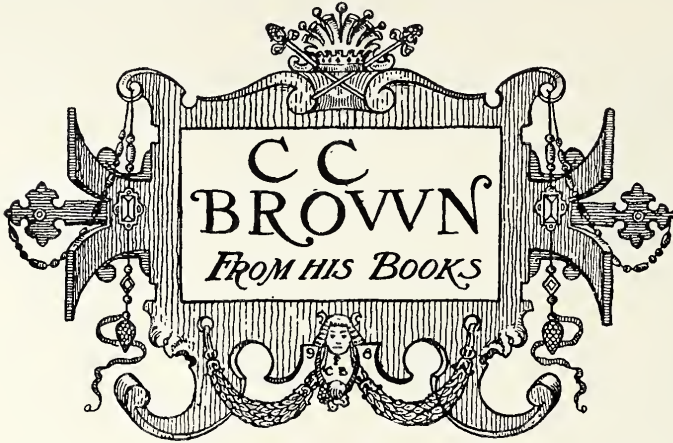
In general, I find that my own tendency is toward producing, year after year, less formal and less elaborate designs. It may be that this is in part only a natural reaction, as a relief from the more mechanical architectural work which constitutes my usual routine; but yet the feeling toward a simple, free, and more informal design, providing, of course, that it is not of a nature easily to become tiresome, grows each year more and more evident. Especially I have found



that the plate for the child or the girl offers, indeed, demands, just this freedom of treatment. The little designs for Itha May

Lenox, Barrett B. Russell, Fredrika Jackson, and Paul Bartlett Brown, contain something of this quality; while the sim-

for Mr. Belknap and Mr. Kittredge; while two plates for musicians are the designs for Mr. Loomis and Arthur Farwell; the rather more serious and scholarly feeling in the last suggesting the broad aims of its owner.



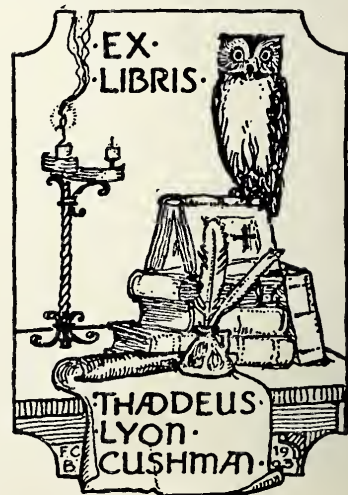
Personally, the historical quality of a plate makes little appeal to me; my pleasure depending solely upon its artistic value as a design, or, perhaps, I should more exactly say, as a decoration. It must never be forgotten that the plate is intended to become a part of the book, and that it reaches its true test,

when shown in place inside the book-cover, and not in the detached manner of these illustrations.

plicity and unity of idea evidenced in the William Kittredge and Frederick Ellis plates, for instance, should be a large factor in their lasting quality. The Cushman plate contains more of what we are pleased to call the "bookish favor;" while the plate for Arthur Farwell may be offered as an example of the blending of conservatism of idea with modernity of development and treatment.

So we find that the book-plate, as I stated at the beginning of this article, is nothing

Often an informal, off-hand sketch, such as the Noel or the Norris plate, will be more instantly pleasing than a more studied and labored effect, and, provided that it retain balance and reserve of composition, there is no reason that it should not possess a lasting quality as well. The Plant design suggests something more than the profession of its owner (that of an architect); while the Charles Albert law-plate has a more literal meaning, as may be also said of the Bunnell design. It hardly needs to be added that the owner of the latter is a mechanical engineer. Two actors' plates are those shown



more or less than a label. Often the name-label, pure and simple, will make the most successful book-plate. As an instance, let

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me cite the simple book-plate made some years ago for my brother, Paul Bartlett Brown. This small design contains nothing but the name, enclosed within an unobtrusive border of Renaissance design. There is little "personality" suggested, and its "individuality" rests in the character of the ornament and the letter-forms alone. The one suggestion of "personality"—the birth month of the owner, indicated by the ram's head—is a very subordinate part of the decoration, and one which is absolutely a



development of the design itself. This treatment is a contrast to the display of the entire family history, which does much to mar the decorative book-plate.

Again, and finally, the only excuse and reason for being that we can give to the modern book-plate is its decorative quality. It must be so designed that it will become an appropriate part of any book. It is rarely indeed that any drawn design is seen so frequently as the book-plate must be, by the person possessing it, and it must be so care-

fully considered that it will meet the test of constant use and never become tiresome. So, at the end, we discover that the book-

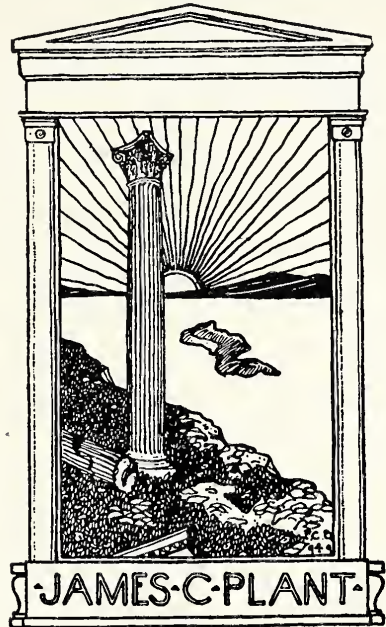


plate is, after all, but the outcome of the desire of the individual to possess an attractive symbol,—something that is personal to



him in its meaning; and that the revival of interest in the "Ex Libris" is but another instance of the awakening consideration

given by the people of the present day to good printing, to the decoration of houses, the designing of furniture,—the general

A STUDY IN EVOLUTION



art-crafts,—the improvements and advance in city arrangement and architecture; in short, that broad movement in the arts that has distinguished the beginning of this

HE who first shortened the labor of copyists by device of movable types was disbanding hired armies, and cashiering most kings and senates, and creating a whole new democratic world: he had invented the art of printing. The first ground handful of nitre, sulphur and charcoal drove monk Schwartz's pestle through the ceiling: what will the last do? Achieve the final undisputed prostration of force under thought, of animal courage under spiritual. A simple invention it was in the old-world grazier,—sick of lugging his slow ox about the country till he got it bartered for corn or oil,—to take a piece of leather, and thereon scratch or stamp the mere figure of an ox (or *pecus*), put it in his pocket, and call it *pecunia*, money. Yet hereby did barter grow sale, the leather money is now golden and paper, and all miracles have been out-miracled: for there are Rothschilds and English national debts; whoso has sixpence is sovereign to the length of sixpence over all men; commands cooks to feed him, philosophers to teach him, kings to mount guard over him,—to the length of sixpence. . . Clothes, too, which began in the foolishlest love of ornament, what have they not become! Increased security and pleasurable heat soon followed, but what of these? . . . Clothes gave us individuality, distinction, social polity; clothes have made men of us; they are threatening to make clothes-screens of us. . . Neither in tailoring nor in legislating does man proceed by mere accident, but the hand is ever guided on by mysterious operations of the mind.



HARVEY WOR
TINGTON:
LOOMIS

century, and which may be regarded as the first evidences of an artistic renaissance too long delayed.

Thomas Carlyle, in "Sartor Resartus."

THE INSECT IN DECORATION

THE INSECT IN DECORATION. BY
M. P.-VERNEUIL. TRANSLATED
FROM THE FRENCH BY IRENE
SARGENT

THE artist is surrounded by themes fit for treatment, but if certain subjects attract the decorator, such as those offered by the world of plants, others seem to be almost ignored by him. Among this number is included the world of insects.

Individual artists have, indeed, fallen

stricted number of species: from the grasshopper, from the dragon-fly, and, above all, from butterflies. For, to the decorator, the insect world is usually represented by the butterfly species. This conception is an error, and the decorative artists who are subject to it, would be greatly surprised, if they looked about them, if they sought with enthusiasm and love the inexhaustible, eternal source of inspiration which lies in Nature. What closely kept marvels would they discover, what virgin riches!

Let us quote from Michelet, who said:



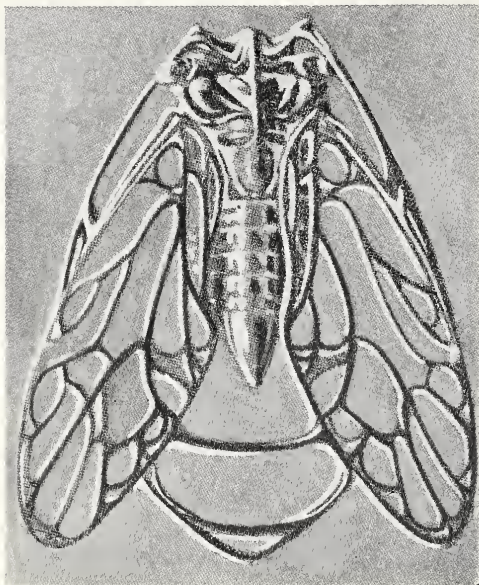
Study of the locust: wings folded; wings extended and lying on back. M. Benedictus

under the fascination of these forms of life, varying from frail to robust, and showing schemes of color graded from the delicate to the brilliant. But scarcely have the infinite resources which the study of the insect might offer to decorative art been touched below their surface.

A moment since, we alluded to those who have already given attention to this study. We can further point to the happy results which they have obtained from a very re-

“The arts proper, that is, the fine arts, would profit still more than industry, by the study of insects. The goldsmith, the lapidary will do well to seek from this realm of Nature models and lessons. The soft insects, like flies, have, in their eyes, especially magical rainbow effects with which no case of jewels, however rich, can bear comparison. There are always, if we pass from one species to another, and, if I mistake not, there are also among different individuals

of the same species, new combinations to record. We observe that flies with brilliant wings do not always possess the most beautiful eyes. For example, the horse-fly, dull



Locust buckle. M. Benedictus

gray and dust-like in color, odious of aspect, feeding only upon warm blood, has eyes which, under the magnifying lens, offer the strange, magical effects of a mosaic of precious stones, such as the consummate art of Froment-Meurice could scarcely have combined."

Thus Michelet expressed himself in 1857, in his fine work upon the insect. With what enthusiasm and love he there describes the unexpected mysteries which were then revealed to him.

"The maybug, crudely shaped, prosaic at first sight, promises little. Nevertheless, its scaly wing, examined under the microscope, well lighted beneath the small mirror, and thus seen in transparency, presents the texture of a rich winter fabric of

a dead leaf hue, through which veins of a beautiful dark brown wind in serpentine lines. At night, it is all otherwise: there is no more brown, for the yellow portion of the shell has become predominant; by lamp-light only it becomes like gold (unworthy comparison), strange, magical, heavenly gold, such as one imagines for the walls of the celestial Jerusalem, and for the garment of light worn by the spirits in the presence of God. This gold is sunlight softer than that which proceeds from the real sun. It charms and touches the heart in an indefinable way.

"It is a strange illusion. And what things have I said? This festival of light proceeded from the wing of a common insect."

To know how to see, to understand Nature, this is the whole secret. In loving it with deep feeling, in examining its most minute and insignificant productions, the artist gains his rich reward of pure pleasure. The entire chapter of Michelet upon the renewal of the arts through the study of insect-life, might be quoted here with profit. But we shall limit our extracts to a few passages.

"In insects, beauty abounds without and within. It is in no wise necessary to search far in order to find it. Let us examine an ordinary insect, specimens of which I constantly find in the sand at Fontainebleau, in sun-lighted spots. This is the brilliant *cicindela*, which must be handled with precaution, since it is well armed. Very pleasing to the naked eye, it appears under the microscope as perhaps the richest object that can be studied by art. . . . Upon its wings there is a varied design of peacock's eyes. On the corselet, thread-like lines, diversely and lightly knotted, wind over a

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dark background. The under surface and the legs are brilliantly glazed with tones so rich that no enamel could support comparison with them: the eye itself can scarcely endure their vivid glow. Strange it is that near the enamels one finds the dull tones of the bloom and of the wings of the butterfly. To all these diverse elements there are added touches of what one might believe to be human art,—touches in the Oriental styles—Persian, Turkish, Indian, as in old textiles, in which the colors, slightly faded, have acquired, so to speak, admirable base notes; their harmony having been gradually subdued by the soft hand of time.

“Frankly speaking, what is similar, what is comparable even to a degree with these, among the expressions of our arts? Languishing as they are, how thoroughly could they refresh themselves at these living sources!

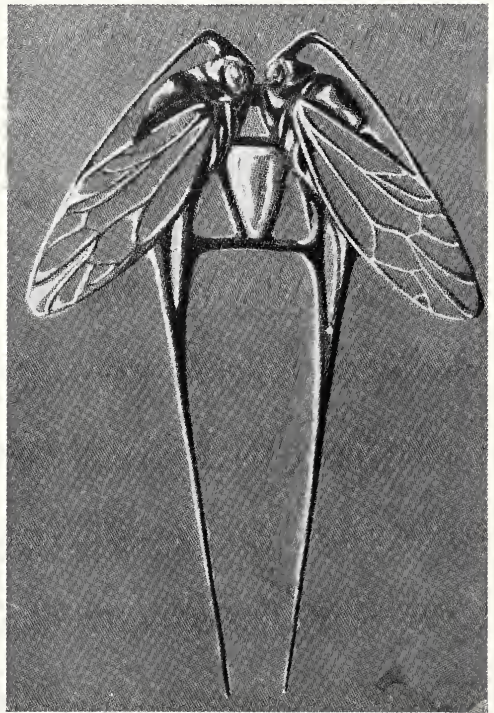
“Usually, instead of having direct recourse to Nature, that inexhaustible fountain of beauty and originality, they have made appeal to the arts of former times, to the past of man.”

Does not this quoted passage, written fifty years since, by the great author who studied so sympathetically the Bird and the Insect, define, with perfect comprehension, the state and the needs of decorative art? Let us recognize, however, that we have made progress since that time. Decorative art has rejected, or, at least, has begun to reject copies and constant repetitions. But a long way yet remains to be pursued. Artists have returned to Nature, but what unexplored riches remain, which would allow them to renew and to vary continually the sources of inspiration!

Again, Michelet writes: “Should we

copy? By no means. These small creatures, owing to the fact that they are alive and in their mating attire, possess a grace, and are surrounded by an aureole which can not be translated into art. We must love them, gain inspiration from them, derive from them new iridescences and new arrangements of color. So transformed, they will be, not as they appear in Nature, but fantastic and marvelous, such as they are seen by the child who, in his dreams, pursues them, or by the young girl who longs for beautiful ornaments.”

Such is Michelet’s magic call from a world too little known to artists. May it



Locust comb, executed in horn. M. Benedictus

inspire certain among them with the desire to see and the will to know!

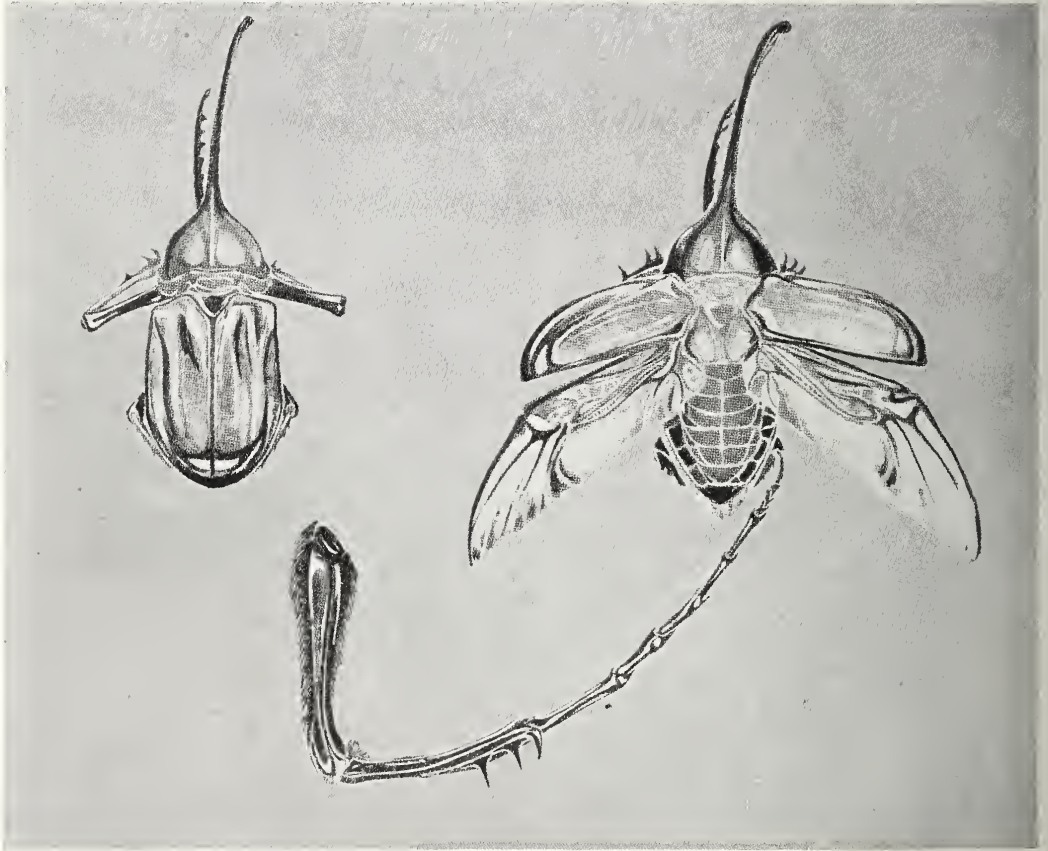
This world we do not undertake to reveal, for that would be an overwhelming labor.

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We have resolved simply to indicate a few of its resources; others, we hope, by advancing deeply into the subject, will derive therefrom valuable knowledge, which they may use to the profit of decorative art, to the furtherance of its renewal in form and harmony.

In these unusual thoughts and words, Michelet pictures the world of insects, an unknown and mysterious realm.

In truth, what do we know of it? The only representatives that our carelessness allows us to perceive are butterflies, dragonflies, bees and flies. Without doubt, these



Study of hercules beetle; anterior view: elytra raised, allowing the wings to be seen; enlarged leg. showing articulation. M. Benedictus

“There is a world beneath our world, above it, within it, all around it, which we do not suspect. Lightly, gently, at certain moments, we hear it murmur or rustle, and then we say: ‘That is something insignificant: that is nothing.’ But that nothing is the infinite.”

species are among the most interesting selected from the innumerable families of Nature. Others exist which we do not know, which we shall never know, unless, indeed, impelled by our love of study, we devote ourselves to examine them and to investigate minutely their forms and their

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habits. These are researches attractive in the highest degree to both the artist and the man of science. But the first step here, as always, is the most difficult and the one which costs.

Let us therefore make it together.

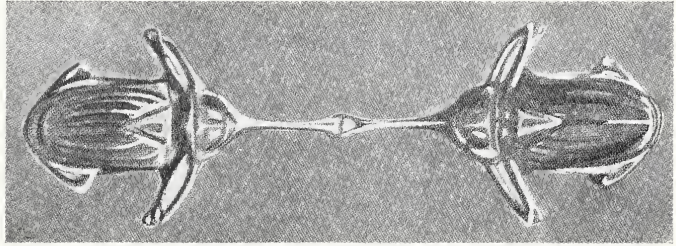
The world of insects is almost limitless, whether one considers the number of its different families, or the multitude of its individuals. In entering it, it is well to be provided with a scientific definition of the form of life to be studied.

According to such definition an insect is an animal whose horny skin constitutes an exterior skeleton, and which is, consequently, devoid of an interior skeleton. It has a symmetrical body, and is armed with three pairs of legs and articulated appendices. The last named attributes distinguish them from the crustaceans with which they have several characteristics in common.

Everywhere insects exist: in air and in water, upon the surface of the earth and beneath it. Their legions are without number, and certain species of them render most valuable services to man. Others, on the contrary, are noxious to him. As to their external forms, they are sometimes remarkable, often strange, and always interesting. Michelet describes them well when he says: "The arsenal of singular weapons borne usually by the insect seems a menace to the human being. Living in a world of warfare, the insect has been armed at all points. The species native to the tropics are formidable in appearance. Nevertheless, the majority of the weapons which affright us: pincers, tentacles, saws,

spits, augers (*terebrae*), probosces, blades and saw-teeth,—all these arms of aggression with which they appear like old soldiers going to war, prove often, after examination, to be peaceful implements which aid them to gain a livelihood. They are the tools of their trade."

Hard labor is, in reality, often imposed upon them. In order to construct their dwelling-places or the cradles in which the eggs of the mother-insects are laid, immense effort is necessary, and the resulting constructive works overwhelm the mind of the spectator by the perfection and sureness of the means employed and the exquisite skill displayed. To forage the hardest



Mantle clasp in dull horn. *M. Benedictus*

woods and the most exhausted lands: to grind and mix plaster; to rear lofty palaces or to burrow immense subterranean chambers: such labors seem to be merely child's play for these frail organisms, which compensate for their weakness by the perfection of their tools and by their persistency in the pursuit of their tasks.

The singular appearance of insects results not only from the tools and accessories with which they bristle, but also from the immobility of their countenances, from the absence of all expression in their faces. They are knights clothed in armor, with their visors perpetually lowered. But they are knights who have arrayed themselves in

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their most splendid vestments. Nothing is too beautiful for them: velvet and silk, precious stones and rare metals, superb enamels, laces, brocades, are lavishly used in their garments. Emeralds, rubies and pearls, golds dull and burnished, polished silver, mother-of-pearl mingle, chord, or contrast with one another. They create the sweetest harmonies and the most daring disso-

But all is strange in the insect, and the eyes are not exempt from the prevailing rule. There are not simply two eyes: there are thousands of eyes united in proëminent masses which are cut in hexagonal facets. Thus the insect, without moving, can embrace the whole horizon. The crustaceans have, indeed, movable eyes, articulated upon a peduncle, and capable of turning in



Study of the stag-beetle posed upon sun-flowers. M. Mucha

nances. What lessons do they not afford an attentive colorist!

Their helmets are surmounted with singular plumes: the *antennae*. These are organs whose functions are as yet undetermined and which assume the most diverse forms: appearing in filaments or scales, in combs or mace-like clubs, or yet in silky tufts. Here also Nature has given free course to her fancy.

Near the *antennae* the eyes are placed.

all directions; but how much more convenient and serviceable is the eye of the insect which sees everywhere at once! How incomprehensible appears the work of Nature, which gives two eyes to the human being, eight thousand to the maybug, and fifteen thousand to certain other species!

But the most interesting observation to be made upon insects concerns their successive transformations.

Animals, for the most part, are born in

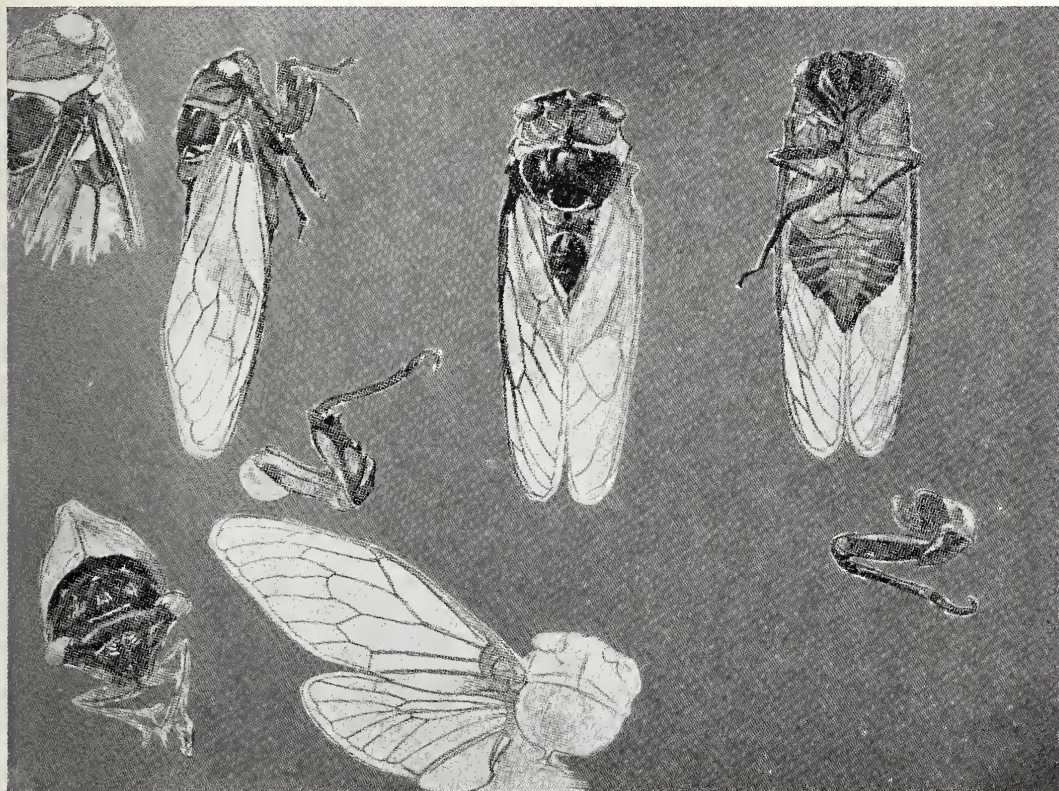
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the form which, with modifications, they are to retain throughout their life. They grow, they change slightly, but nothing more.

It is quite different with the insect. In order to arrive at its ultimate form, several transformations, several existences, so to speak, are necessary to it, and thence results

Among other species, the change is not wholly accomplished and the later phases are less dissimilar from those presented by the insect in the first period of its existence.

But this is not the place to offer a course in natural history. Nevertheless, it was relevant to our purpose to define an insect, although we have used elementary and non-



Study of the locust. Bellery-Desfontaines

the material for that most attractive study of metamorphosis.

These transformations are in reality most radical. For example, the light and brilliant butterfly, graceful in flight, glowing in color, begins his life groveling upon the soil, in the state of the repulsive caterpillar. In this case, the metamorphosis is complete.

scientific terms. But, as we have already said, the world of insects is immense, and the families divided into similar species are innumerable. It now becomes necessary to speak briefly of the classification of insects.

These forms of life have been arranged in seven distinct orders or groups, each possessing very distinctive characteristics:

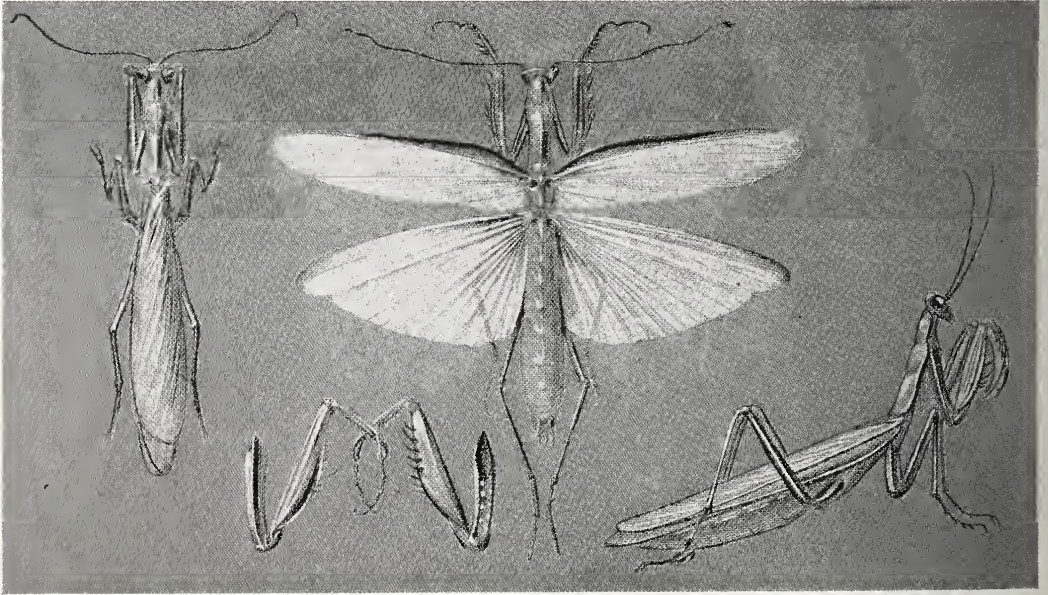
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the *coleoptera*, the *orthoptera*, the *hemiptera*, the *neuroptera*, the *hymenoptera*, the *lepidoptera*, and the *diptera*.

We shall rapidly indicate the general characteristics of each one of these orders. The *coleoptera* are grinding insects, provided with two pairs of dissimilar wings; the upper pair being opaque, hard, horny, and useless for flight. These are the *elytra* which cover the true wings; the latter being light, membranous and folded downward.

scribed. They have two pairs of wings, and often, although not always, the upper pair are of horny substance. It appears strange that the wood *cimex* and the grasshopper can represent the same order.

The *neuroptera* are typified in the beautiful dragon-fly. They are grinding insects, whose four transparent wings, composed of an extremely thin substance, are supported upon a more or less complicated armature of nerves.



Study of the so-called praying-locust : whole and detail of the predatory claws. M. P. Verneuil

The stag-beetle, the maybug, the hercules-beetle, are typical representatives of this order. The *orthoptera* are also grinding insects, with two pairs of wings, both of which serve in flight, although the upper pair, harder and closely folded, protect the lower pair when in repose. The large green grasshopper, the so-called praying-locust, belongs to the *orthoptera*.

The *hemiptera* are sucking insects, very dissimilar as to form from the above-de-

The *hymenoptera*, also, are grinding insects. They, too, are provided with transparent wings, which, however, are less closely ribbed than in the preceding family. The wasp, the bumble-bee and the honey-bee are examples of this natural order.

To the *lepidoptera* belong the light butterflies, which are sucking insects provided with four scaly wings. These we have purposely set aside together with the dragon-flies : reserving them for a future study.

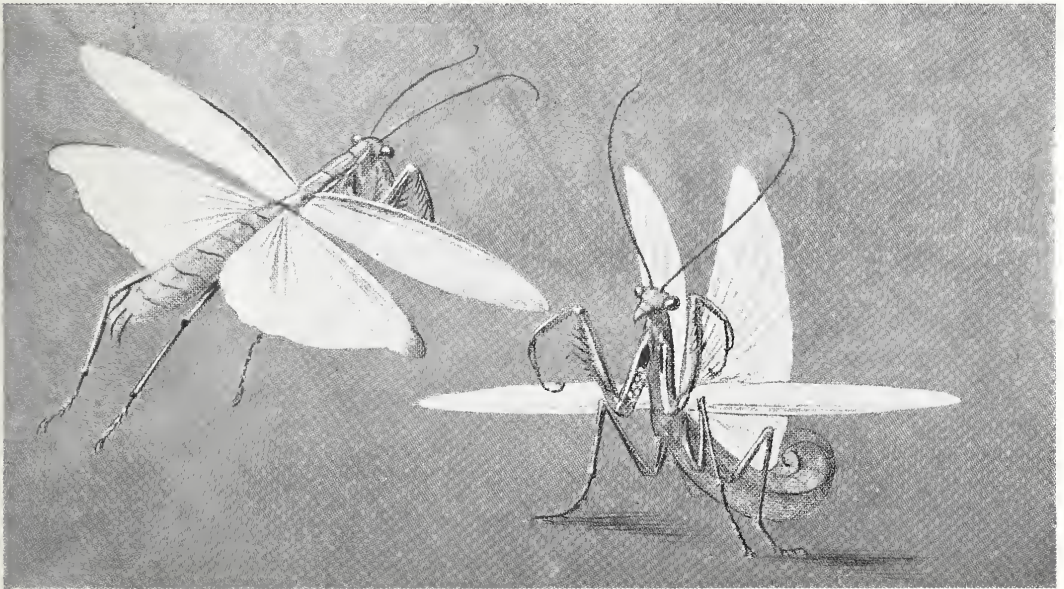
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There remain the *diptera*, the most disagreeable among insects. They are nippers and suckers, and are well represented by the mosquito.

We have thus faintly outlined the classification of the insect world: seeking, at least, to typify all the orders, omitting the butterflies and the dragon-flies for the reason previously stated, and the mosquitoes, which do not lend themselves to decorative treatment. We shall now speak of the

with the whole, it passes afterward to details.

The insect must be presented under all its aspects: it must be seen from above, from below, in profile, anteriorly, posteriorly. Its different habits must be noted: its walk, its repose, its flight. Then follow the details of its members and their articulations, of the wings and their texture, of the head, of the ornamentation of its body, and finally of the color-scheme. In brief, the



Praying-locust in the attitude of combat. M. P.-Verneuil

species which we have selected for examination, as well as of what should constitute a study of insect life.

As in all cases of study from Nature, an examination of the insect, made with a view toward decorative use, should be, primarily, an analysis scrupulous and methodical of external forms. It is certain, nevertheless, that anatomy can be of no use in decorative art. But the observation of external forms must be systematic and logical. Beginning

analysis must be sufficiently complete to permit the artist to reconstruct, without other aid, the insect under examination, in all its positions and its attitudes.

The artists whose designs we here illustrate have not felt themselves obliged to furnish complete studies. But the sketches which we give are, so to speak, excellent indications, and show how the study of Nature may be pursued according to individual temperament and methods.

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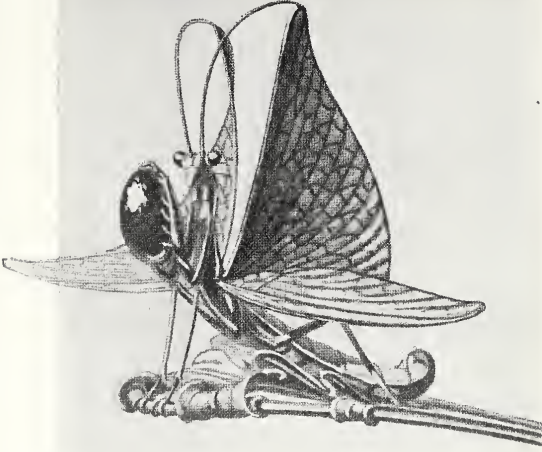
The grasshopper or locust is the insect which has proven the most interesting to artists. Of this species, M. Benedietus

specimens of the insect being confronted.

In another study, M. Benedietus has treated the hereules beetle. The family of this insect is a tropical division of the *coleoptera*, inhabiting principally Colombia and the Antilles. It is a giant of the insect world, its height attaining twelve and even thirteen centimetres.

Again, in this instance, we must regret that M. Benedietus has only partially studied the insect. The position of the wings gives added interest from the fact that the hereules is the only member of the *coleoptera* family which is here studied in flight. But how interesting the profile would have been, defining for us the exact form of the horns and giving precise information regarding their articulation! This variety of insect M. Benedietus has utilized in a finely studied elasp.

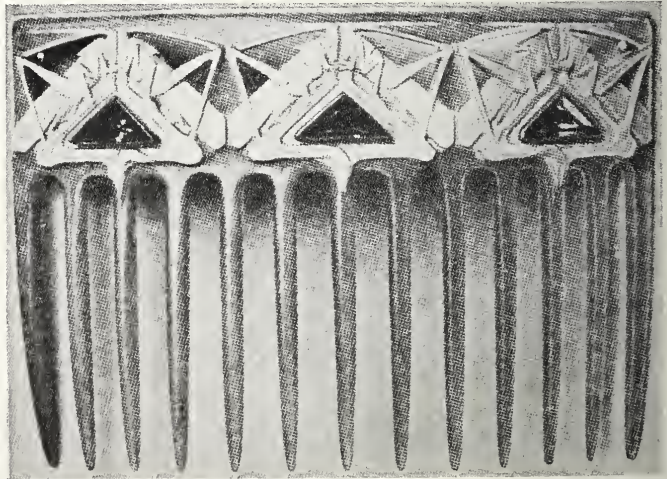
In a decorative border, M. Mucha has



Locust comb. M. P.-Verneuil

offers us a study worthy of detailed examination. The quality of his drawing causes us to regret its incompleteness. How interesting the profile and the details of the insect would have been drawn by this hand! What character we find here! What strength of structure resides in this little organism! And what a fruitful scheme of ornament the artist can derive from it!

M. Benedietus offers us two fine applications: a plaque in perforated steel, somewhat recalling the guards of Japanese swords. The decorative use of the wings, which are indicated alone by the strong webbing, is most curious and interesting. A comb made from horn, the work of the same artist, is also a study of the grasshopper; two



Comb. M. René Lalique

treated the stag-beetle. But he has not perhaps taken all possible advantage of his theme. His study is charming, although it

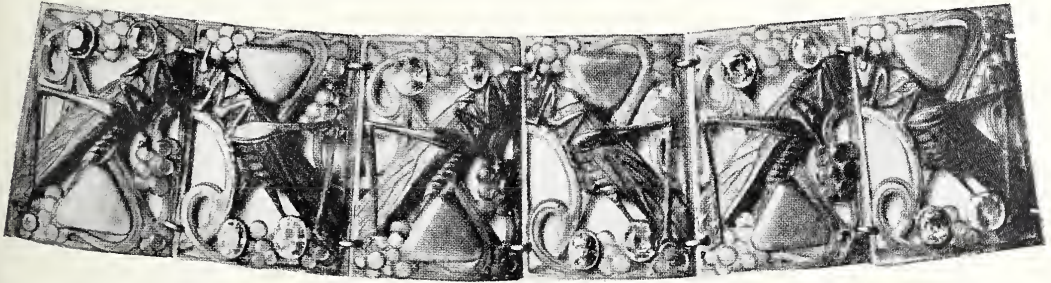
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is incomplete, since the insect is represented with folded, rather than extended wings. His insects, placed upon sunflowers, do not rest upon the blossoms. Further than the difference of scale between the insects and flowers, which is considerable, the insects are juxtaposed upon the floral *motif* without uniting with it to form a single design.

As for myself, I do not feel qualified to offer a study of the so-called praying-locust or to treat it decoratively. But let me only be permitted to describe the insect, which is one of the most singular and characteristic of our country. The *Prega-Diou* of Provence, the *Prie-Dieu* of the remainder of

bristle, harpooning in its flight the unhappy insect, which is thus tortured and devoured alive.

If an adversary of large size appear, the locust does not retire. But, in order to terrify the enemy, it at once transforms itself into a kind of small but frightful dragon. The bust is then contracted and forced inward; the predatory claws, being spread apart, disclose the black and white spots which are constellated upon the inferior surface; the abdomen becomes concave; the upper wings are elongated horizontally; while the lower ones are pointed upward. In truth, the insect then assumes



Comb. M. René Lalique

France, is also the *Prophet* (*Mavrus*) of the ancient Greeks: these singular names having been acquired by the insect because of the attitudes which it assumes.

Green in color, confounding itself with foliage, this locust awaits for hours, with unwearied patience, the passing of small prey. For the gentle and gracious names under which it passes, conceal the true character of this formidable carnivore. With its bust inflated and tense, in an attitude of reflection, with its long predatory claws folded and joined, the locust appears truly to be absorbed in prayer. But let a gnat pass, and immediately the long claws of the locust extend; the hooks, with which they

a strange, ferocious and fantastic attitude. I have represented it thus in combat, and have used this characteristic pose in composing a diadem-comb.

Let me add to this brief study that the triangular head of this insect is movable, and gives to its owner a real and powerful facial expression.

It is quite unnecessary to add in closing that the great Nature-student and artist, M. René Lalique, often introduces insects into the decoration of his jewels. Among such themes we note the grasshopper. It is also useless to observe that M. Lalique treats such themes with great distinction. The

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comb and the necklace here illustrated, will prove our statement and will point to the fact that one of the greatest geniuses of our times has put into practice the counsels given a half century ago by the thoughtful, Nature-worshipping Michelet. M. Lalique has renewed his ancient traditional craft, and has placed it upon a level with the fine arts. He has largely effected these desirable results through his passionate devotion to the minute and humble creatures of the animal and vegetable kingdoms: by making a frank and loyal return to the Great Mother.

From Art et Décoration, January, 1904

WILLIAM MORRIS: HIS TASTES IN ART AND LITERATURE.

FOR the refined products of modern ingenuity which did not root themselves back on that old tradition, he had as little taste in literature as in painting. The modern books which in later life he read with the greatest enjoyment were those which, without artifice or distinction of style, dealt with a life whether actual or imaginary, which approached his ideal in its simplicity and its close relation to Nature, especially among a race of people who remained face to face with the elementary facts of life, and had never become fully sophisticated by civilization. In this spirit, he admired and praised works like Mr. Doughty's "Arabia Deserta," or "Uncle Remus," from which he was always willing and eager to read aloud, or "Huck Finn," which he half-jestingly pronounced to be the greatest thing, whether in art or nature,

that America had produced. For refinement of style, for subtle psychology in creation, he had but little taste. He could not admire either Meredith or Stimson. When he was introduced to Ibsen's plays and called on to join in admiring their union of accomplished dramatic craftsmanship with the most modern movement of ideas, they were dismissed by him in the terse and comprehensive criticism, "Very clever, I must say." But neither elaboration of style nor advanced modernism of treatment stand in the way of his appreciation when the substance of a book was to his liking, and among the books which in recent years he praised most highly were the masterpieces of Pierre Loti and Maurice Maeterlinck.

"Master of himself and therefore of all near him," Morris at the same time retained the most childlike simplicity in the expression of his actual thoughts or feelings on any subject, and was as little hampered by false shame as he was guided by convention. In some points he remained an absolute child to the end of his life. If you introduced him to a friend and he had the faintest suspicion that he was there to be shown off, his manners instantly became intolerable. As childlike was another of his characteristics—the constant desire to be in actual touch with the things he loved. He became a member of the Society of Antiquarians for no other reason than that he might be part-owner of one of their mediæval painted books. The mere handling of a beautiful thing seemed to give him intense physical pleasure. "If you have got one of his books in your hands for a minute," Burne-Jones said of him, "he'll take it away from you as if you were hurting it, and show it you himself."

*From the Life of William Morris,
J. W. Mackail.*

ALEUTIAN BASKETRY

BASKETRY OF THE ALEUTIAN ISLANDS. BY C. GADSDEN PORCHER.

TO most basket collectors, the term "Attu Basket" means a beautifully woven, rather frail and very expensive basket, which comes from some indefinitely situated island somewhere near Alaska.

This island, Attu, is in reality almost a thousand miles from the main land of Alaska, as it is the extreme western island of the Aleutian chain, which extends in the arc of a circle, and in a westerly direction from the southwest corner of Alaska proper, forming the dividing line between the Pacific Ocean and Bering sea. Attu is the most westerly point of land of North America, and is, in fact, so far to the westward that it is actually in eastern longitude. The great distance of the island from the lines of traffic is the chief cause of the value of Attu baskets, although the limited supply is also a factor.

Although there are eight villages among the Aleutian islands, most of the baskets that reach the market pass under the name of Attu. Many a basket which has not been within hundreds of miles of this place, is sold as an Attu to the unsuspecting collector. This is not always because the dealer wishes to mislead, but because he does not know. In fact, it is often a very hard matter to decide where a certain basket is made: for natives moving from one village to another, take their methods with them. There is, however, usually something in the weave of a basket which indicates to an expert the locality from which it came.

In all of the eight Aleutian villages: Attu

on Attu island, Atka on Atka island, Nikol'ski on Umnak island, and Unalaska, Makushin, Kashiga, Chernofski and Beorka on Unalaska island, the materials of basketry are the same, with the exception of those which are used in decoration. What is said of one as to the grass and its curing and preparation, can be said of all, except that more care and skill are exercised at Attu and Atka, than at any of the other places. The grass,—wild rye,—the only material supplied by nature for the making of baskets in these regions, grows profusely on all the islands, and all along the Western coast of Alaska. It is a coarse, heavy grass, with blades about two feet long by a little more than a half inch wide. It heads in the autumn, and looks somewhat like wheat: but the heads are generally light, and there is seldom any grain in them. There is always a rank growth of this grass along the water's edge. In the villages, it grows everywhere, even on the tops of the *barabaras*, or sod huts, in which the natives live. The basket maker is very careful in the selection of her grass; long experience having taught her that the grass growing so rank in front of her door is coarse and weak, and that to get strong, tough material, she must go to the hillsides. Just before the grass begins to head, that is, between the first and the middle of July, the growth is at its best, and, at this time, women can be seen all over the hills gathering quantities of it for the winter's work. This is no ordinary grass cutting; it is a slow and tedious process of selecting the good and of rejecting the unsuitable. Never more than three, and often only two blades are taken from the stalk. These are the younger ones, which are of a much more

delicate fibre and are much stronger than the older leaves. These two or three blades are broken off at the base, and, when taken home, are spread out in rows on the ground, where they are carefully watched and turned for about two weeks. They are kept out of the sunlight as much as possible since the heat tends to dry the grass too quickly for strength. It is true that the islands are very little troubled with sunshine. Some weather observations by the Russian missionary Veniaminof, covering a period of seven years, show fifty-three clear days, one thousand two hundred sixty-three cloudy days, and one thousand two hundred thirty days when it rained, hailed or snowed. This does not mean that the sun was seen only forty-three times in seven years, for it is not uncommon to see a dozen showers in a day with bright sunshine between, yet this would not be counted a clear day. When the grass has reached the proper degree of softness or wilt,—that is, in about two weeks, it is taken into the house and sorted. The blades are all separated, the coarse, the medium and the fine inner blade; each having its own pile. Those of the two coarser grades are split with the thumb nail into three parts; the middle piece with the heavy rib being discarded. The very fine, young blades are too soft and tender as yet for much handling, so they are dried whole. The different grades are now made in small bundles and hung out to dry on a sort of clothes line, made of braided grass. This must be done altogether on foggy and cloudy days, and the process requires about a month. During this drying, at a certain stage, each bundle is twisted or wrung, so as to separate the fibres and make the grass more pliable and tough.

The drying is finished indoors. When they are almost dry, the bundles are separated into wisps about the size of a finger, and the ends braided loosely together, so that they will not tangle. A single piece can be pulled out, just as a woman pulls out a thread of darning cotton from a braid. When it is to be so used, the grass is split with the thumb nail to the desired fineness.

The result of the above method of curing gives a rich straw color to the coarser straw; while the finer straw is almost white. At Attu, they cure a grass still whiter by cutting it in November and hanging up the whole stalk, roots uppermost, until dry. But this material is used only to make white stripes in the warp of "drawstring" baskets; as it is very weak, having been practically weathered white before it was cut. There is still another shade procured at Attu, and sometimes at Unalaska. This is a very soft tea-green, obtained by keeping the grass near the houses, in the dense shade of the growth of weeds and grass, for the first two weeks of the curing. It is then taken out and dried, as in the first method, only it is kept more in the shade.

Beside the grass, the only materials used are for the decorations. At Attu, they decorate with colored silks, or worsteds, worked into designs, with vertical stripes of green or white grass, and, also, with the very white and papery skin taken from the throat of a fish of the sculpin family, called by the natives "Koloshka." At other places, silks and worsteds are the only decorations, save that occasionally white eagle-down is used by natives at Makushin and Beorka, and thin strips of seal-gut, colored with native paints, at Umnak. But these two last are seldom, if ever, seen now. At

ALEUTIAN BASKETRY

one time, the use of the down of eagles and of other birds was quite common with all the natives, but this was long since discontinued. Worsteds and silks are generally procurable from the traders and are more convenient to handle. Often, when the weavers cannot get these materials, they ravel out a scrap of cloth and use the ravelings.

By far the greater part of the basket weaving is done during the winter months and, therefore, indoors. Most of the natives in the western villages live in *barabaras* or sod huts. These are all alike and from the outside look like grass-covered mounds about six feet high. There is a little door at the side, near one end, and a small glazed window at the other end. The door opens into a room about four or five feet long by seven or eight wide. On one side is a fire place with cooking utensils and a pile of grass, roots, etc., called "chiksha," for fuel. At the other side is a wooden partition with a door opening into the living room, which is from seven to ten feet square, with straw on the floor and a narrow wooden bunk on each side. The inhabitants are kept warm by not allowing any of the heated air to escape, and as the natives live chiefly on dried salmon, it is not hard to imagine the state of the atmosphere. On entering one of these huts, a novice will immediately back out to get a breath of fresh air, but if there is hope of a basket to be found, the collector cannot be kept away, and soon making a strong mental effort, he takes a long breath of air and dives in, not breathing again until he comes to the surface with his trophies. These must be aired before they can be stored away. How such fine and beautiful work can be done in such a

place and in such light is hard to tell, yet here it is done. The weaver sits on the ground with knees doubled up nearly to her chin. Often some little girl, five or six years old, away in a corner, so quiet that one would never know of her presence, weaves away as if she had been doing it a lifetime, and she does surprisingly good work. There is a little girl six years old at Atka who can weave with either zigzag, straight, or crossed warp, and who does quite as good work as some of the women.

While the types of basket made in the different villages are usually distinct, in

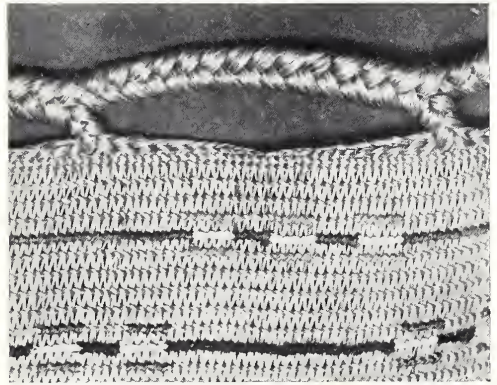


Figure 1. Plain twill, openwork weave, with zigzag warp, used in Attu "drawstring" baskets

several instances, strange mixtures have been found, for when a basket-maker of one village moves to another, she generally mingles the methods of both places.

Starting with Attu, there comes first the burden-basket of the people, often known as the Attu "drawstring." This is a collapsible basket, cylindrical in shape, with a height about equal to its diameter. The upper ends of the grass forming the warp, terminate in a braid which runs around the top, and continues on in a string or strap for carrying, about three times as long as the basket is wide. The weave which is

peculiar to Attu, although imitated in other places, is a plain twine, openwork weave, with a zigzag warp. At the bottom, the warp is straight and radiates to the sides,

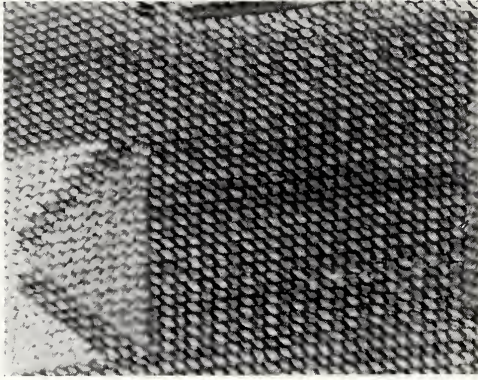


Figure II. Plain twine weave, with straight warp and closely drawn woof (enlarged)

where these straws are split and extend up in a zigzag; each half being caught alternately by the woof with its other half and the adjoining half of the next straw, thus forming triangular openings. So as to give extra strength where the strain of carrying falls,—that is, at the place where the string is attached and the place where it is made fast, on the side opposite,—there are three or four pieces of grass twisted into cords. These extend to the bottom and form part of the warp. In their native climate, where the atmosphere is always damp, these baskets are surprisingly strong and carry safely as many salmon as they can hold, the largest of them from forty to fifty pounds. The same baskets in a steam-heated museum might be broken at a touch. The decorations on this type of basket consist of a border of worsted, or worsted and fish skin, just below the braid. It is sometimes said that these baskets are woven under water, but the straw is always

so damp from the atmosphere that it does not have to be even dampened when worked.

The Attu covered baskets are always small and made from finely split grass. The weave is a plain twine with a straight warp and closely drawn woof, making a flexible but almost watertight basket. In weaving, the woof is drawn close at once, as is the case with all fine work of these natives, and is not driven down afterwards, as is sometimes supposed. The decorations in these baskets are done with silk or worsted threads; the figures being scattered all over the sides and top. There is also a pleasing variation made by working two or three rows with crossed warp, thus forming small hexagonal openings.

It is in cigarette cases that the climax is reached, for there is nothing in basketry to compare with their fineness. These are made with straight warp, plain twine weave, the same that is used in the small covered baskets, but much finer. Some of the finer

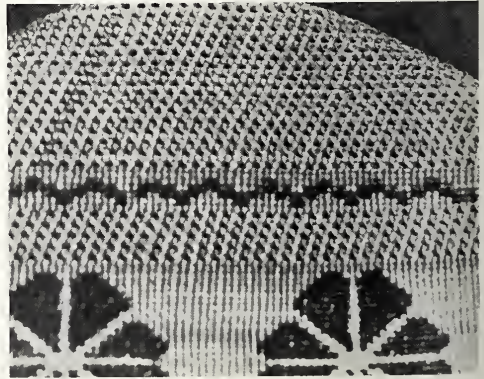


Figure III. Cigarette case (enlarged), showing hexagonal openings in the plain twine, crossed warp weave

cigarette cases have as many as fifty meshes to the inch. In weaving, to keep the work smooth and straight, the weaver has two round pieces of wood, one a little greater in

ALEUTIAN BASKETRY

diameter than the other, over which the outer and inner parts of the case are woven. They are then drawn off, finished at the tops, creased at the bottoms and slipped

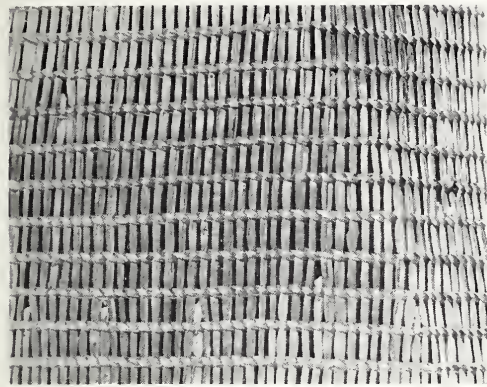


Figure IV. Plain twine, openwork weave, with straight warp (enlarged)

one inside the other. The decorations are of silk, very often with several rows of open work, done with the crossed warp. They are almost always charming in both color and design.

Beside the baskets above mentioned, the Attu natives make mats of the same weave as the "drawstring" baskets, and cover bottles with the close weave used in the covered baskets.

At Atka, the most usual product is a large covered basket of straight warp, plain twine weave; the woof running in rows, more or less separated, leaving rectangular openings. The sides bulge out like a barrel and are larger at the top than at the bottom. The pieces are decorated all over the tops and sides with worsted or silk. Here the small covered baskets are similar to those made at Attu, only, as a rule, the work is finer.

The Atka burden-basket is the strongest of all the Aleutian baskets; being made very

heavy and in a wrapped twine weave, differing from the plain twine in having one element of the woof running horizontally outside the basket. Though roughly finished, this basket is quite attractive. However, it is seldom seen away from the island, as it is made for daily use, and not for sale. There is no decoration; but around the top there is a heavy braid to which a strap or rope is tied, by which to carry it. These natives also make mats in the straight warp openwork, and cover bottles with a great waste of beautifully fine work.

The baskets made at Nikolski are, for the greater part, a coarse imitation of the Attu "drawstring." They are of bad shape and have no string. However, a basket is sometimes found at this place which is different from any found elsewhere. It is a straight warp, plain twine openwork weave. The bottom is very coarse, but beautifully flat and evenly made. The sides come up straight, but the diameter is greater at the

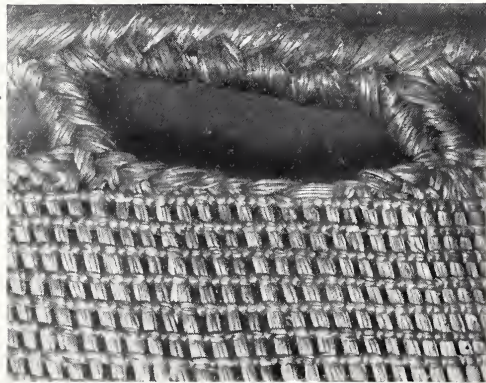


Figure V. Wrapped twine weave used in Atka burden baskets

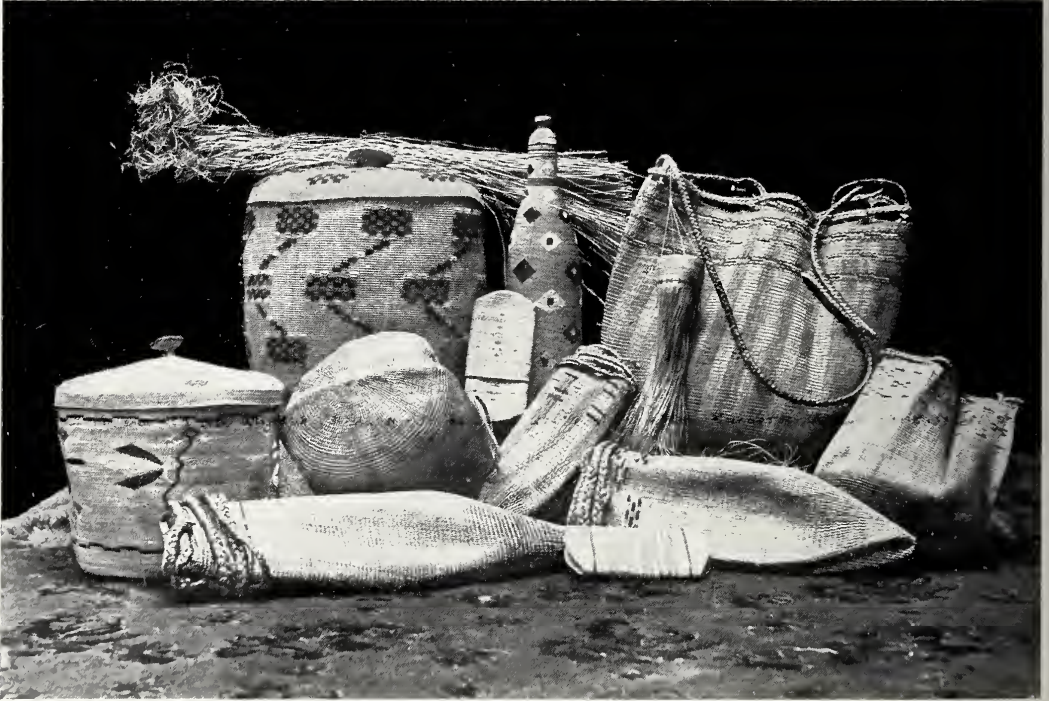
top than it is at the bottom. Near the bottom, the weave is coarse and the warp heavy. At every row or two of the woof, the warp is split and the weave becomes finer and finer,

THE CRAFTSMAN

till at the top it is of a close fine weave where the warp is terminated in a fine braid. The decorations, if any, are at the upper edge and are of worsted or very thin strips of seal-gut, colored red or black, with native paints.

At Chernofski and Kashiga the baskets are large and of irregular shape, much larger at the top than at the bottom. The

The natives of Makushin and Beorka make a very good covered basket of the same weave as that used at Attu in covered baskets, with the difference that these, though of smooth and regular weave, are much coarser and heavier, making a more serviceable basket and one that holds its shape better than the finer ones. At the present time, these are decorated with



Atka

Figure VI. Types of Attu and Atka work
Attu

Attu

Attu

weave is the plain twine with straight warp, the rows in the woof being separated by intervals as great as half an inch. They are decorated all over with worsted and are in a way attractive and rather savage in their coloring. There also is made a poor imitation of the Attu "drawstring," coarse and irregular, with no braiding or string at the top.

worsted, but until quite recently, the ends of the down, stripped from eagle plumes, were woven in, so that the little plumes stand out about an inch and give a pretty feathery effect.

At Unalaska, where natives from all the different islands come from time to time, the influence of the whites is strong, and the baskets take all manner of fantastic shapes

ALEUTIAN BASKETRY

and show all sorts of combinations of weaves and designs. There are some very good baskets of the Attu "drawstring" type, the only noticeable difference being in the string, which is either shorter or omitted altogether. There are also some good covered baskets of the Makushin type, but the great majority of Unalaska baskets are crude and

nothing about basketry, as the great majority of customers are of this class.

As was said above, the chief reason for the high valuation placed on Attu and Atka baskets is that these places are so inaccessible, and so far from the beaten track of vessels, that it will not pay to send a vessel out solely for the purposes of collection.

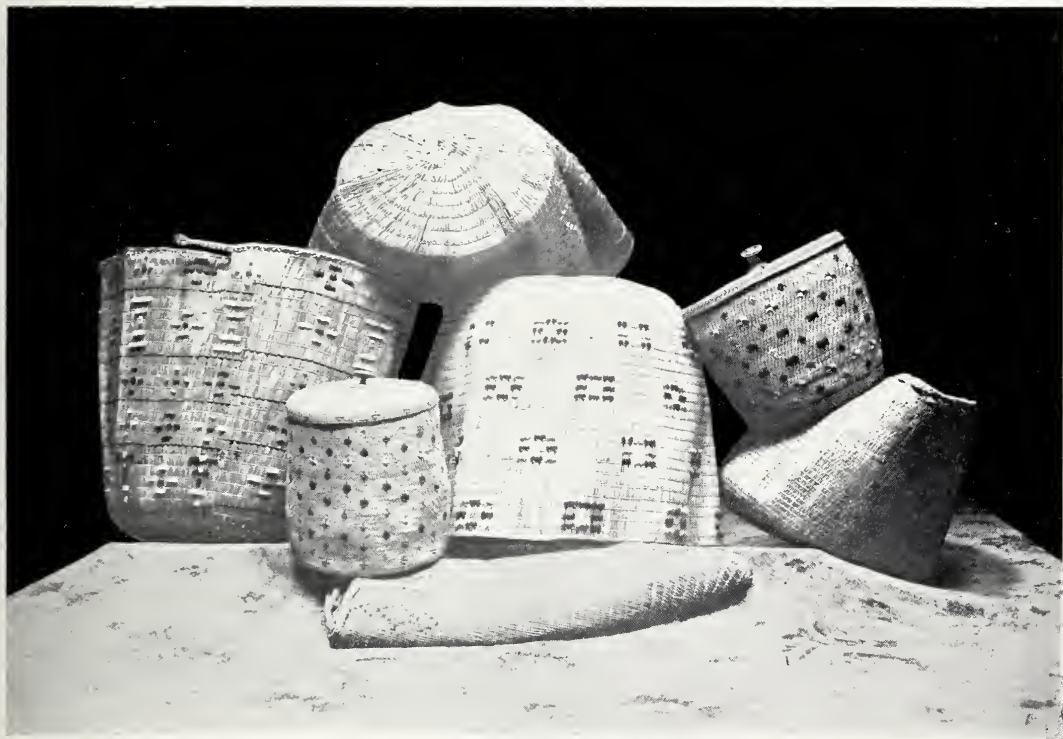


Figure VII. Types of Unalaska Island baskets
Chernofski Makushin Makushin Beorka Makushin

gaudy imitations of better baskets made at other places. In fact, if the collector obtains a basket which is such a hybrid as to defy classification, he will be safe in putting it down as a product of Unalaska. Of course, such baskets are all made to sell, and these monstrosities are simply the result of competition and the desire to invent something new that will attract those who know

Communication with the outside world occurs twice a year, once when a schooner, owned by a trader living at Atka, goes out early in the spring, and a little later at the arrival of the revenue cutter, which is sent out each year to look after the welfare of the people. The owner of the schooner takes out supplies for the year, and, in turn, brings away baskets and furs. The natives



Figure VIII. Making an Attu "drawstring"



Figure IX. Interior of a "barabara," at Attu

ALEUTIAN BASKETRY

are wholly dependent on the trader for these supplies, while he practically owns the population, keeping it in debt most of the time. He never fails to get out early in the spring, knowing how few baskets would be left if the cutter should chance to arrive first. But the natives know that the cutter will soon arrive, and they keep hidden all the baskets that they dare.

These people are pleasant to deal with and speak English well enough to be easily understood. They are inclined to favor the officers of the cutter, and, as a rule, never make them pay more than twice as much as the trader, unless they are bad at a bargain. Like all natives, they are good merchants, and appear utterly indifferent whether they trade or not, and, in fact, act as if they were doing a favor, when they bring out a basket which they are really longing to sell. It is slow work dealing with them, and impossible to get all the baskets they have to sell, in less than three or four days, as they never bring out more than one at a time, and as each one wants to see what kind of bargains the others are making. However, they do not object to having their *barabaras* rummaged, and as this is by far the quickest method, it is usually employed, for after the basket is found, there is never any trouble in making a purchase.

RUSKIN AS MASTER OF PROSE

TO prove my assertions regarding Ruskin, I take a well-known piece of his early writing, the old Tower of Calais Church, a passage which has haunted my memory for nearly forty years:

“The large neglect, the noble unsightliness of it; the record of its years written so visibly, yet with-

out sign of weakness or decay; its stern wasteness and gloom, eaten away by the Channel winds, and over-grown with the bitter sea grasses; its slates and tiles all shaken and rent, and yet not falling; its desert of brick-work, full of bolts, and holes, and ugly fissures, and yet strong, like a bare brown rock; its carelessness of what any one thinks or feels about it; putting forth no claim, having no beauty, nor desirableness, pride, nor grace; yet neither asking for pity; not, as ruins are, useless and piteous, feebly or fondly garrulous of better days; but useful still, going through its own daily work—as some old fisherman, beaten gray by storm, yet drawing his daily nets: so it stands, with no complaint about its past youth, in blanched and meagre massiveness and serviceableness, gathering human souls together underneath it; the sound of its bells for prayer still rolling through its rents; and the gray peak of it seen far across the sea, principal of the three that rise above the waste of surfy sand and hillocked shore,—the lighthouse for life, and the belfry for labor, and this—for patience and praise.”

This passage I take to be one of the most magnificent examples of the “pathetic fallacy” in our language. Perhaps the “pathetic fallacy” is second-rate art; the passage is too long; two hundred eleven words, alas! without one full stop, and more than forty commas and other marks of punctuation—it has *trop or choses*—it has redundancies, tautologies, and artifices, if we are strictly severe—but what a picture, what pathos, what subtlety of observation, what nobility of association—and withal how complete is the unity of impression! How mournful, how stately is the cadence, most harmonious and yet peaceful is the phraseology, and how wonderfully do thought, the antique history, the picture, the musical bars of the whole piece combine in beauty. A wonderful bit of word-painting—and, perhaps, word-painting, at least on a big canvas, is not strictly lawful—but such a picture as few poets and no prose-writer has surpassed!



A CRAFTSMAN HOUSE

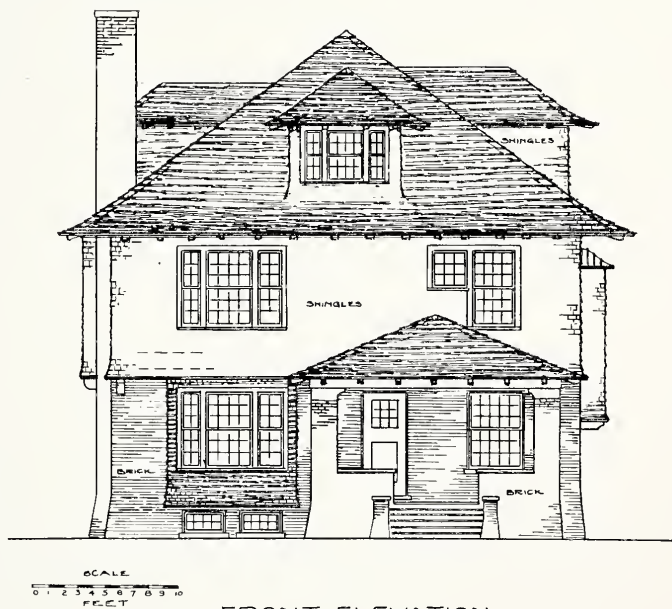
A CRAFTSMAN HOUSE. SERIES OF 1904, NUMBER 3.

TO build the detached house is a problem which never loses its attractions for architects. However often it may be presented, it is always new, because it permits such infinite variety of treatment. Skilfully handled, the house becomes a part of its surroundings to the point of seeming fitting and necessary to them: the work of man which supplements and completes the work of nature.

With the development of the means of rapid transit, the problem, within a few years, has multiplied its interest almost beyond conception. "There is no more near or far." The man who was once "cabined and confined" in the city, and daily led by that sternest of all jailors, custom, from the brick or brown stone prison of his residence to the granite fortress of his offices, has now taken "the key of the fields." The trolley car has provided him with the means of escape. The word suburban has lost its meaning through the broadening of the idea which it represents. The conception of groups of houses clinging to the skirts of a city, as suppliants for municipal advantages, has passed away, to be replaced by the more progressive scheme of the metropolitan district, which utilizes the centralized activities of the cities for the comfort, convenience and culture of large areas of scattered population.

So, in accordance with the new manner of

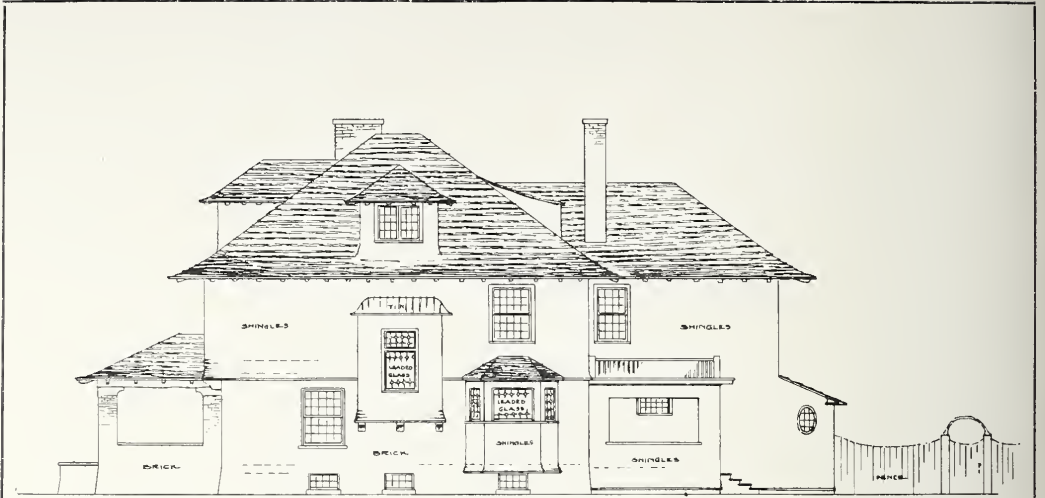
life made possible by scientific and social progress, the suburban house has acquired a wider meaning and a greater importance. The term can now be applied to any detached dwelling, whether situated in the immediate neighborhood of a large city or town, or yet in a village, or at the side of a country road; since these various points, under the new system of centralization, have become equally *suburban*: that is, equally under the protection and patronage of the more or less distant city.



FRONT ELEVATION

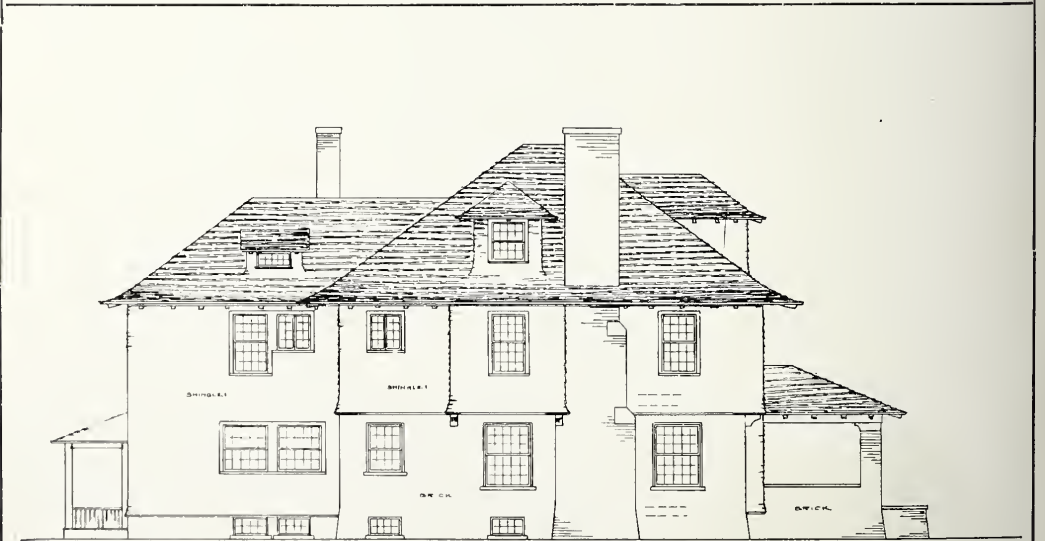
With this understanding of a term, which, but for the offered explanation, might be received in a limited sense, The Craftsman presents the third house of the Series of 1904.

Unlike its two predecessors, the house described and illustrated in the present number is in no wise restricted as to its proper locality. For it will be remembered that certain exterior features of the first dwelling sug-



SCALE
1" = 1'-0"
IN FELT

SIDE ELEVATION



SCALE
1" = 1'-0"
FEET

SIDE ELEVATION

A CRAFTSMAN HOUSE

gested a region characterized by bright sunlight and deep shadows, like the Pacific slope, and that the second scheme was peculiarly fitted to accent the view offered by the gray weather of the Atlantic coast; while, at the same time, no feature of either design was so pronounced as to detract from the general usefulness and adaptability of the whole.

THE house now presented is to be erected upon a lot of ample size and to face the South or the South-East; having a garden upon its West side to which a flight of steps descends from the living room.

It is to be built up to the second story of common hard-burned bricks, with the use of those which vary from deep red to shades of rich reddish brown: as by this means an interesting play of color is assured for the walls, especially when they stand in full sunshine. The bricks are laid with wide joints of dark brown (almost black) mortar; the joints being slightly raked out to soften the effect.

The rear wing and the entire second story are shingled and stained a deep brown, like that of weathered oak: this color producing with the varied tones of the brickwork a harmony most grateful to the eye. The cornice and the moldings are stained or painted with a similar brown, while the sash complete the refined exterior color-scheme with a note of green, which, by way of contrast, heightens the ruddy effects of the bricks. The walls forming the front barrier of the lot are of the same material and

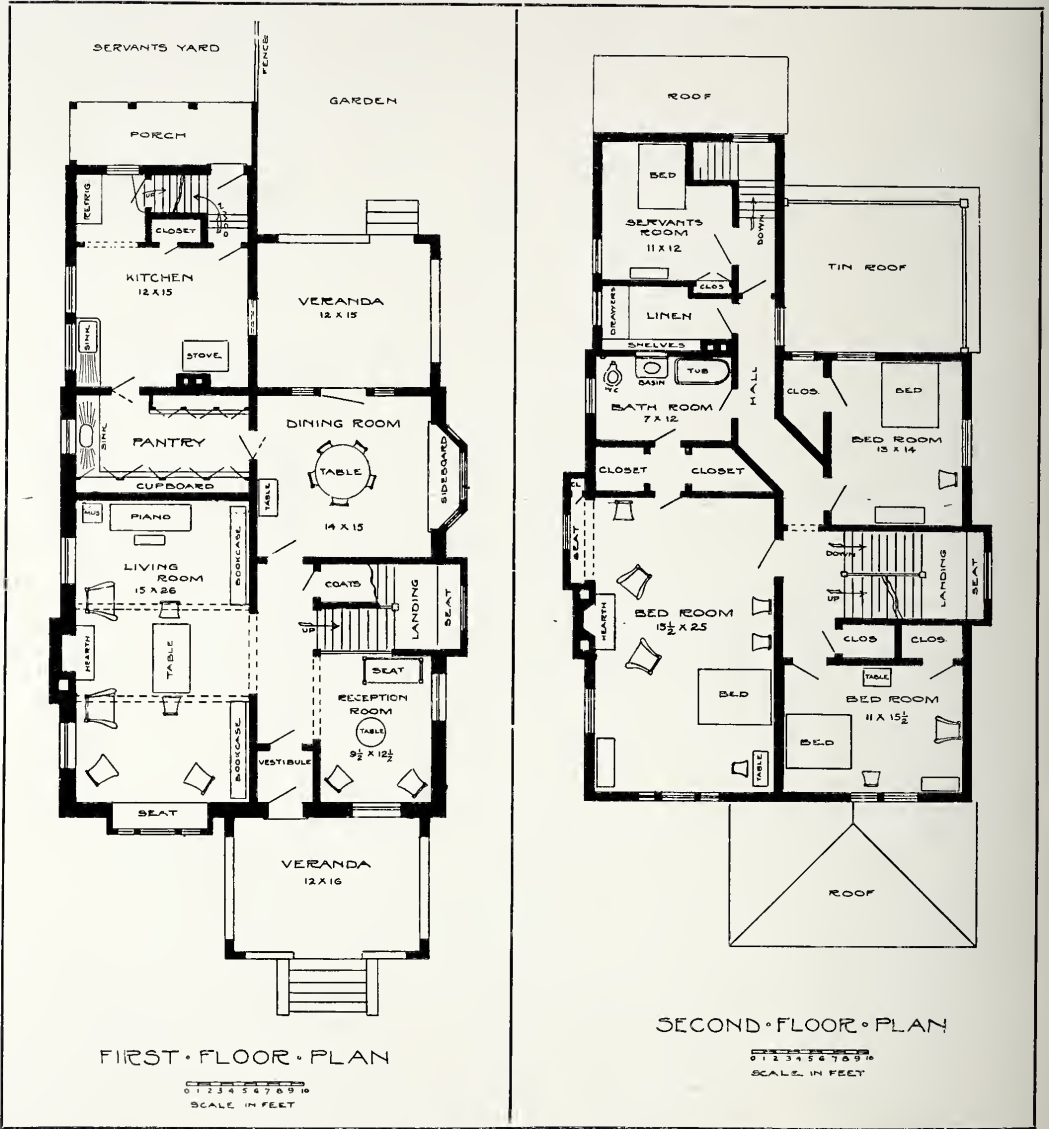
color as those of the house and are laid in a similar manner. The latter might, as time passes, be covered with some species of light vine, and, in this way, give an added interest to the effect of the whole. Barriers of this kind are to be recommended, not only for the protection which they afford against marauders, both human and animal, but, also, from an artistic point of view; since they serve the purpose of the frame toward the picture: that is, they bind together and unify house and landscape. Indeed, too much emphasis can not be laid upon the surroundings



REAR ELEVATION

of a dwelling; for all details: the box hedges, the flower-beds, the running vines, the basins with their water jets and their aquatic plants, add so many distinctive marks of ownership and personality.

The interior of the house is treated in simple, direct style. The principal, or living room, ample in size and conveniently ar-

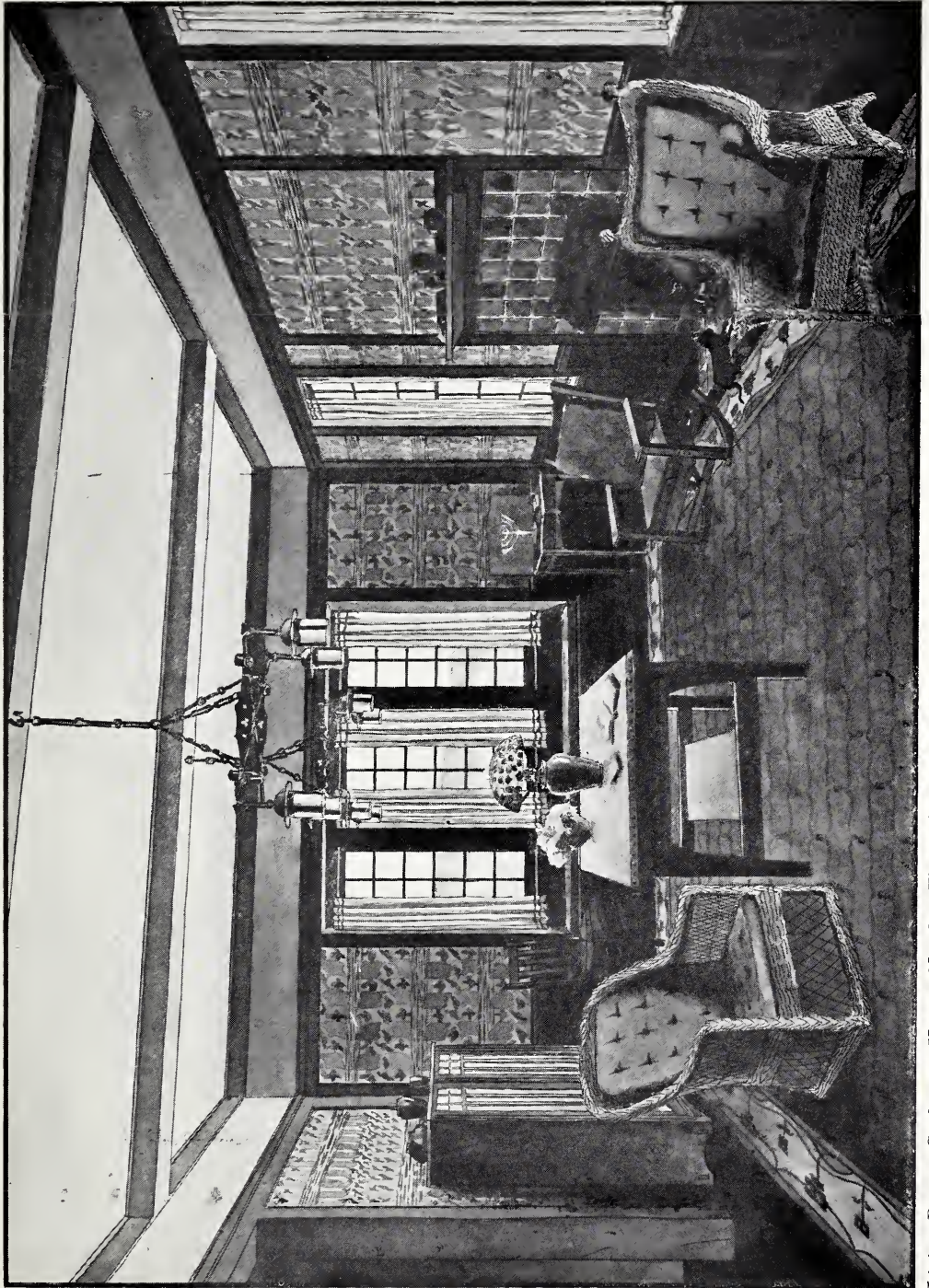


ranged, is finished, as are also the hall and the dining room, in white oak, which has been fumed to a light, soft brown; the floors being slightly darker than the other portions of the woodwork. In this room, the plaster of the frieze and of the ceiling is left in the gray and rough "under the float;"

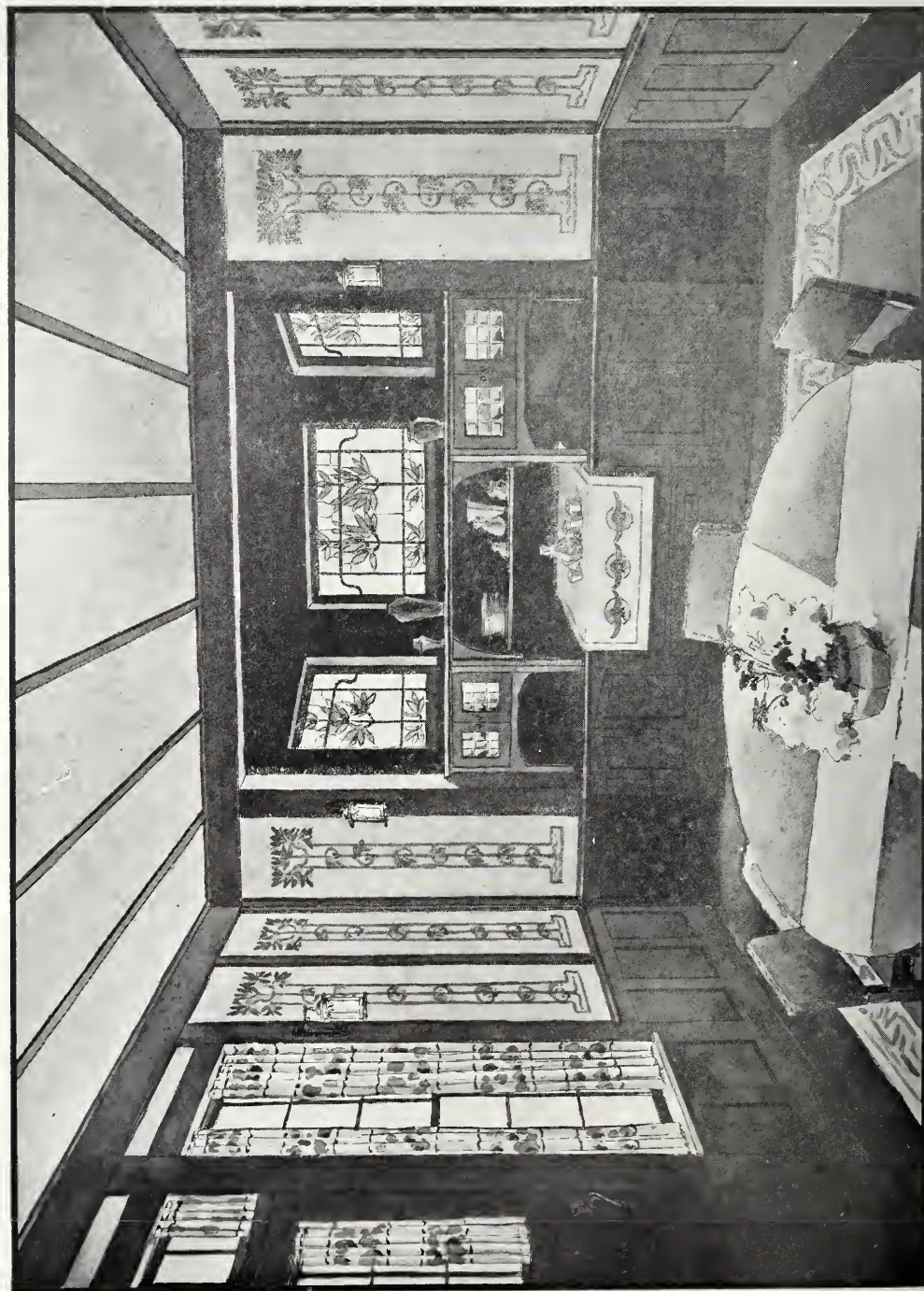
thus affording a neutral tone which never becomes fatiguing to the sight.

The hearth and the facing of the mantel are in green Grueby tiles, this color being one of the principal elements of the decorative scheme.

The walls are covered with linen canvas in



Living Room: Craftsman House, Number Three, Series of 1904



Dining Room: Craftsman House, Number Three, Series of 1904

A CRAFTSMAN HOUSE



Living room: design for wall-covering in stenciling and needlework

Gobelin blue, stenciled with a wheel-and-bird-design, in which the eyes of the birds and the two discs are embroidered in yellow linen floss.

The curtains, hanging in straight folds to the sills, are in green linen with self-colored stripes in a different tone. The rug repeats the green and the blue; the first color serving as a background, with the border and the small figures in different shades of both colors.

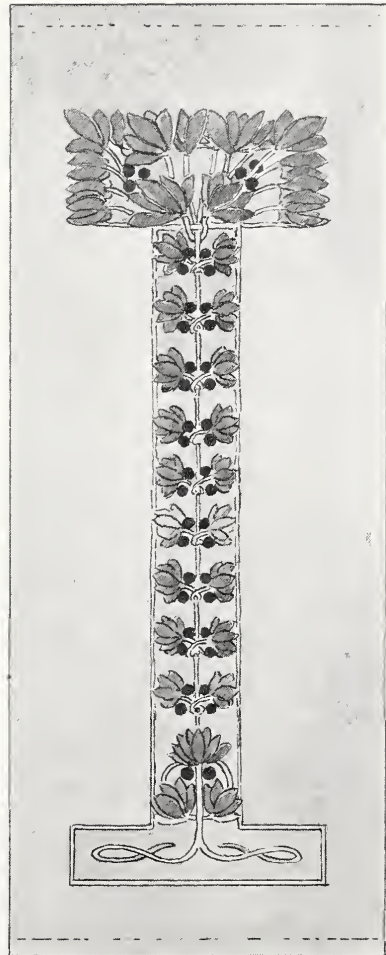
The furniture is of dark gray-brown oak; the window and chair cushions, together with the top of the library table, being of green leather. To the heavier pieces are added a few willow chairs, with frames stained in golden green, and cushions made from the same material as that of the curtains.

In this room the electric lighting fixtures are of wrought iron, with dark copper lanterns and straw-colored glass shades.

The hall is so planned that the stairs and vestibule enclose a space which may be used as a reception room. A staircase window adds interest to this division of the house.

It is glazed in dull, quiet colors harmonizing with the walls, which are here treated in Japanese grass cloth of a gray-green shade. The stair-railing is paneled for the greater part of its height, with the top finished by a simple screen, and the newel post, formed by a plain pillar, serving as a pedestal for a jar of flowers.

The dining room offers the feature of a sideboard built into the wall: a device which



Dining room: design for wall-covering in stenciling and needlework

THE CRAFTSMAN

thus becomes both structural and decorative, and is, therefore, greatly to be recommended. The windows at the rear of this room open upon a commodious porch which, if desired, may be enclosed for a breakfast room. The dining room is not directly connected with the living room, since, in so small a house, the domestic service is accomplished more quietly and privately through the separation in the present plan.

The ceiling of the dining room is covered by a heavy cotton canvas painted in light tan color, and paneled with oaken strips three inches in width and three-quarters of an inch in thickness. The walls are here covered with golden brown linen canvas, which is stenciled with a pleasing design in old blue, a much lighter green, and notes of clean yellow; the latter appearing in the small tufts, which are embroidered in yellow linen floss. The curtains are also in yellow; while the floor rug shows a brown center, with old blue as the second most important color-element, and details in green and yellow.

The arrangements for service are well planned and complete; the pantry being large and so placed that it isolates the remainder of the building from the noise and the odors of the kitchen. In these portions of the house the cases are left without paneling, and the walls are covered with linoleum having metal moldings at the floor-line. The room for the single maid servant is located in the second story.

The principal bedroom of the house is situated over the living room. It is large and bright, and is provided with an attractive fireplace. It has ample closet-space

and a private connection with the bath. It is intended for family use and is most comfortable and homelike. The remaining bedrooms of the second story, although smaller, are yet conveniently appointed, and if still more sleeping rooms be required, two may be located on the third floor; otherwise the entire upper story may be converted into a study or a smoking room.

From this detailed description, it may be seen that the simplicity expressed in the elevation is not falsified by the interior, and that the house may justly lay claim to the title of a home.

It remains but to fix the cost of building, which, varying somewhat with local conditions, should in no case exceed five thousand five hundred dollars, and this sum, which can not be characterized as unreasonable, grows still more alluring through the assurance that the house, if finished as here suggested, will have no need of important repairs for a long period to come.

IN a community regulated only by laws of demand and supply, but protected from open violence, the persons who become rich are, generally speaking, industrious, resolute, proud, covetous, prompt, methodical, sensible, unimaginative, insensitive, and ignorant. The persons who remain poor are the entirely foolish, the entirely wise, the idle, the reckless, the humble, the thoughtful, the dull, the imaginative, the sensitive, the well informed, the improvident, the irregularly and impulsively wicked, the clumsy knave, the open thief, and the entirely merciful, just and godly person.

—*Unto this Last*, John Ruskin

COTTAGES AND CONTENT



A

CONCERNING COTTAGES AND CONTENT: ALICE M. RATHBONE

TOGETHER with the rank growth of luxury in modern life, there flourishes the tonic herb simplicity.

Only the resolve to secure a bit of this spreading root, on the part of natures in full accord with simplicity, would, at first thought, seem necessary to its possession; but it happens, unfortunately for many, that the simple life, in its highest sense, is always just out of reach, because of over-much simplicity of income.

“To live content with small means” comes first, with much significance, in Channing’s beautiful “Symphony;” nevertheless, if peace and comfort are to dwell with us, a restful abiding place is needful; hence, this proposition: the small income, plus an inexpensive cottage, equals content. This is largely a woman’s

problem, although there come to mind instances like that of the old sea-captain who drifted happily with his lovely wife into a pretty cottage on his son-in-law’s estate. There they rounded out their lives in their own way, with loving grandchildren close at hand to pet and spoil, while yet they were secure in the blessed quiet of their own fireside, when just to be together seemed the best possible of all fates.

It is, however, the middle-aged woman stranded in some forlorn hall-bedroom, or in, yet not of, the home of others, who would most welcome the dignity and content to be given by a home of her own, which might be shared by a relative or close friend in similar need.

Let us suppose this woman to be well-gifted with culture, domestic tastes and independent spirit; one who, although poorly endowed with this world’s goods, can go to



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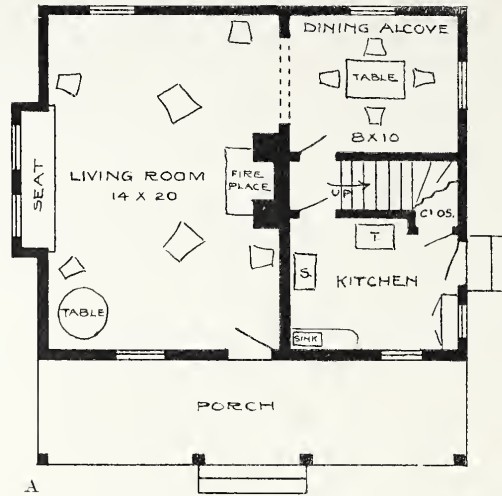
THE CRAFTSMAN

her dictionary, and read without dismay the true definition of cottage: knowing that, if it come within her very small means, the

low rent on which her hope of a brighter life depends.

But there are cottages and cottages. If this pilgrim of hope follow the direction of the guide-post pointing cottageward, she may find herself before a Newport palace, and, from that extreme, down the descending scale of habitations, she will rarely come upon the object of her search: namely, the veritable cottage, which because humble, needs not to be wholly commonplace, since simplicity lends itself most kindly to artistic touches everywhere.

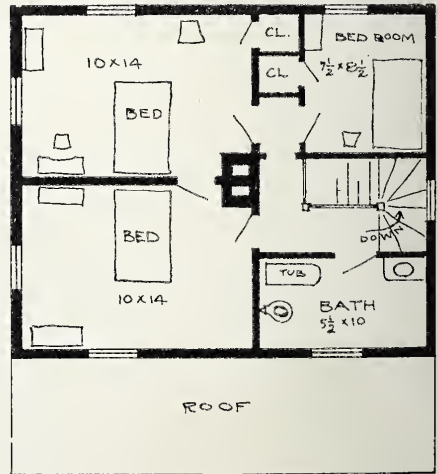
An interesting attempt to solve our proposed problem was made, a few years since, in England, by Miss Mary Campbell Smith, who made a business of renting detached or semi-detached cottages of four or five rooms, to gentlewomen of scanty means. Her capital being small, Miss Smith found it best, at first, merely to rent and improve laborers' dwellings. These she furnished simply,



“humble habitation” must be located where land is of low value,—probably in some quiet little village. Here is simplicity to test the soul.

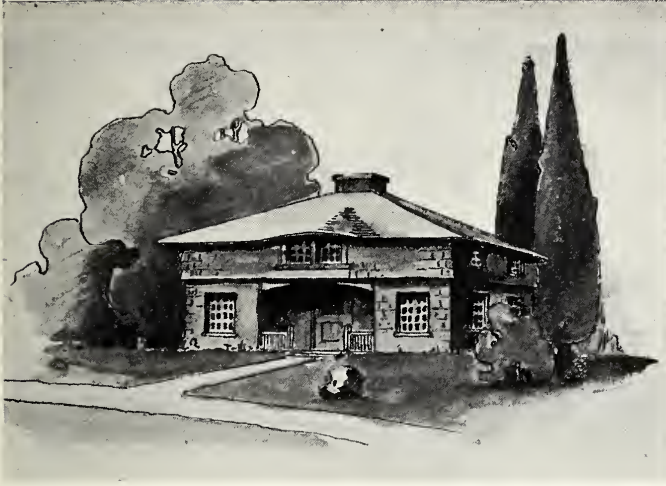
If overburdened with bric-à-brac and fine clothes, the inhabitant of such a cottage would find herself miserably cramped; but the woman lightly laden with what she “knows to be useful or believes to be beautiful,” has room for development in the narrowest limits. As regards location, the woman of culture is too resourceful to find village life uninteresting, and the village has need of her powers and personality.

And so, seeing large possibilities in a small income and a cottage,—could one be found to fit the other,—our seeker for a modest roof-tree sets out upon her quest for a house-space as small as can be devised for the comfort of two persons; a house placed, with its little garden plot, amid pleasant surroundings, and obtainable for the very



comfortably and prettily, providing always for two tenants. Two friends, says Miss Smith, if capable and domestic, can live

CRAFTSMAN COTTAGES



B

comfortably, on a very small income, in one of these compact little homes, which have proved a distinct success.

This would be a practical and beneficent experiment for the woman of large means to make, in our own country, in behalf of the woman of small means: both women holding to the cottage in its true sense; the one for the safety of her investment, the other for the safety of her peace of mind, to be assured by living within a fixed income, however small it might be.

More and more do we see two women of comfortable means joining forces to make one more pleasant home in the world, and if, by means of the cottage - of - the - low - rental, modest incomes could do the same, why, so much the better for the world!

An advantage of limited house space is that cares lessen; leaving hours of leisure for out-of-door life in sum-

mer, and for all the indoor pleasures of winter. Thus for women loving home, books and gardens, a life approaching the ideal might be led in a cottage, the home of content, which "is our best having."

The spirit may open wings as wide as the firmament, in a cell as narrow as the human hand.

—Alfred de Musset

CERTAIN CRAFTSMAN COTTAGES

IN conformity with numerous requests which have been recently received, The Craftsman presents a series of illustrations and plans of small cottages designed to afford a safe investment and a comfortable home to one or two persons of narrow means. The purposes governing the work have been to employ solid, econom-



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THE CRAFTSMAN

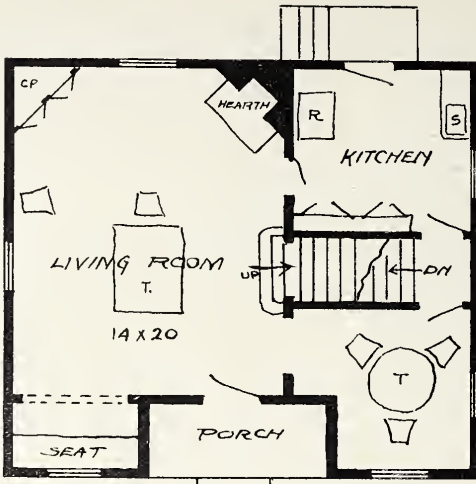
ical materials, and to produce therefrom that beauty which is the companion, rather than,

walls are faced with California red wood shingles, which have been dipped in oil and thus given a deep, rich brown tone. The roofs also are shingled, the wood here being left without stain.

The interior finish in all the cottages is of whitewood, which is made to assume a soft, dull, satin finish by the application of lacquer. It may be added that, in order to assure an effect suited to the size of the houses, as well as to minimize expense, all woodwork is made as light as possible. The floors are of hard pine, stained to accord with the color-scheme; the cost of the superior wood and the treatment being less than that of a cheaper floor for which a carpet would be necessary.

The walls and ceilings are of plain plaster, tinted in water colors, or preferably painted, and the fire-places are built with ordinary, hard-burned brick.

The construction must receive especial attention, so that the joints be weather-tight; since all the rooms have exposure on



B FIRST FLOOR PLAN

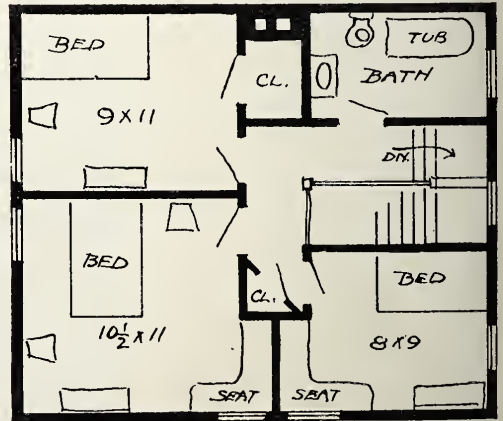
as is too often believed, the opponent of simplicity.

Although primarily intended as dwellings for two single women, these cottages might equally well serve as the first home of married couples who begin their life in common upon an annual income not exceeding five hundred dollars.

The building costs of any one of these houses would, it is believed, fall below nine hundred dollars; thus making the costs of ownership—that is, those involved in the interest upon the investment, the insurance, and the taxes—such as might easily be borne by persons having the above-mentioned yearly resources.

It is hoped that the designs will speak for themselves, by creating in those who shall see them the desire of ownership; verbal explanations being necessary alone to recommend the use of certain materials.

In all the elevations shown, the exterior



B SECOND FLOOR PLAN

two sides, at least, and, in consequence, are colder than those of a larger building, in

CRAFTSMAN COTTAGES

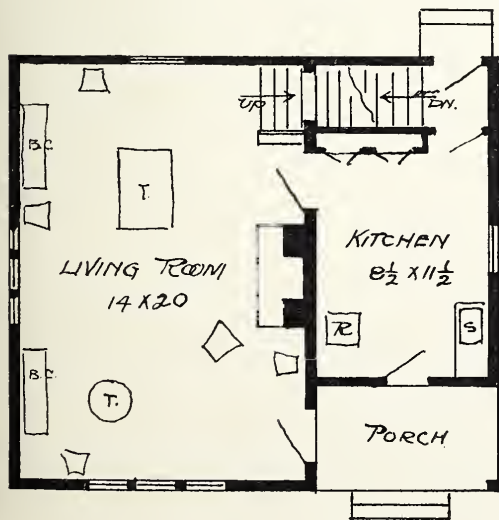
which one room serves to protect another. This precaution taken, a further economy of heat may be insured by limiting the ceilings to the height of seven and one-half feet.

The plan and the choice of building materials being thus adopted, personal requirements may yet be amply maintained, and each home acquire a distinct, individual appearance: becoming, in all that concerns construction and use of color the equal of a house of ten times its monetary value.

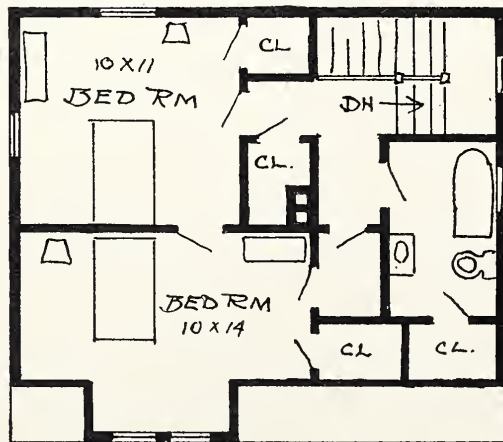


If the interiors here presented be examined, it will be seen that certain constructive features, while serving their original purpose, also furnish and decorate. This is

ed accent to the otherwise too dominant brown of the woodwork. The fireplaces thus treated, form in two ways the focus of the rooms in which they are situated: firstly, by offering warmth, light and companion-



C FIRST FLOOR PLAN



C SECOND FLOOR PLAN

true of the chimney pieces, with their brick of varied, ruddy color, which gives the need-

ship, and secondly, by providing aesthetic gratification to the eye, through their build-

ing material, and also through the means which they provide for the display of objects of glass, burnished metal, or other brilliant surface chording with the glow of fire.

To emphasize a previous expression, it may be said that these important features of construction, as well as the thoughtful arrangement of the windows, doors and stair-rails, both furnish and decorate; thus



leaving a much less than usual need of movable pieces. Of these latter, the greater number can be made by the local joiner, or even by an amateur, especially if use be made of the working drawings which illustrate the first two articles of the Manual Training Series, now current in The Craftsman.

Seen when owned by persons of taste and domestic sentiment, when enlivened by growing plants and that agreeable scattering of small objects which is the evidence of occupancy, these "humble habitations" grow eloquent upon the text of "Cottages and Contentment."

RUSKIN'S EIGHTIETH BIRTHDAY

TO-DAY the last survivor of the great writers in the first half of the Victorian reign attains the patriarchal age of fourscore years. John Ruskin keeps his eightieth birthday. It is sixty years since he published his first piece—the prize poem of 1839—a student's exercise, it is true, but one that was soon followed by the first decisive work of the "Oxford graduate." For fifty years—from the early "Newdigate" down to the last memoir in *Praeterita*—a torrent of thought, fancy, and exhortation continued to pour forth from the fiery spirit endowed with the eye of the hawk. And now for ten years the old man eloquent has kept silent even from good words, resting in profound

calm amongst those he loves, softly meditating on the exquisite things of nature and of art that surround him; his manifold work ended, his long life crowned and awaiting its final consecration; at peace with God and man. A great French writer, whose book is entitled *Ruskin and the Religion of Beauty*, tells us that Ruskin discusses morality, industry and religion in order to lead us up to a higher sense of art. It would be more true to say that John Ruskin began by preaching to us a higher sense of art, in order to lead us to a truer understanding of morality, industry, religion and humanity.

—Frederic Harrison in *London Daily Chronicle*, February 8, 1899.

INDIANS OF THE SOUTHWEST

THE INDIANS OF THE FRANCISCAN MISSIONS: NUMBER THREE OF THE SERIES, THE SPANISH MISSIONS OF THE SOUTHWEST. BY GEORGE WHARTON JAMES

WHO were the Indians for whom the Missions were established? What was their life? How did they receive the Mission Fathers? What was the effect of the Missions upon them? What is their condition to-day?

These are the questions this chapter will seek to answer.

Cabrillo was the first white man whom we know visited the Indians of the coast of California. He made his memorable journey in 1542-3. In 1539, Ulloa sailed up the Gulf of California, and, a year later, Alarcon and Diaz explored the Colorado River, possibly to the point where Yuma now stands. These three men came in contact with the Cocopahs and the Yumas, and possibly with other tribes.

Cabrillo tells of the Indians with whom he held communication. They were timid, and somewhat hostile at first, but easily appeased. Some of them, especially those living on the Islands (now known as San Clemente, Santa Catalina, Anacapa, Santa Barbara, Santa Rosa, San Miguel and Santa Cruz), were superior to those found inland. They rowed in pine canoes having a seating capacity of twelve or thirteen men, and were expert fishermen. They dressed in the skins of animals, were rude agriculturists, and built for themselves shelters or huts of willows, tules and mud.

Vizcaino, who "rediscovered" the country in 1602, wrote a letter to the King of Spain,

dated May 23, 1603, in which he thus speaks of the Indians: "This land has a genial climate, its waters are good, and it is very fertile, to judge from the varied and luxuriant growth of trees and plants; for I saw some of the fruits, particularly chestnuts and acorns, which are larger than those of Spain. And it is thickly settled with people whom I found to be of gentle disposition, peaceable and docile, and who can be brought readily within the fold of the Holy Gospel and into subjection to the crown of Your Majesty. Their food consists of seeds, which they have in abundance and variety, and of the flesh of game: such as bears, bisons and deer, which are larger than cows, and of neat cattle, and many other animals. The Indians are of good stature and fair complexion, the women being somewhat smaller in size than the men, and of pleasing countenance. The clothing of the people of the coast-lands consists of the skins of the sea-wolves abounding there, which they tan and dress better than is done in Castile; they possess, also, in great quantity, flax like that of Castile, hemp and cotton, from which they make fishing-lines and nets for rabbits and hares. They have vessels of pine wood very well made, which, having fourteen paddlemen at a side, they navigate with great dexterity, even in very stormy weather. I was informed by them and many others whom I met in great numbers along more than eight hundred leagues of a thickly settled coast, that inland there are great communities, which they invited me to visit with them."

Spain's treatment of the Indians, as none can deny, was kind, considerate, and intended to be beneficial. For instance, when Vizcaino made his first voyage up the Gulf



Figure 1. Cahuilla *Kish* (house), similar to the dwellings found in California by the Spanish Mission Fathers

INDIANS OF THE SOUTHWEST

of California in 1596, one of his soldiers "inconsiderately struck one of the Indians in the breast with the butt of his arquebus." This, naturally, angered the Indians, who began to shoot arrows at the offender and his party. In order to defend his followers, without injury to the Indians, Vizcaino called upon his soldiers to fire their weapons in the air; hoping the loud reports would

many of them," while the rest ran away to the mountains.

In authorizing this explorer's second expedition, the King's Council, among many other good things, ordered that Vizcaino "be reprov'd for the lack of prudence shown on his last voyage, particularly in having killed the Indians, as he relates in his report, and in having allowed the soldier who struck the



Figure II. Hawa or home of the Havasupai Indians of Cataract Canyon

alarm the aborigines and prevent further assault. Instead of having this effect, the noise scared them for a few minutes; and then, seeing no injury come to them, they fired their arrows again: this time, says Vizcaino, "with great earnestness." The fight was now begun, the soldiers fired to wound and kill, and "there fell I know not how

Indian with the butt of his arquebus to go unpunished; *that he treat the Indians with great love and tenderness, making gifts to them in order to attract them in good will to the Holy Gospel, not permitting injury to be done to them,*" etc., etc. The italics are mine, as this is the official authorization for Vizcaino's journey of discovery, and it is



Figure III. Ho-dutch and his wife, at the entrance of their *Kau*

INDIANS OF THE SOUTHWEST

well to recognize the humane spirit toward the Indians (at least it was such ostensibly) in which the King sent out his explorers.

Little came of either of these early voyages except to establish clearly in the minds of the Spaniards and others the existence of California. For soon afterward Sir Francis Drake sailed up the coast, and landed in what is now known as Drake's Bay. But practically nothing further was done until the founding of the Missions.

Whatever may be said to the contrary, it is true that the Indians met the Fathers with kindness and hospitality. Naturally, they were curious to know what the newcomers desired. They were found living in a most simple and primitive fashion, and in describing them and their habits, the narrator fell into the same error made by writers of today who are unfamiliar with the methods of thought of the Indian. Everything depends upon the angle of vision. To see from another's point of view is given the few only. For example, a recent writer, in speaking of the costume of the aborigines says: "The male inhabitants went entirely naked, when the weather was warm, and even on the coldest days of the year, the only garment likely to be worn was a cloak of badly-tanned rabbit skins. The women were partially covered, and were not without some sense of modesty." The thought of this writer is apparent. The nude state of the men was, by him, regarded as censurable and the partial clothing of the women as modesty. Had he suggested such an idea to the Indians themselves, they would have declared it ridiculous. Modesty to them does not consist in the wearing or the laying aside of clothes.

The principal written source of authority

for our knowledge of the Indians at the time of the arrival of the Fathers is Fray Geronimo Boscana's "Chinigchinich: A Historical Account, etc., of the Indians of San Juan Capistrano." The good Father saw things from his individual point of view, and thus presented them. The houses of the natives were rude brush shelters, generally conical or semi-globular, similar to



Figure IV. A Palatingwa man, with beard and moustache

Fig. I. (which was built and was occupied in 1899 by a very aged woman in Cahuilla). The Indian name for this hut of poles and tules is *kish*. Often these structures were covered with earth (just as they are today), as a protection against the cold of winter.

In Arizona and New Mexico, the houses were constructed in an entirely different way, as will be seen from Figures II. and III. Figure II. presents a Havasupai

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summer residence, which, except for a few modern indications, might well represent a dwelling in the same locality, built two hundred years ago. The rude structure is practically open, although, at one end, a covered-in conical portion, somewhat similar to Figure I., is added. The "stairway," or ladder, made by notching a cotton-wood pole, reveals the primitive quality of the



Figure V. Old man of the Palatingwa tribe.

Indian contrivances and the slight influence of white men's methods during all these years of intercourse.

Figure III. is of a Pima dwelling, and is so well constructed as to be almost light-proof, when the doorway is closed.

It must not be assumed that these few illustrations represent all the types of dwellings which were in use among the California Indians when the priests first came among

them. A long and elaborate chapter with many illustrations might be written upon this subject; but the three pictures here given suggest a diversity of type and will serve to correct the popular belief that all Indian huts are alike.

It has often been said that the men could not grow beards. The truth is that they plucked out the hairs one by one, using a bivalve shell as pincers. To-day, many of the men allow the beard to grow. Of this class is the Palatingwa, represented in Figure IV. Figure V. shows an elderly man of the same people with a thinner beard, the condition of which is doubtless owing, as the Indians believe, to the long-continued practice of plucking out the hairs.

Men and women alike used various colored pigments on their faces. Red, yellow and blue were the principal colors chosen, and to-day, at their festivals, one may see these Indians decorated in exactly the same fashion that their ancestors have followed for centuries.

Their food was of the crudest and simplest character. Whatever they could catch they ate, from deer or bear to grasshoppers, lizards, rats and snakes. In baskets of their own manufacture, they gathered all kinds of wild seeds, and after using a rude process of threshing, they winnowed them, as shown in Figure VI. They also gathered mesquite beans in large quantities; burning them in pits for a month or two, in order to extract from them certain disagreeable flavors, and then storing them in large and rudely made willow granaries.

Seeds, mesquite beans and dried meat were all pounded up in a well made granite mortar, on the top of which, oftentimes, a

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basket hopper was fixed by means of pine gum, as represented in Figure VII. Some of these mortars were hewn from steatite, or soapstone, others from a rough basic rock, and many of them were exceedingly well made and finely shaped; results requiring much patience and no small artistic skill. Oftentimes these mortars were made from the solid granite rocks or boulders, found near the harvesting and winnow-

Indian hid himself, after having prepared a bare spot outside his shelter, and upon which he sprinkled a liberal supply of seeds. In his hand he held a long pole, at the upper end of which was affixed a strong but small string; the other end being threaded through loops affixed to the pole. The pole was then thrust out among the seeds, the string being formed into a loop. Then, imitating the call of the birds, it was not



Figure VI. Indian women winnowing wild seeds

ing places, and I have photographed many such during late years.

Birds were caught in a most ingenious manner. One method is crudely suggested in Figure VIII., a picture of an abandoned decoy shelter which I found above the Tule River reservation, a few years ago. With semi-circular arches of willow, a hiding-place was made, the hoops being covered with leafy brush or weeds. In this the

long before doves, quail or other game were attracted to the place, and, seeing the seeds, alighted. In their hopping to and fro, some of them invariably stepped into the noose. Quickly, the watching Indian pulled the string tight, and, as quietly as possible, drew back the snared bird into his shelter. Wringing its neck, the Indian thrust forth the pole, and again continued the operation, until sufficient game was secured. In a later

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article, I may speak of other methods of trapping birds and animals for food.

At times there were special foods for men and special foods for women. For instance, a hunter ate the legs of a rabbit or a deer, with the idea that thereby he would gain the speed displayed by these animals. He ate

decoction of the root of milk-weed, in order to promote lacteal secretions.

The religion of these tribes was very simple. It was a rude kind of Nature worship with personified divinities; some of whom were undoubted human heroes possessing mythical histories. In the *Journal of*

American Folk-Lore for October 1903, I have related the story of one of these demi-gods, Algoot by name, who slew a cannibal monster, Tanguitch, and who still terrorizes the superstitious Indians of the region about Mount San Jacinto.

Their ceremonies consisted of smoking the propitiatory pipe—the ascending smoke typifying the ascent of their prayers to Those Above—dancing, praying and singing. Dancing always attracted the attention of the gods, and, having their interest thus aroused, they could not fail to pay heed to the petitions presented to them.

As a specimen of the beliefs of the old aborigines here is part of a story once told to me by an aged Saboba Indian, pictured in Figure IX. After describing the coming of his



Figure VII. A mortar with basket hopper

the heart of the mountain lion, that he might be as fearless as the wild beast itself. In eating snakes, the Indian desired and expected the gliding and noiseless quality of the reptile to become a part of himself. Women refused to eat salt lest it turn their hair gray; and a nursing mother took a

people to Southern California, from some far-away land over the sea, and the varied adventures of these heroes, he continued:

“But when Siwash, the god of earth, looked around and saw everything revealed by the sun, he was displeased; for the earth was bare, level and monotonous, and there was nothing

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to cheer the sight. Who could love a world that was all one limitless plain, with no mountains, no trees, hills, rocks, rivers, waterfalls, creeks, animals, reptiles, no birds, nor flowers? There were many of our people that were of no use. So Siwash took these, and of some he made high mountains, of some, smaller mountains; of others he made rivers, creeks, lakes and waterfalls; of still others coyotes, foxes, deer, antelope, bear, squirrels, porcupines, and all the other animals. Then he made out of other people all the different kinds of snakes, insects, birds, and fishes. Then, he wanted trees, plants and flowers, and so he turned some of the people into these. Of every man or woman that he seized, he made something according to the person's value.

"When he finished his work, he had made a beautiful country of this, and there were many things that my people had never seen before. But he had used up so many men and women that he was frightened. So he made a new lot of people, some to live here, there, and anywhere. And he gave to each family its own language and tongue, and its own place to live, and he told them all the sad distress that would come upon them if they mingled their tongues by intermarriage. Each family was to live in its own place, and while all the different families were to be friends, one to the other, and live as brothers bound together by kinship and concord, there was to be no mixing of bloods.

"Thus was settled the original inhabitants on the coast of Southern California by Siwash, the god of the earth, under the leadership of Uuyot."

In hunting, fishing, preparing their weapons for war and hunting, playing games of skill, chance, strength and dexterity, occasionally visiting other tribes, sometimes stealing a bride and causing war, at other times engaging in a quarrel and being slain, the male Indians passed their lives, until the



Figure VIII. Abandoned bird-snare, above the Tule River

advent of the priests. The women were the home makers, the food producers and preparers, the makers of baskets, etc.

These Indians were polygamists, as a matter of course, but much of what the missionaries and others have called their obscenities and vile conversations, were the simple and unconscious utterances of men and women whose instincts were not perverted. It is the invariable testimony of all careful observers of every class that as a rule the

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aborigines were healthy, vigorous, virile, and chaste, until they became demoralized by the whites. With many of them certain ceremonies had a distinct flavor of sex worship: a rude phallicism which exists to the present day. To the priests, as to most modern observers, these rites were offensive and obscene, but to the Indians they were only the natural and simple prayers for the

restore the invalid to health, or his patients died with too great frequency, he was remorselessly sent upon the same long journey by a blow of a battle-axe, a fierce stab of a dagger, or a carefully conducted ceremony of stoning to death.

J. S. Hittell says of the Indians of California: "They had no religion, no conception of a deity, or of a future life, no idols, no form of worship, no priests, no philosophical conceptions, no historical traditions, no proverbs, no mode of recording thought before the coming of the missionaries among them." Seldom has there been so much absolute misstatement as in this quotation. Jeremiah Curtin, speaking of the same Indians, makes a remark which applies with force to these first three statements: "The Indian, *at every step*, stood face to face with divinity as he knew or understood it. He could never escape from the presence of those powers who had made the first world. . . . The most important question of all in Indian life was communication with divinity, intercourse with the spirits of divine personages." In his "Creation Myths of Primitive America," this studious author gives the names of a number of divinities, and the legends connected with them. He affirms positively that "the most striking thing in all savage belief is the low estimate put upon man, when unaided by divine, uncreated power. In Indian belief every object in the universe is divine except man!"

As to their having no priests, no forms of worship, no philosophical conceptions, no historical traditions, no proverbs, any one interested in the Indian of to-day knows that these things are untrue. Whence came all the myths and legends that recent writers



Figuro IX. José Pedro Lucero, a rhapsode of the Saboba Indians

fruitfulness of their wives and of the other producing forces.

Most of these tribes had a distinct conception of a spirit life, but no idea of future rewards and punishments. Their medicine-men were strange mixtures of herbalists, hydropathists, masseurs, faith-curists, charlatans and hypnotists. A successful *shaman* united all characters in one. Figure X. is of a Cahuilla medicine-man or Tingaiwash. If the medicine-man failed often to

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have gathered, a score of which I myself hold still unpublished in my note book? Were they all imagined after the arrival of the Mission Fathers? By no means! They have been handed down for countless centuries, and they come to us, perhaps a little corrupted, but still just as accurate as do the Songs of Homer.

Every tribe had its medicine-men, who were developed by a most rigorous series of tests; such as would dismay many a white man. As to their philosophical conceptions and traditions, Curtin well says that in them "we have a monument of thought which is absolutely unequalled, altogether unique in human experience. The special value of this thought lies, moreover, in the fact that it is primitive; that it is the thought of ages long anterior to those which we find recorded in the eastern hemisphere, either in sacred books, in histories, or in literature, whether preserved on baked brick, burnt cylinders or papyrus."

And if we go to the Pueblo Indians, the Navahoes, the Pimas and others, all of whom were brought more or less under the influence of the Franciscans, we find a mass of beliefs, deities, traditions, conceptions and proverbs, which would overpower Mr. Hittell merely to collate.

Therefore, let it be distinctly understood that the Indian was not the thoughtless, unimaginative, irreligious, brutal savage which he is too often represented to be. He thought, and thought well, but still originally he was religious, profoundly and powerfully so, but in his own way; he was a philosopher, but not according to Hittell; he was a worshiper, but not after the method of Serra, Palon, and their priestly coadjutors.

And now come the priests to change all

this primitive life. By power now and again exercised with judicious care, but mainly by astute persuasion, Serra led the Indians of the Southwest into the fold of the Church. As I have said elsewhere, he obeyed the best and highest of motives. He was impelled by the assurance that the barbarians were forever damned, unless some one should save their souls through the media-



Figure X. Torribio Apapos, Tingaivash, or medicine-man of the Cahuillas, Southern California

tion of the Church. Hence the earnestness of his labors.

What must the Indians have thought, when, on the sixteenth of July, 1769, Serra, robed in his full canonicals, with all the pomp, ceremony and solemnity suited to a great occasion, celebrated the mass on the beach before a cross set up in a rude shack made of branches and tules? How did the singing of the *Veni Creator* by the Fathers and the Spanish soldiers affect them? And

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when they heard the roar of the fire-arms which were discharged to supply the place of the organ, how their savage hearts must have quivered!

For fifteen years the indefatigable Serra labored, aided by his associates. He saw with his own eyes the establishment of the Missions of San Diego, San Carlos Borromeo, San Antonio de Padua, San Gabriel, San Luis Obispo, San Francisco de Asis,

In the years 1803-1807, G. H. von Langsdorff, Aulic Councillor to the Emperor of Russia, journeyed around the world with Capt. Krusenstern, the first Russian circumnavigator. He visited the San Francisco and Santa Clara Missions in March, 1806, and says: "The monks conduct themselves in general with so much prudence, kindness, and paternal care toward their converts, that peace, happiness



Figure XI. The Indian Mission graveyard on the Tule River Reservation

San Juan Capistrano, Santa Clara and San Buenaventura. At the end of sixty years, more than thirty thousand Indian converts lodged in the Mission buildings, under the direct and immediate guidance of the Fathers; performed their allotted daily labors with cheerfulness and thoroughness. There were some exceptions, necessarily, but, in the main, the domination of the missionaries was complete.

and obedience universally prevail among them. . . There are seldom more than from three to five soldiers, at a time, at any Mission, but this small number always has been found sufficient to keep the Indians under proper restraint."

Occasionally the priests went out in search of converts; over their breasts and shoulders then they wore a short leathern mantle made of deer skin. This was to

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protect them against the arrows of hostile Indians, for "by a royal command, the ecclesiastics must not carry about them any other weapons than the Bible and the Cross."

Of the girls and widows, the same traveler says: "They live in separate houses, and are kept at work under lock and key; they are only sometimes permitted, by their superiors, to go out during the day, but never at

Many interesting quotations might be made from this disinterested observer, all of which speak well for the fatherly care of the priests.

It has been said that this policy was a mistaken one: that had the Indian been educated to citizenship, instead of being treated as a child, he would not so speedily have succumbed to the vices of civilization,



Figure XII. The village of Palatingwa, Warner's Ranch, San Diego, California, from which the Indians were recently evicted

night. As soon, however, as a girl is married, she is free, and lives with her husband in one of the villages of the Indians, called *rancherías*, which belong to the Mission. By such institutions, the ecclesiastics hope to bind their converts more closely to the establishment and to spread their religion more securely and extensively. . . . The number of converted Indians at this Mission is about twelve hundred."

when the restraining influences were removed. I think this criticism is a just one. The kindness was a mistaken one. Greater freedom would have given greater responsibility, especially under the wise teaching of the Fathers. But it is often easier to see afterward than at the time. My contention is, that even the mistaken, kindly policy of the Fathers was immeasurably better than the "free and civilizing" *laissez-faire*

policy of the United States government.

In 1833, the Mexican government issued its order of secularization. The Pious Fund, which then amounted to upwards of a half million dollars, was confiscated—they called it “borrowed”—for the purpose of effecting the provisions of this law. This practically left the Indians to their own resources. A certain amount of land and stock were to be given to each head of a family, and tools were to be provided. Owing to the long distance between California and the City of Mexico, there was much confusion as to how the changes should be brought about. There have been many charges made, alleging that the Fathers wilfully allowed the Mission property to go to ruin, when they were deprived of its control. This ruin would better be attributed to the general demoralization of the times, than to any definite policy. For it must be remembered that the political conditions of Mexico, at that time, were most unsettled. None knew what a day or an hour might bring forth. All was confusion, uncertainty, irresponsibility. And in the *mêlée* Mission property and Mission Indians suffered.

From that day to this the Indians have been rapidly succumbing to the inevitable. July 7, 1846, saw the Mexican flag in California hauled down, and the Stars and Stripes raised in its place; but as far as the Indian was concerned, the change was for the worse instead of the better. Indeed, it may truthfully be said that the policies of the three governments, Spanish, Mexican and American, have shown three distinct phases, and that the last is by far the worst.

Our treatment of these Indians reads like a hideous nightmare. Absolutely no forceful and effective protest seems to have been

made against the indescribable wrongs perpetrated. The gold discoveries of 1849 brought into the country a class of adventurers, gamblers, liquor sellers and camp followers of the vilest description. The Indians became helpless victims in the hands of these infamous wretches, and even the authorities aided to make these Indians “good.”

An eye witness, writing of events in the early fifties, thus recounts the Los Angeles method of *Christianizing* the Mission Indians:

“These thousands of Indians had been held in the most rigid discipline by the Mission Fathers, and after their emancipation by the Supreme Government of Mexico, had been reasonably well governed by the local authorities, who found in them indispensable auxiliaries as farmers and harvesters, hewers of wood and drawers of water, and beside the best horse-breakers and herders in the world, necessary to the management of the great herds of the country. These Indians were Christians, docile even to servility, and excellent laborers. Then came the Americans, followed soon after by the discovery of, and the wild rush for, gold, and the relaxation for the time being of a healthy administration of the laws. The ruin of this once happy and useful people commenced. The cultivators of vineyards began to pay their Indian *peons* with *aguardiente*, a real “firewater.” The consequence was that on receiving their wages on Saturday evening, the laborers habitually met in great gatherings and passed the night in gambling, drunkenness and debauchery. On Sunday the streets were crowded from morning until night with Indians,—males and females of all ages, from the girl of ten or

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twelve, to the old man and woman of seventy or eighty.

“By four o'clock on Sunday afternoon, Los Angeles street, from Commercial to Nigger Alley, Aliso street from Los Angeles to Alameda, and Nigger Alley, were crowded with a mass of drunken Indians, yelling and fighting: men and women, boys and girls

The following morning they would be exposed for sale, as slaves for the week. Los Angeles had its slave-mart, as well as New Orleans and Constantinople,—only the slaves at Los Angeles were sold fifty-two times a year, as long as they lived, a period which did not generally exceed one, two, or three years under the new dispensation.



Figure XIII. Hot Springs on Warner's Ranch; San Diego, California

using tooth and nail, and frequently knives, but always in a manner to strike the spectator with horror.

“At sun-down, the pompous marshal, with his Indian special deputies, who had been confined in jail all day to keep them sober, would drive and drag the combatants to a great corral in the rear of the Downey Block, where they slept away their intoxication.

They were sold for a week, and bought up by vineyard men and others at prices ranging from one to three dollars, one-third of which was to be paid to the *peon* at the end of the week, which debt, due for well-performed labor, was invariably paid in *aguardiente*, and the Indian made happy, until the following Monday morning, he having passed through another Saturday night

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and Sunday's saturnalia of debauchery and bestiality. Those thousands of honest, useful people were absolutely destroyed in this way."

In reference to these statements of the sale of the Indians as slaves, it should be noted that the act was done under the cover of the law. The Indian was "fined" in a certain sum for his drunkenness, and was then turned over to the tender mercies of



Figure XIV. Leonardo Owlinguwush, Palatingwa scout for General Kearney

Washington, there seems to have been little or no attempt at effective protection of the Indians against the land and other thefts of the whites. The facts are succinctly and powerfully stated by Helen Hunt Jackson in her report to the Government, and in her "Glimpses of California and the Missions." The indictment of churches, citizens, the charges against the Government, for its crime of supineness in allowing its acknowledged wards to be seduced, cheated, and corrupted, should be read by every honest American; even though it make his blood seethe with indignation and his nerves quiver with shame.

Last year, Anno Domini, 1903, the Indians of Warner's Ranch, by a decree of the United States Supreme Court, affirming the decisions of the highest State courts, were evicted from the homes which they had occupied from time immemorial, and which had been pledged to them and their successors by General Kearney and others in authority, on behalf of the United States government. Figure XII. is a general view of the village of *Palatingwa* (Spanish: *Agua Caliente*, English: *Hot Water*), and Figure XIII. shows the springs themselves, which the Indians so much loved, and the white men so much coveted.

Figure XIV. is of Leonardo Owlinguwush, who was present when General Kearney made his pledge that if the Indians would be friendly to the United States Government, they should never be removed from their homes, although white men became as numerous as the quail on the hillsides.

At this time, the Indian Department, under W. A. Jones, the present commissioner, made the first honest and practical attempt to come to the rescue of its wards. A hun-

the employer who paid the fine. Thus "justice" was perverted to the vile ends of the conscienceless scoundrels who posed as "officers of the law."

To-day, the total Indian population of Southern California is reported by the agent as two thousand eight hundred fifty-five. It is not increasing, and it is good for the race that it is not. Until the present incumbency of the Indian Commissionership in

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dred thousand dollars was appropriated to find them a new home, but much of the money has been worse than wasted by the incompetency of self-constituted, expert advisers and minor official stupidity and incapacity. Later, I shall write upon this subject at length, and with full knowledge. Let it suffice to say that to-day, these Indians are upon land where they cannot make even a scant living, unless large sums of money shall be expended in an irrigation-scheme to convey water to lands not over good at best; they are "converted" from a self-sustaining, brave and independent people to so many paupers looking to the government for rations; they regard every white man as a liar; the man who has especially posed as their friend they view with a hatred approaching a murderous sentiment, and, were they as warlike and strong numerically as the Sioux, the War Department would be confronted with another Indian war.

In other villages and tribes the same demoralization is apparent.

A short time ago, I had a long, confidential interview with Marcos, once a chief of the Indian village at Palm Springs. Among other things, we discussed the morality of the women of his people. With a dejection in which there seemed to be no hope, the poor fellow stated that the burden of life was so hard for his people that he had long ceased to regard with anger the immorality of the women, young or old, married or single. "So long as they can get something to eat thereby, why should we care?" he sadly asked. "It is not easy to be good when the hunger is in the stomach and when one offers you a dollar to do that which is easy through evil!"

This is one of the saddest proofs of the demoralization of this people. When the leaders have ceased to care; when the struggle has become so hard as to seem to be hopeless, then, indeed, are they in bad case.

To show the actual state of land matters among the Indians of Southern California, I present the subjoined table from the as yet unpublished report of the agent for the "Mission-Tule" Consolidated Agency, which is dated September 25, 1903.

This is the official report of an agent whom not even his best friends acknowledge as being over fond of his Indian charges, or likely to be sentimental in his dealings with them. What does this report state? Of twenty-eight "reservations"—and some of these include several Indian villages—it announces that the lands of eight are yet "not patented." In other words, that the Indians are living upon them "on sufferance." Therefore, if any citizen of the United States, possessed of sufficient political power, so desired, the lands could be restored to the public domain. Then, not even the United States Supreme Court could hold them for the future use and benefit of the Indians.

On five of these reservations, the land is "desert," and, in two cases, "subject to intense heat"—(it might be said, to 150 degrees, and even higher in the middle of summer); in one case, there is "little water for irrigation."

In four cases, it is "poor land," with "no water," and, in another instance, there are "worthless, dry hills;" in still another, the soil is "almost worthless for lack of water!"

In one of the desert cases, where there are five villages, the government has supplied "water in abundance for irrigation and

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domestic use, from artesian wells." Yet the land is not patented, and the Indians are helpless, if evicted by resolute men.

At Cahuilla, with a population of one hundred fifty-five, the report says "mountain valley; stock land and little water. Not patented."

At Santa Isabel, including Molcan, with a population of two hundred eighty-four, the reservation of twenty-nine thousand eight hundred forty-four acres is patented, but the report says it is "mountainous; stock land; no water."

At San Jacinto, with a population of one

hundred forty-three, the two thousand nine hundred sixty acres are "mostly poor; very little water, and not patented."

San Manuel, with thirty-eight persons, has a patent for six hundred forty acres of "worthless, dry hills."

Temecula, with one hundred eighty-one persons, has had allotted to its members three thousand three hundred sixty acres, which area, however, is "almost worthless for lack of water."

Let us reflect upon these things! The poor Indian is exiled and expelled from the lands of his ancestors to worthless hills,

Name of reservation	Number of acres	Population	Distance from agency	General character of land
			<i>Miles</i>	
Agua Caliente (Palm Springs).....	3,844.00	31	50	Desert land; subject to intense heat; little water for irrigation. Patent.
Augustine.....	615.00	.....	75	Desert; no water. Patent issued.
Torres (Alimo Bonito, Agua Dulce, Martinez, and Torres villages) and including Walters.	19,200.00	304	75	Desert land; intense heat; water in abundance for irrigation and domestic use from artesian wells furnished by the Government. Not patented.
Cahuilla.....	18,240.00	155	35	Mountain valley; stock land; little water. Not patented.
Capitan Grande.....	10,253.00	118	118	Portion good; very little water. Patent issued.
Campo.....	280.00	14	170	Poor land; no water. Patent issued.
Guaypita.....	880.00	36	125	As above.
Cabazon.....	640.00	38	27	Desert; productive now, since Government has furnished artesian water with reservoirs for irrigation and domestic use. Patent issued.
Injaya.....	280.00	42	100	Small amount of poor land. Patent issued.
Los Coyotes (San Ignacio and San Isedro villages).	22,640.00	106	85	Mountainous; very little farming land. Not patented.
Morongu.....	38,600.00	287	25	Fair land, with water. Not patented.
Mesa Grande.....	120.00	.....	75	Small amount of farming land; little water; portion good; stock land. Patent issued.
Pala.....	3,598.00	258	40	Good land; water. Small portion allotted.
Pauma.....	250.00	67	50	Portion good land, with water. Not patented.
Potrero (La Jolla and La Piche)	8,329.12	203	75	Portion good; water on part. Allotted.
Rincon.....	2,552.81	175	65	Sandy; portion good, with water. Patented and allotted.
Syquan.....	640.00	42	110	Small amount of agricultural land. Patent issued and allotted.
Santa Isabel, including Molcan.....	29,844.96	284	80	Mountainous; stock land; no water. Patented. Will be moved to Pala.
San Felipe.....	.....	45	85	Do.
San Jacinto.....	2,960.00	143	6	Mostly poor; very little water. Not patented.
San Manuel.....	640.00	38	55	Worthless; dry hills. Patent issued.
Santa Rosa.....	.....	52	.....	Unsurveyed.
Santa Inez.....	a175.00	51	240	Land matter adjusted satisfactorily to the Indians. Splendid land, with abundance of water.
Tule River.....	45,000.00	146	450	Good reservation. Small amount of farming land; mostly mountain grazing.
La Posta.....	238.88	.....	170	Poor land; no water. Not patented.
Manzanita.....	640.00	.....	170	Do.
Temecula.....	3,360.00	181	35	Almost worthless for lack of water. Allotted.
Twenty-nine Palms.....	160.21	36	190	Desert. Patent issued.
Agua Caliente No. 1, Mataguay, Puerta La Cruz, San José.	.....	.....	.....	All known as Warner's ranch; moved to Pala and included in Pala statistics.

a Estimated.

SUCCESS AND FAILURE

sandy desert, grazing lands, mostly poor and mountainous land, while our powerful government stands by and professes its helplessness to prevent the evil. These discouraging facts are enough to make the just and good men who once guided the Republic rise from their graves. Is there a remnant of honor, justice, or integrity, left among our politicians?

SUCCESS AND FAILURE IN CRAFTSMANSHIP. BY DOUGLAS VAN DENBURGH

THE growing interest in the arts and crafts leads us carefully to consider the work of the craftsman and the means by which he may attain excellence of result. Speaking largely, the aim of the craftsman is twofold: to produce work which shall meet the requirements of a high standard and to create a demand for the result of his labor. In order to attain the required skill and to understand the possibilities of his material, the craftsman must devote the greater part of his time and thought to his work, which can seldom be done at odd moments; robbed, as it were, from the more important duties of the day. But time and skill are costly materials, and the craftsman, as a rule, can ill afford a large investment of this kind without reasonable hope of return.

Assuming the demand for the results of his labor to be provided, and that his work meets the requirements of good workmanship and design, we next ask how best is the craftsman to reach the desired results; what are the guides to his success, and what the dangers which he must avoid?

To the artist "beauty is its own excuse for being," and for this he strives: if his work be beautiful, it stands approved. The craftsman's work must also be beautiful, but it must fill other requirements; for he is not only an artist; he must be an artisan as well. He is a builder and maker of things useful to the hand, as well as pleasing to the eye.

Unserviceable beauty is as foreign to his art as is serviceable ugliness. Thus, to be successful in his craft, the workman must produce an article valuable both for its beauty and its usefulness—an article pleasing in itself and capable of service.

The craftsman's success will be found to depend largely upon three things: knowledge of material, aptness of design, and skill in handling tools. The more complete the workman's knowledge of his material, the greater will be his freedom of design; the scope of the one will always widen with the scope of the other. The most perfect design may be rendered useless through application to unsuitable material, and, conversely, the value of material may be destroyed, through lack of judgment in design.

The design should always comply with two fixed rules. Not only should it lend itself readily to the medium in which it is executed, but it must also be appropriate to the article itself. Any design or decoration which detracts from the usefulness of the work, by reason of shape or durability, is to be condemned. The beauty of the work should lie in the construction of the design, and not in the applied decoration. The ornate is to be avoided, both because it soon becomes fatiguing to the eye, and because it at once lessens the durability and

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usefulness of the work to which it has been applied. Within certain limits, therefore, the craftsman should strive for strength and simplicity of design by which to insure the durability of his wares, for it is upon these qualities that his work must stand.

Equal in importance to knowledge of material and design is the workman's skill in the use of tools. If his hand lack deftness, if he blunder or bungle in the execution of his work, failing to give it both individuality and the essential neatness which marks all true workmanship, he has failed to give value to his work.

The desired result must never be made abortive from the insufficiency of time devoted to achieve it. The first requirement of good craftsmanship is the unremitting attention to detail which it is impossible to give, when the hands of the worker strive to keep pace with those of the clock. It is a false theory which would limit the craftsman's use of tools, or deny him any method or device which reduces his labor, provided it does so without injury to his results. Time spent because of lack of proper tools, is time wasted; it adds nothing to the value of the work. A plank cut from the log by hand is no better than a plank from the mill, even though it cost much greater labor to produce. So, also, carving done without proper tools, may stand as a marvel of the patience and the skill which have added

nothing to the value of the work on which they were bestowed.

Nor should the machine be decried as having no place in the craftsman's shop. The machine is nothing more than an enlarged tool, the distinction between tool, machine-tool, and machine, not being sharply defined. The three, in fact, are mere modifications of one another.

To limit the craftsman's tools is to limit the scope of his work. We speak fondly of hand-made objects, but, in reality, their true value lies within themselves, rather than in the process by which they were wrought. Thus, the craftsman's success will be found to lie in choice of material, simplicity and strength of design, and untiring endeavor toward perfection of workmanship; his failures arising from disregard for these things.

The work of the craftsman is costly in some measure, and can be defended only when it reaches standards unattainable by the factory and the machine. If any part or process capable of improvement, has been slighted and passed over as being "good enough," the work might better have been left undone.

Individuality, simplicity, utility, and durability, are the hallmarks of the craftsman's success. For these he should strive perpetually.

RENÉ LALIQUE. FROM THE GERMAN OF DR. H. PUDOR, IN "DOKUMENTE DES MODERNEN KUNSTGEWERBES"

It is so encouraging a sign of the times to record an appreciation of a great artist by a critic of a different and somewhat antagonistic race, that the subjoined article is here printed. The quoted words of the German writer clearly indicate that a republic of art is in process of creation: one whose boundaries shall not be those which are set up by race or language, and in which genius shall be the sole requisite for citizenship.

THE Lalique Exhibition of the Hohenzollern Arts and Crafts House, by which the directors of the same have earned new reputation, is under the auspices of the French craftsman himself. M. Lalique has certainly not "done the honors" of the exhibition, as some one, wanting in taste, has expressed himself, but he has been present in person, in order to provide for the suitable presentation of his works, and perhaps to give here and there a word of explanation.

In an ethical-religious periodical, there appeared recently an article under the title of "Art is all and Life nothing." In these words there exists a particle of the pure gold of absolute truth. Assuredly, in our times, we see frequently great artists and moral charlatans united in the same persons; while even among those who cultivate art as *dilletanti*, we find, for the most part, those who distinguish themselves by their heavy purses, but not by their weighty brain-tissue.

I must acknowledge that when, for the first time, I prepared to approach M. Lalique, whom, for a number of years, I had honored highly as a goldsmith, I expected to be thoroughly disillusionized; since I had observed that frequently a striking personality does not belong to a famous artist.

It was, indeed, one of the most delightful of surprises to note an exception in the case



of M. Lalique. One finds in him the man who is revealed in his works: an artist of acute sensitiveness, of great delicacy and modesty. I do not mean the cringing modesty of the underling of the Shaksperian type, but that modesty of the true artist, who feels that the best which he creates does not reach the sublime simplicity and loveliness of Nature; above all, that the ideal of the specific work which he bears within himself is not capable of materialization.

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Let us try to realize a name which, since the Paris Exposition of 1900, has circled the world, and which is pronounced with rapture by the most famous beauties; a man who annually earns millions and whose house and home is a gem of architecture; furthermore, a person of simple, affable bearing. Ah! Jewelers of our imperial German capital, how much you might learn from a Lalique, even in a way which is purely personal!

And now will our German goldsmiths go to the Hohenzollern House and study for themselves, hour long, the Lalique jewels, until the beads of perspiration drop from their brows, and they gain the thought of the French artist; so that in representing the head of a workman they might imitate the bead of perspiration in the form of a pearl?

A certain piece of Lalique, pleases me greatly; it is a kind of brooch, in which he has represented, by means of yellow sapphires, the dewdrops fallen on a crumpled autumn leaf: a characteristic work of the most extreme naturalism. Yet Lalique does not stop at realism, after the manner of so many less gifted artists. Rather, he leads Nature by the hand up to the very limits of his material, whether it be gold, enamel, or opal.

But let it be well understood, that we do not regard every work of Lalique exhibited in Berlin as worthy of admiration. It is, on the contrary, perhaps right that light and shadows are mingled, and that, together with the costly pearls of intuitive genius,

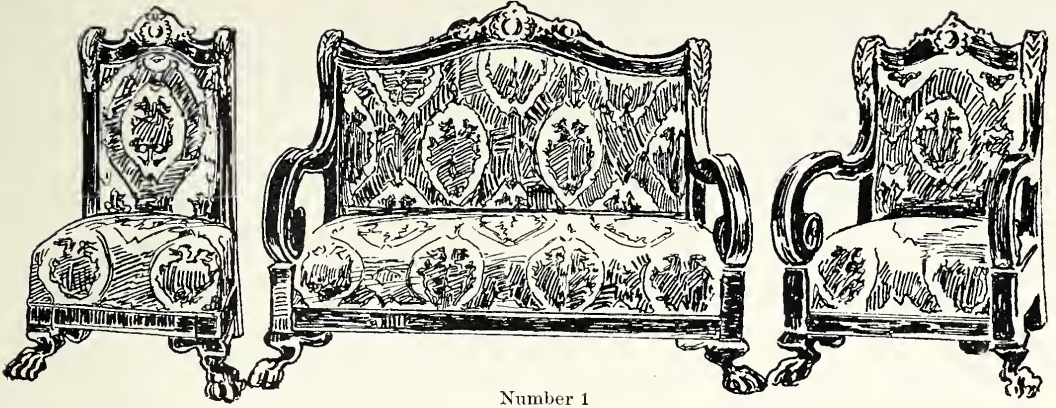
there exist commercial wares. So let each one select for himself, according to his means, or the capacity of his taste.

Neither will we maintain that all the works shown are new. Rather, we find some which date from the year 1900, and others from yet earlier periods. We recognize masterpieces of the Turin Exhibition and of the Paris Salons, and also certain few new works.

One of the most remarkable of the latter pieces is a diadem of horn ornamented with Alpine violets having stamens of diamonds. The brilliancy of the gems is especially effective as shown against the dull surface of the horn. The composition is masterly, rich and monumental.

In the second place might be mentioned a dragon-fly necklace, a splendid and costly work, rising to the price of twenty-five hundred marks. It consists of a row of dragon-flies, which are juxtaposed, the heads and the bodies being alternately placed, and the antennae, made from unburnished gold, serving as a strong frame-work. The bodies of the dragon-flies consist of amethysts, the eyes of moonstones, and the wings of opals. Upon these last are fastened wing-like applications of brown diamonds and sapphires. Considered as to the delicacy of the material employed, as a color-scheme or harmony in violet-blue, as to brilliancy in execution, and finally as to naturalistic treatment, this article of feminine ornament is a true artistic work not inferior to a painting by Titian.

A FALSE EFFORT



Number 1

A FALSE EFFORT TO BE FINE

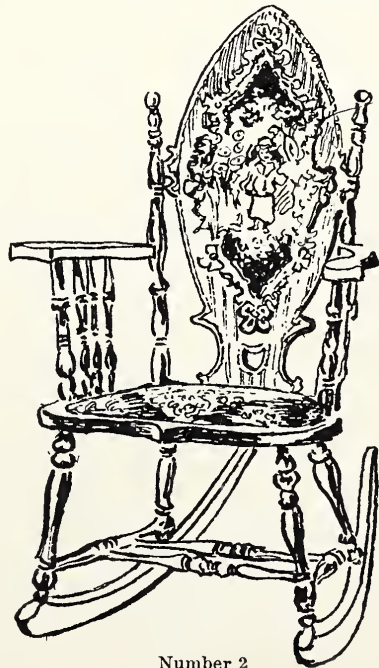
TWO articles have already been printed in *The Craftsman* for the current year, designed to aid teachers and students of Manual Training, as well as those amateur workers who are anxious to educate their hand and brain, their sense of proportion and structure, through the exercise of the lesser building art.

These articles, as will be found by reference to them, are thoroughly illustrated with perspective and working drawings of simple pieces of cabinet-making: such as can be constructed with the simplest of tools and materials, and, also, such as would add comfort and beauty to the interior in which they might be placed.

The originals of these illustrations were planned in the hope to effect for the humbler homes of our country a benefit comparable in direction, if not in extent, with the good accomplished by William Morris, when he delivered England from the pest of the hair-cloth sofa and the nightmare of the aniline dyes.

In the present article, the subject of the

series is regarded from a new point of view: the question remaining the same and being one of fit and unfit; but the argument being made from the negative side. That is, the student is no longer shown the safe and direct path of progress; but he is warned what to avoid as destructive to his taste and to his critical and constructive powers.



Number 2

THE CRAFTSMAN

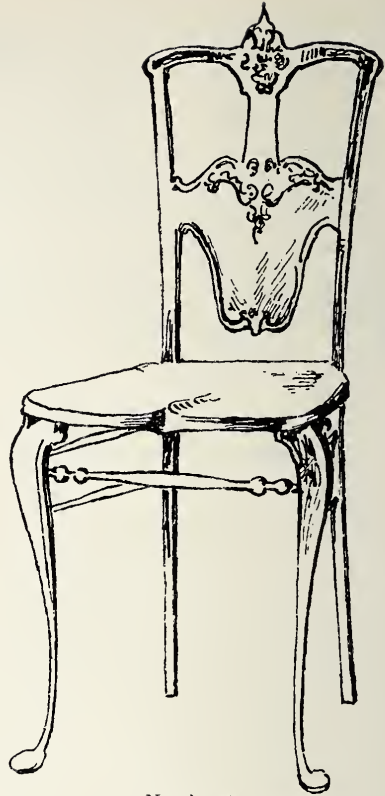
The false effort to be fine is so extensively made in this country, as to be difficult to censure and combat, and, it would seem, almost impossible to annul. It is a significant movement, apart from its harmful influence upon domestic art. Its moral effect is still more perilous, and, taken as a whole, it is a proof that the right to the enjoyment of art is not, as many would have it to be, a prerogative of the wealthy classes, but that such enjoyment should be extended until it become an integral part of every life.

The effort to be fine takes its impulse from envy, and this, as the poet Longfellow has well said, is "the vice of republics;" since under a government by the people, the classes are less cohesive, less sharply defined, and are subject to greater movement and disturbance: large numbers of individuals easily passing from the lower to the higher, and large numbers of others who can not accomplish this ascent, showing their discontent by ineffectual and foolish imitation of those above them.

With us the political principles in force



Number 3



Number 4

are certainly those which are fitted to an advanced and progressive form of civilization. But as each human good has its attendant and peculiar evils, so it should be the duty of all men of good will, in whatever class they may be situated, to whatever calling they may be devoted, to lessen and obviate these evils as far as may be.

With this purpose in view, the illustrations here presented have been chosen, as examples of false art, no less than as indications of tendencies to be corrected, if the masses of the people are to be educated for their own happiness and for the public good. By means of such examples, the craftsman of a special branch can learn the principles according to which his manual labor **must**

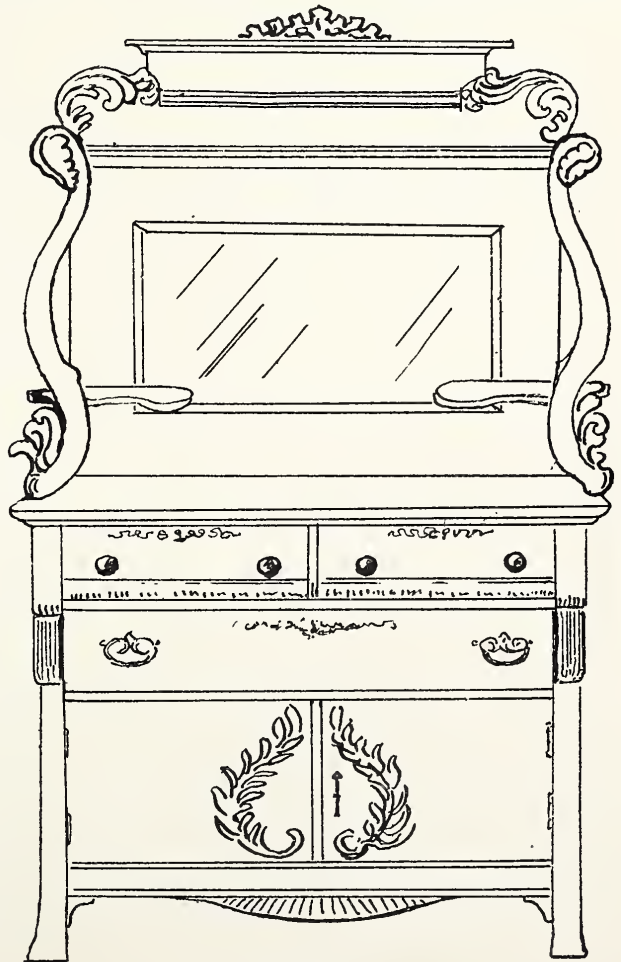
A FALSE EFFORT

be pursued, if it is to be successful; by means of the same examples, the typical workman—the real supporter of the structure of the Republic—can study a question of morals involving certain tendencies, which, although common to all classes, are especially detrimental to the poorer: that is, the desire for display, the wish to deceive and to falsify.

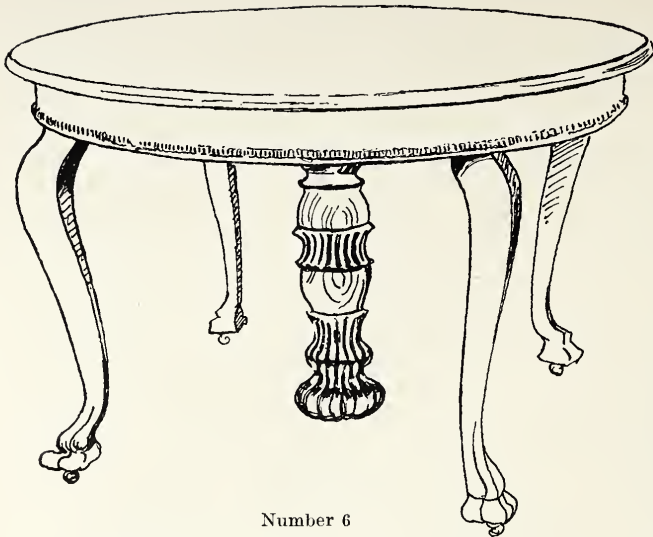
If now, we examine closely the examples here illustrated, we shall find them, in all cases, to be perversions of consistent originals, which were designed by artists sensitive to the delicate beauty of line. These originals passed into the possession of persons who were able to give them the proper surroundings, and, highly prized by connoisseurs, they have been able to preserve their dignity, and appear to-day in places where they still delight the eye. But what censure can be severe enough to scathe such wilful perversions of things artistically correct and intrinsically valuable! These travesties are plain evidences of the attempt upon the part of designers and merchants to feed the public upon husks; an attempt which is the more to be condemned, owing to the fact that it can not be prevented; that while the adulteration of the food product is held liable to the law, the prostitution of the art-principle is a crime which can not be punished.

If now, we seek to make specific, rather than general criticisms, the fault which first thrusts itself upon the sight is the distortion of line occurring in the examples standing

at the head of our chapter. The claw-and-ball foot, borrowed from the Chippendale design, has here every effect of an application. Its value as a structural element of support is wholly taken away, leaving an ugly protuberance, which combines with the crude curve of the arms, the badly drawn sweep of the top, and the horizontal of the base, to make a discord, upon which no refined eye can, and no untrained eye should, for a single moment rest. Furthermore, the vulgar profile of the examples can be constructed in the imagination from all that



Number 5



Number 6

is seen in full face. And how it differs from the beautiful profile of the French and English originals, vital with subtle curves which appear to vanish into the floor line!

A similar perversion of the model is to be noted in the chair with the pierced back, which makes the fourth of our illustrations. In this instance, the open work offers in a debased state, another of the chief characteristics of those models which critics are inclined to group erroneously under the generic name of Chippendale. And as the name of this artist-craftsman rises to the memory, it is accompanied by the picture of those "three ribband-back chairs," which, to quote the ingenuous words of their maker, "were, perhaps, the best ever made." But what would this same delightful artist have said, could he have looked upon this other picture, representing an object which is an evidence of *malice prepense* on the part of the designer, and which can be multiplied to the million by the machine, for the degradation of art and of the public taste.

In the sideboard numbered five, the de-

signer has again borrowed elements which he has used with intent to deceive. The inverted dolphin-like forms, seen in the brackets, have no part in the design. They do not compose. They are applied. They are a false, vulgar adaptation of an element combining structural function with ornament, which was effectively employed in certain of the historic styles. But as here used, they are intended to lead the inexperienced into the belief that the purchase of the object will make them possessors

of something "fine and French." Fine, alas, no, and French to the degree that, were the ideas expressed in words, rather than by forms, it would be the French of the island of Martinique, or of the Canadian forests! But the final chaos of construction is reached in the models of the chairs numbered two and three. The first of these defies classification. It is an abnormal product, so deformed and debased that it is almost impossible to determine its parentage. But it may be that the exuberance of old German designs temporarily filled the mind of the draughtsman, who, commanded by his employer to make "something to sell," compounded a real witches-broth of all that is evil in construction and ornament. The "turned" uprights, the meaningless assemblage of the straight, the angular and the curved principles, above all, the snowshoe rockers and the cheap applications of *decalcomania* are so many criticisms and condemnations of the whole.

This chair has no excuse for being, and the same may be said of the one following.

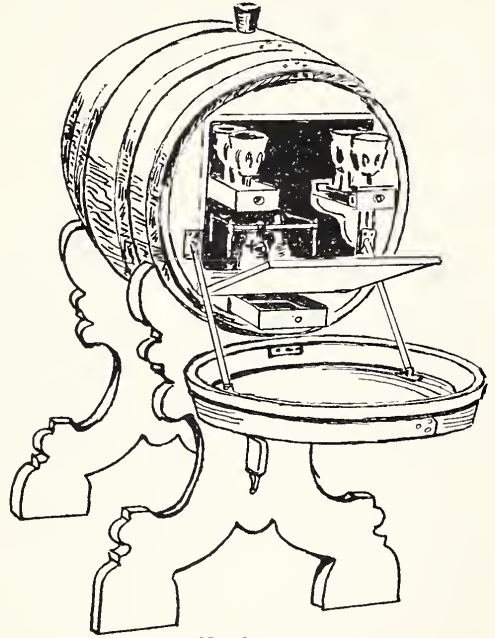
A FALSE EFFORT

This latter, by its construction, recalls the old definition of a city as "a collection of houses around a port:" a definition which might be paralleled by a description of this object as an assemblage of the remaining members of a chair, about the leg. The animal forms so effectively used in the mediaeval, the Renaissance and the First Empire styles are here travestied and degraded. The line of the body—so attractive when treated by the old craftsman, being expanded decoratively or else reduced to a mere indication—here becomes almost revolting, through a clumsy touch of realism. Then, the hoofs of the animals are shod with casters, while all other details are equally commercialized to the limits of vulgarity.

The dining table here illustrated, has the same fault as the "Morris chair," in that it is, so to speak, built around a hideous leg; the offending member in this instance being girdled with zones of groovings which recall the plaitings and frills of the petticoats worn by the courtiers of Louis XIV.

Our final illustration has been reserved as a fitting climax of the series of things to be avoided in both making and acquiring. The object represented is in itself a deception, since if its interior corresponded to the impression given by its exterior, it could have no place outside a cellar or a public wine room. Far from affording a suggestive ornament for the dining room in which it might be placed, it would serve only to degrade such surroundings. In construction it is false, for the cask-form, complete even to the spigot-hole, tells an architectural lie, which is acknowledged by the open door displaying shelves and glasses. In senti-

ment, also, the object is entirely false, for the wine barrel is the proper adjunct only of those typical German cellars, in which students celebrate their *kneipen* and burgo-masters and councillors noisily discuss municipal affairs. Elsewhere, it is inappro-



Number 7

appropriate and vulgar. It is, therefore, doubly to be censured, and, as it recalls, even though in travesty, the memory of Germany, it may be permitted to announce its own condemnation in the speech of Goethe. It warns the craftsman for his guidance in the exercise of his trade, as plainly as words could do; saying to him: "Thou must resist, renounce, refrain!" For truth in work, as well as in life, is simple, while deceit is complex, and constant vigilance is the price demanded of the builder or fashioner who would keep himself from inconsistency and vagaries.

THE CRAFTSMAN

CANVAS CURTAINS WITH LINEN APPLIQUÉ

THE curtains here represented are especially pleasing in texture and color. It is, therefore, to be regretted that they must be illustrated in black and white, for no adequate idea can be formed of their harmonious effect. The texture is an interesting weave of imported canvas, of which the use is restricted to The Craftsman workshops. The threads of this fabric are somewhat

loosely woven, and the surface rough enough to give a slightly mottled color.

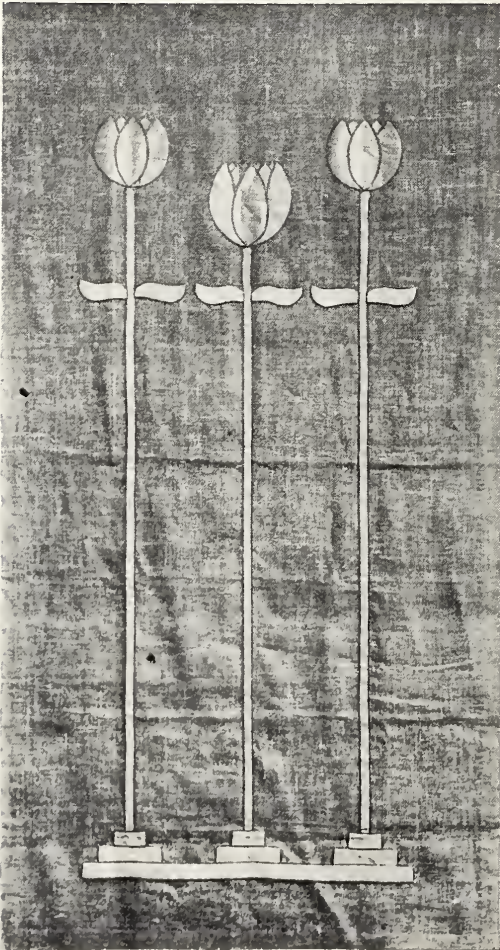
The *appliqué* is done in a closely woven linen to which the name "bloom" has been given, owing to the fact that the warp and woof are of different colors: a device which assures a charming variety of effect dependent upon accidents of light.

The designs used are strong and assertive, as they must be, in order to meet the demands of the position in which they are placed; the requisites of each design being here mass, cohesiveness, and the exclusion of detail which would produce a "spotty" effect by invading the expanse of beautiful unified surface.

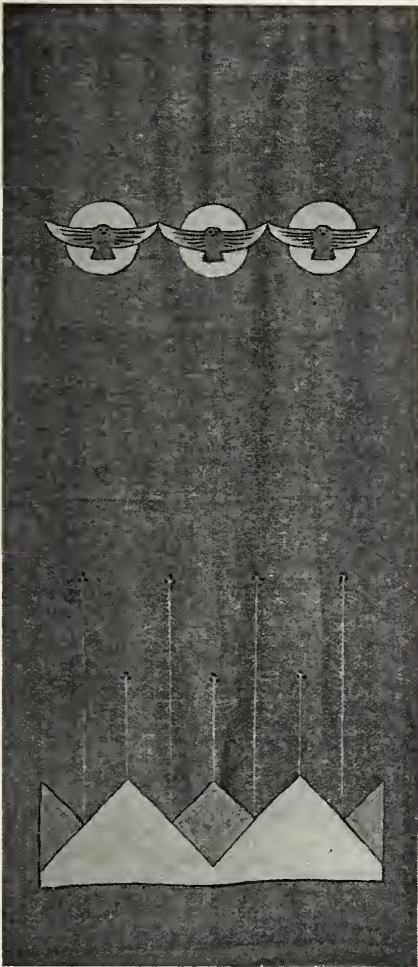
The first design is a variant of the oldest of all floral patterns, the lotus, although it here appears in an obscure and "simplified" form. The blossoms rise from a stepped base, suggesting the stones of a wall, in accordance with the old idea that the temple represented the world, and that the plant is therefore growing. The thinness and the height of the stems are corrected by the spread of the leaves which occurs a short distance below the flowers.

The colors used in the first design are a deep-toned, soft blue for the body of the curtain, pomegranate-red for the flowers, yellow-green for the bases and the stems, with ultra-marine blue for all outlines. In the fabric forming the flower-shapes, the "bloom," or changeable effect is produced by a mingling of crimson and bright yellow threads; while in the case of the standards and stems, the colors woven together are green and rose.

The second design is adapted from a North American Indian *motif*. Here the "nightbird" appears projected against the



CANVAS CURTAINS

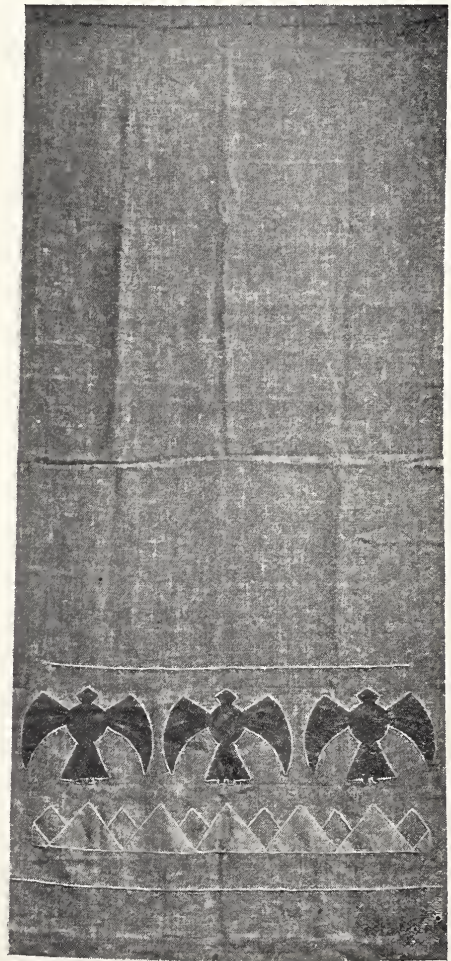


moon, in an ornament recalling the Egyptian wingèd sphere. This pattern is applied at three-quarters the height of the curtain, and is balanced at the base by a mountain pattern, from which fine lines reach upward.

The body of this curtain is canvas of a soft brick, or Pompeian red. It offers with the various applications a scheme of color which the eye seeks again and again, and always with increasing pleasure. In the lower pattern, the pyramids are alternate-

ly of green-and-rose and blue-and-green "bloom" linen. In the upper pattern, the moon appears in old gold, with the "night-bird" in the same green-and-rose fabric which occurs in the base. Upon this curtain the outlines are done with the usual linen floss, in a warm tone of olive-green.

The third design shows the "thunder-bird," a favorite *motif* of certain Indian tribes of the Northwest, which is found in their pottery and their basketry. It is here used in a succession of disconnected



THE CRAFTSMAN

units, set above a double and continuous series of mountains; the whole system of ornament being enclosed by lines which draw together the separate elements.

As to harmony of color, this scheme is, perhaps, the most pleasing of the three; suggesting, as it does, the soft notes of an old *cloisonné* vase. The *appliqué* is wrought upon a moss green canvas background, with the birds in green-and-blue linen,—producing an old turquoise effect,—and the mountains in pomegranate. To this scheme the bright yellow outlining gives accent and distinction, while it detracts nothing from that blended orchestration of color which is the chief quality to be sought in textile studies.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE CRAFTSMAN, in carelessly turning the leaves of a comedy by Alfred de Musset, chanced, the other day, upon an unexpected thought. It was expressed by a personage whose name, Fantasio, gave the key to his character. He had been idly wishing for change: to be transformed into a certain unknown passer-by, or to be transported to the moon. Then, a graver mood came to possess him, and as responsive to his emotions as an Eolian harp to the wind, he cried out: "The spirit can open wings wide as the firmament, in a cell as narrow as the human hand."

This sentence remained in the mind of The Craftsman, pervading it slowly, as the sunlight persistently chases shadow from a darkened area, until the whole expanse seems

to smile and glow. It dissipated for him the cares of the day, and made his labor at his bench light and easy. It was thus inspiring, because it embodied a pure and elevated truth.

Yet it must be predicated that the Craftsman did not receive it in the character of a sermon. That would have been to destroy its usefulness. It did not reach him from a carven pulpit rising far above his head. Nor was it uttered by one who, cloistered about by fortunate circumstances, pitied those less largely endowed than himself, without being able to sympathize, that is: suffer with them. It came to him from an author beaten by the storms of life; one who had drained to the dregs both the chalice of sorrow and the debauching cup of sin; one who could say with truth that nothing human was foreign to him.

The Craftsman, therefore, received the sentence as the speech of man to man, of brother to brother. He proceeded to adapt it to his own needs and to devise means by which it might benefit others. As far as it concerned his own case, he felt that his keen appreciation of its truth resulted from the experiences of his life. Through these he had been turned, partly from necessity, partly from choice, from what is regarded as an existence of large opportunities to one of narrow limitations. Things which he had once seen in perspective and with their contours softened and absorbed by ambient light, he had confronted in all their sharpness. He had learned to distinguish the real from the unreal, and from this moment of enlightenment, the real had resided for him in immaterial things: that is, in the pleasures which are open to all who are provided with the bare necessities of life—and

what honest, able-bodied man can be without them? Pleasures such as are to be derived from the sight of the constantly renewed and eternal robe of Nature, from the pursuit of a favorite study, from the companionship of friends, and even from mingling with the throngs of the street.

The sentence brought to the mind of the Craftsman memories of the great, the earnest, the truly successful of the world, and it became plain to him that the memorable ones, almost without exception, had released themselves from the domination of things and swept their lives bare of all save the essential. Historical examples, it is unnecessary to say, presented themselves in great number, but with them came one modern instance, upon which the thought of the laborer dwelt with peculiar satisfaction.

It was that of a master craftsman, who, gifted and learned, distinguished by both personality and social relations, sits daily in his immaculate, sparsely furnished cell upon the Thames, toiling upon his Book Beautiful, and holding it not too precious to be associated with bare floors and uncushioned chairs, since he is unconscious of such conditions, and knows only that for him the work itself fills and illumines the room with the radiance of art.

Such enthusiasm the Craftsman believes to be the effulgent light of the modern Holy Grail, whose quest the youth of our time should be prepared by their elders to follow. The Grail is the simple life, which is not necessarily the humble life; rather one which, made brilliant by accomplishment, is pursued with equal contentment and self-restraint, in the great mansion, or the cell metaphorically "as narrow as the human hand."

BOOK REVIEWS

FRENCH AND ENGLISH FURNITURE is the title of a beautifully printed and illustrated volume, written by Esther Singleton. Its arrangement is especially to be commended, since it is divided into sections which may be easily studied; each section being devoted to some famous style, the French examples, as originals, preceding, and the English, as modifications, following. In this way, the Louis XIII. is treated in connection with the Jacobean period, and the Louis XV. with the Chippendale; while the period of Louis XVI. is followed by studies upon Adam, Heppelwhite and Sheraton. The text is admirably written, containing extended quotations from authorities like Jacquemart and Havard, and long extracts from the writings of the famous English cabinet-makers, whose words are only less interesting than their beautiful work. The illustrations are so chosen that the inexperienced may gain quickly a definite idea of each of the periods treated, from the numerous perspectives, profiles and details which are gathered upon large plates. The book is addressed to the student, the cabinet-maker and the upholsterer; but it is in no sense a manual; it is rather a compendious reference book having literary merit and showing on the part of its owner critical knowledge, as well as discriminating taste.

French and English Furniture, by Esther Singleton, illustrated from original sources by H. D. Nichols; New York, McClure, Phillips & Co., 1903; size 7¼ x 11 inches; profusely illustrated; pages 394.

THE CATHEDRALS OF NORTHERN FRANCE

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and DICKENS' LONDON are the titles of two books, attractive before they are read, by reason of their convenient size and the interesting pictures in which they abound. Both are examples of the local guide-book of the present day, which has been enlarged from the old pattern, until it no longer resembles a potion of bitter medicine which must be swallowed in order to insure comfort and pleasure. An excellent feature of the book, is the introduction of minor examples of architecture, such, for instance, as the cathedrals of Dijon, Meaux and other small cities, which contain features necessary to be studied by one who would acquire even a general and amateur knowledge of the most admirable monumental building style as yet produced. An interesting detail in the making of the book consists in small maps, printed in red upon a white background, which appear on the inside of the cover and on the page opposite and form a part of a decorative scheme.

The second book, Dickens' London, carries in its title alone a strong element of interest: especially for one who has threaded the labyrinth of streets and the maze of humanity which exist about Lincoln's Inn Fields. The work is modestly addressed by its author to "a considerable number of persons, travelers, lovers of Dickens, enthusiasts *et als.*, who may be glad of a work to remind them in a way of what exists to-day of the London Dickens knew, as well as of the changes which have taken place since the novelist's time." This ascription should be gladly accepted, since the book is one with which to lighten the tedious hours of stormy evenings, whose name is now legion in our climate, with no present prospect of a diminution of the tribe.

The Cathedrals of Northern France, by Francis Miltoun, with eighty illustrations, plans and diagrams by Blanche McManus. Boston, L. C. Page & Company, 1904; size $5\frac{1}{4} \times 8$ inches; pages 400; price \$1.60.

Dickens' London, by Francis Miltoun. Boston, L. C. Page & Company, 1904; size $5\frac{1}{4} \times 8$ inches; with many illustrations and plans; pages 300; price \$1.60.

THE ARCHITECT AND BUILDERS' MAGAZINE is now publishing a series of admirable illustrated articles entitled: "Foreign Lessons in Municipal Improvements," by Mr. Frederick S. Lamb, the distinguished artist and writer whose argument for the Commercial Value of Design appears in the current number of *The Craftsman*, which he constantly honors with his counsels, and to which he has often before contributed. The first named series discusses the treatment of city squares, river embankments and highways, and should be read by all those who acknowledge public art to be "a fire built upon the market place, where everyone may light his torch."

MODERN DESIGNS IN JEWELRY AND FANS is the title of the special winter number of the *International Studio* for 1901-2. This brochure is now eagerly sought by a large public, to whom the designs of René Lalique, and other French artists, have come to be of great interest. The plates contained in the brochure are beautifully executed, and the work is divided into two parts, each of which is preceded by a valuable paper, written by a distinguished critic.

Published by the *International Studio*, New York, 67 Fifth Avenue; price \$1.75.





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