



3 1761 08332493 9



Digitized by the Internet Archive
in 2010 with funding from
University of Toronto



The Craftsman

"The lyf so short
the craft so
long to
lerne"

Beautiful Books

By Irene Sargent

T.J.Cobden-Sanderson and the Doves Bindery

By Emily Preston

The Binding of Books

By Florence Foote

The Art Handicrafts of Italy

By Mary Harned

Published monthly by The United Crafts Eastwood
New York in the Interests of Art allied to Labor

THE CRAFTSMAN

6207

APRIL MDCCCII

CONTENTS

Beautiful Books.

By Irene Sargent.

T. J. Cobden-Sanderson and the Doves Bindery.

By Emily Preston.

The Binding of Books.

By Florence Foote.

The Art Handicrafts of Italy.

By Mary Harned.

PUBLISHERS' ANNOUNCEMENTS

¶SUBSCRIPTIONS: Subscription price \$2.00 the year, in advance, postpaid to any address in the United States or Canada, and to begin with any desired number.

¶REMITTANCES: Remittances may be made by Post Office money order, bank cheques, express order, or in postage stamps.

¶CHANGE OF ADDRESS: When a change of address is desired, both the old and the new address should be given, and notice of the change should reach this office not later than the fifteenth of the month, to affect the succeeding issue. The publishers cannot be responsible for copies lost through failure to notify them of such changes.

The United Crafts, Publishers, Eastwood,
New York.

Copyright, 1901 by Gustave Stickley
Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter.

N

1

C87

v.2



FOREWORD

THE Publishers of "The Craftsman" proceed with great satisfaction to the issue of their April number. The kind attention awakened by the new publication in literary and technical circles, both at home and abroad, encourage them to yet greater effort.

They judge the papers herein offered upon the various arts and crafts connected with book-binding and book-printing to be most timely, because of the active interest regarding them now everywhere prevailing.

Hereafter notices and criticism of Arts and Crafts Exhibitions will form a special feature of the Magazine, and all information bearing upon them, wherever they may occur, is solicited by the Editors.

The May number of "The Craftsman" will be devoted to a series of papers upon metal work and clock-making. In addition to the editorial writings, there will appear two articles by Samuel Howe: the one entitled "Enamel Work," and the other a criticism of the Drake Collection of Russian brass and copper. Another paper of interest will be contributed by Miss Amalie Busck, whose experience in the art of which she will write, can not fail to prove valuable to workers in metal. The Magazine will also contain a number of interesting illustrations, and no pains will be spared to make it an acceptable and creditable issue.

DATES AND RESIDENCES
OF SEVERAL NOTED PRINTERS AND BINDERS

ALDUS

Aldus the elder, Paul and Aldus Manutius the younger,
Venice, 1488-1597.



ESTIENNE

Henry, Robert, Henry, Robert and Antony Estienne,
Paris and Geneva, 1502-1674.



ELSEVIER OR ELZEVIR

Louis, Bonaventure, Matthew, Abraham, Isaac, John,
Daniel and Abraham Elsevier, Leyden, 1580-1712.
Louis Elsevier and his sons, Amsterdam, 1638-1691.



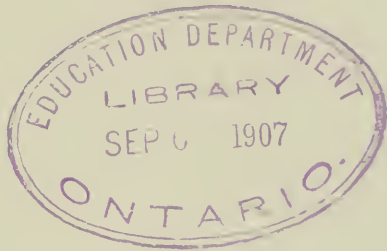
PLANTIN

Christopher Plantin, Tours and Antwerp, latter half of
sixteenth century.



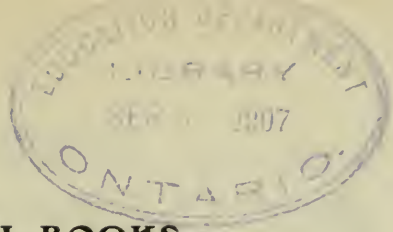
THE KELMSCOTT PRESS

Founded by William Morris, at Hammersmith, London,
in 1891; discontinued in March, 1898.





T. J. Van-Sarsen
9 May 1902



BEAUTIFUL BOOKS

“**F**OR him was lever have at his beddes heed
Twenty bokes clad in blak or reed,
Of Aristotle and his philosophye
Than robes riche, or fithele or gay sautrye.”

Thus Chaucer, our first great master of English letters, describes the passion of a bibliophile. And, as always at his master's touch, he conjures up a picture. We can see the gaunt, ill-favored “clerke of Oxenford,” in his narrow cell sparsely furnished with bed, desk and chair, the property of his college, while a crucifix and a score of books constitute his only personal possessions. These books, the source of mediaeval scholarly delight, were not only clad, but as well written, in black and red. They were issued from places which, were it not for history, and for the careful preservation of numbers of the books themselves, would be inconceivable to those who exercise their arts and crafts in the printeries and binderies of to-day. These precious volumes, at the time when Chaucer wrote his *Canterbury Tales*, were transcribed and multiplied in the abbeys of England and the continent by monks who literally spent their lives in the *scriptoria*, or writing-rooms, of their conventual dwellings. Oftentimes, it was to a single book that they devoted the best efforts of their genius and manhood. And thus the book came to represent for the scribe all that hearth and home, secular enterprise, wife and child stood for in the eyes of the man of action. The *scriptoria* not seldom opened upon a court, as we find exemplified in notable specimens of monastic architecture; they were then called “carols:” a corruption of the word square, applied to them because of their shape. And there, in favoring light and quiet, the work of transcribing progressed. When we examine the hour-books, the Gospels, and the Psalters thus produced, we receive a strong impression, not only from the ex-

quisite art of the old illuminators, but also from the spirit of self-consecration which animated the lonely men who wrought with such loving care, and which still breathes from every page of these beautiful books. At such moments, it seems sure that Fra Angelico was not the only mediaeval artist who prayed between the strokes of his brush; rather that he was but the type of a period when art and religion were united, and when both were allied to labor. From the eighth to the fourteenth century, we find this art of illumination flowering in different countries: in Ireland, at the first named point of time, when the splendid "Book of Kells" and its similars came into existence; in France, advancing slowly to perfection, until in Dante's time, as we know by his allusions in the Divine Comedy, it was regarded as an art peculiar to the French; in Italy, reaching the climax of a splendid maturity just before the invention of movable type. The artists of each of these countries had, as was inevitable, their distinctive style derived from conditions of race and environment. The great Irish manuscripts are characterized by their interlaced ornament, as intricate as the geometrical designs of the Moors, and far more interesting historically, since much of Celtic mythology and legend is therein involved. In the "Book of Kells," the borders and initial letters show long systems of curiously interwoven strands, like the threads of a rope, or the fibres of basketry. In both design and color, they have a decorative value which gives an extreme pleasure to the most inexperienced eye. Beside and beyond this, there is a religious idea running through the maze of scroll-work and twisted knots. These beautiful convolutions are artistic *motifs* derived from the dragons and writhing serpents which play so prominent a part in the tales of the Gods of the North. And the same *motifs* which make distinctive the illuminated manuscripts of the Celts recur again and again in the carvings of Runic crosses, and the chiseled ornaments of churches, throughout Ireland and Scotland and in the Isle of Man.

Oftentimes, even the beasts and reptiles which symbolized the powers of evil and darkness, form an integral part of the design: the bodies winding through the strands, and the heads making terminal ornaments. Occasionally, too, the human figure is frankly apparent in the design, as is the case in the Gospel of Mac Regol at Oxford; or else, in singular modification, it may be traced by the initiated eye, as on the shaft of a noted wayside cross near Ashbourne, England. Here, by the repetition of the units of an interlaced geometrical design, a human trunk is simulated; the head is suggested by an elongated oval terminal loop; the legs by separated strands pendent from the interlaced pattern; and the feet by the frayed ends of the strands turned at right angles to their length. These and other equally fanciful conceits originated in a very remote past, and arose from the desire of man to put himself in relation with the forces of nature, and to express that desire in visible form. Then, slowly, as the aesthetic faculty was developed in these Northern peoples by advancing civilization, the symbolism was lost, leaving behind it that element of the grotesque which carries their restricted art to so high a place in the history of ornament. Indeed, to examine in a critical sense these Irish illuminated manuscripts is to agree with the saying of William Morris, that the only work of art which surpasses a complete mediæval book is a complete mediæval building.

If now, as we have seen, symbolism, strength and originality are the characteristics of the early book-designs of Northern Europe, we find later, in those of the French, compensating qualities. Delicacy and grace, a certain subtle inventiveness, and accuracy of execution distinguish the missals and Psalters which are known in the annals of art by the names of the sovereigns and princes who first possessed them. In these are found exquisite miniatures, imitations of nature, and conventionalized ornament, rendered with a light touch

and in a gaiety of mood that belong alone to the Gallic race. These manuscripts bear a sign manual as unmistakable as those of their Northern predecessors. To replace the interest excited by the legend of the man fighting the dragon, told in scroll, twist, and knot, one finds a new pleasure in discovering, one by one, the details of the design. The large capital letters often form frames for little genre pictures which are not unworthy of the predecessors of Meissonnier; or, again, they are garlands of heavy foliage from the depths of which show the soft wing, or the bright eye of a bird, or the brush of a squirrel, or fox. Between the time when the monks of Ireland produced their wonderful books, and the moment when Dante made his famous allusion to the *French art of illuminating*, the universe had lost its terrors for man: the world had become a pleasant dwelling-place, and the teeming, multiform life of nature cried out to be admired and enjoyed. And here again, decorative art, more plainly than words can do, indicates the exact stage of the then existing social development. The French in the thirteenth century had the same restless sense of perfection which characterizes their most modern efforts. A page of the latest French prose, considered from the point of view of style, and by reason of the pleasure that it gives the ear, through harmony of sound and beauty of rhythm, is matched by the French illuminated written book in its appeal to the sense of sight.

The Italian manuscripts offer other beauties; certain examples of the fourteenth century being perhaps more frequently employed as models and for suggestions than those of any other country and period. Their ornamentation is less intricate and symbolic than those of the peoples beyond the Alps; since the Italians inherited by right the traditions of classic art: rejecting the occult and the grotesque, and presenting everywhere slightly conventionalized natural forms. Among the most beautiful features of these manuscripts are the

floriated borders which surround the text, often giving the appearance of a shower of brilliant petals arranged symmetrically by chance, and which the next breath of air might disperse and carry away: so delicately are they placed upon the page. The colors too are beautifully blended in both support and contrast: the ones most usually employed being the blue now known as Gobelin, containing a grayish cast and somehow suggesting transparency; a red perfectly corresponding with the blue, bearing upon the crimson overcast with white of the raspberry; a violet chording with the blue, as a lower note chords with a higher musical tone; an emerald green more vivid than the other colors; and finally, traceries in gold and points of black which co-ordinate the design, after the manner of a scheme of punctuation.

Thus we may faintly describe the art of illumination as practised by three differing peoples in the Middle Ages; the first school touching the times of barbarism, and reflecting the sense of mystery and terror which then overhung the world; the second reaching its perfection simultaneously and in the same country with the Gothic cathedral, and, therefore, again recalling William Morris' comparison of the book with the church; the third fermenting with the ideas of the Renaissance, discarding symbolism, and simplifying its forms as if in preparation for the age of printing.

With the invention of this new art began, as was inevitable, the decay of the beautiful book of the Middle Ages. The rich materials which had made it a precious possession of sovereigns and princes were successively discarded, in order that the word of wisdom might reach the people. The jewel coffers of palaces, the great libraries with their locks and chains confining the heavy volumes to strict places, were no longer to be the sole guardians of human thought registered in visible form. The hour was already foretold in which the very peasant should clasp his book to his breast with that sat-

isfaction which comes with the words: "A poor thing, but mine own!"

The vellum book of the Middle Ages was a very great advance in luxury upon the papyrus roll of classic antiquity, since the value of the latter resided largely in the labor expended upon it, and not in the material itself. The roll used by public officers, orators and teachers had needed no costly cover for protection or ornament. But the vellum book was at first the prerogative of royalty, since in early times none but clerks and kings could read and the latter hardly. So, not seldom, the cover was of gold, silver, or ivory, heavily set with jewels: rubies, emeralds, amethysts and pearls; as we may find by visiting the sacristies of certain great continental cathedrals, or museums like those of Paris and Vienna. But as time passed, the nobles became milder in manners and customs, and literacy extended. Then too, the industries dependent upon the silkworm were established with brilliant results. These conditions therefore changed the character of the book as to its outer covering, until in the fifteenth and sixteenth centuries we find the Tudor princesses delighting in book covers and casings fashioned from rich Italian stuffs, such as velvets and damasks; these materials being embroidered with pearls, and studded with gems. Leather bindings, the most satisfactory ever devised and the oldest now in active service, were used as early as the twelfth century. They gradually superseded all other forms of preserving and adorning the book, until under the French craftsmen of the sixteenth and seventeenth centuries they attained a perfection which offers the standard and guide to the present workers in the same branch of art-artisanship. This perfection is so well recognized that many connoisseurs have accepted the statement made by a French writer: "Book-binding is altogether a French art;" although a so emphatic expression can be excused only by reason of the patriotism of the one who uttered it. Still it remains true that no

master of this fascinating craft, be he Teuton or Saxon, can ignore the work of the binders of the courts of the Valois and Bourbon kings. The artistic processes—especially the decoration technically known as “tooling,”—were first practised in Italy, but once known in France, they advanced to a point of excellence never attained in the first named country.

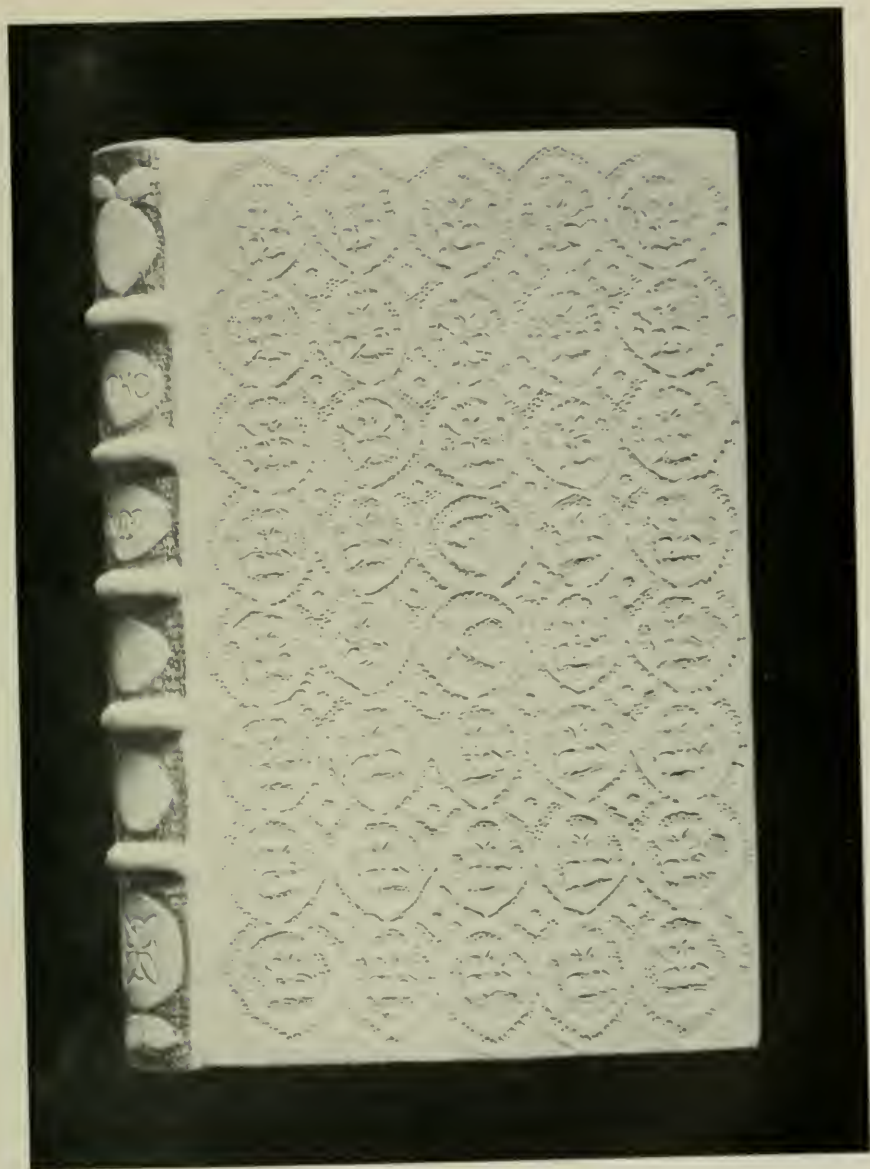
In common with all the arts, that of book-binding received its first great impetus from the pleasure and luxury-loving monarch, Francis First, of whom it was well said in sonorous Latin that he was no less famous in letters than in arms. He not only built the splendid castles which line the banks of the Loire, and are so fitted to their surroundings that they seem part and parcel of Nature herself; he also opened for his people a wide path toward intellectual supremacy and material wealth by founding the galleries of the Louvre; he was further a most notable book collector, and transmitted his exquisite taste to his immediate descendants, and by so doing assured for them a redeeming trait amid their frivolous or their noxious characteristics.

The daughter-in-law of Francis First, Catherine de' Medici, brought from her cultured native city the love of literature for itself, as well as the desire for the acquisition of beautiful books. This was most natural, since throughout the fifteenth century, Florence had been the refuge of the Greek scholars, who, driven from Constantinople by the Turks, had fled with their treasures of rare manuscripts into Italy, to beg hospitality of the citizen-sovereigns of the most famous town of the Peninsula. The Medici were not less patrons of literature than bibliophiles, as we now understand the term; that is: experts in judging the beauty, the workmanship, and the money value of any given book. From 1465 until well into the sixteenth century, the books printed in Italy were the finest in the world: a fact which was due to the existence in that country of the last great

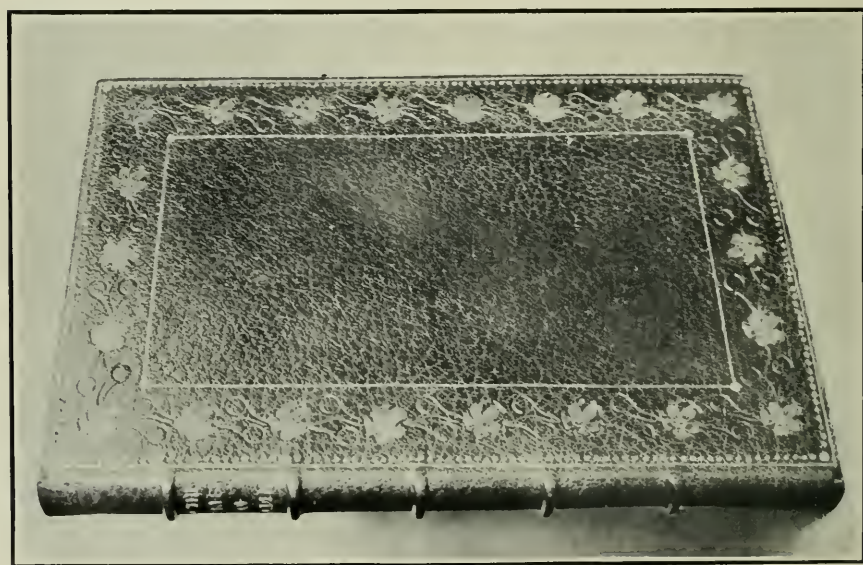
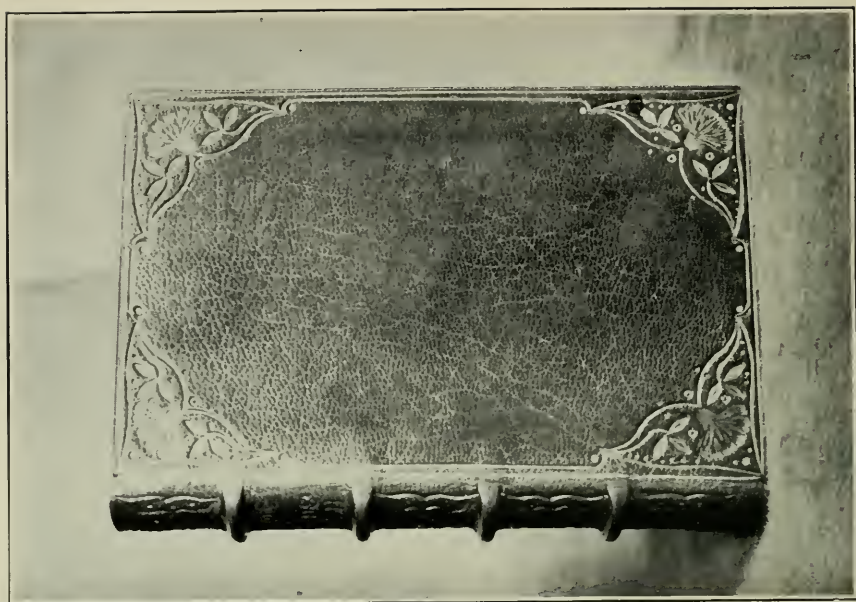
school of illumination, and also to the great Venetian publisher, Aldus Manutius, of whom we shall speak later. It was natural then that Catherine de' Medici, as the heir of both the tastes and the commercial sense of her ancestors, should seek to acquire an enviable library. She is known to have possessed at least four thousand volumes of great value as to the design and execution of their bindings. But the artists and craftsmen who brought them into existence are unknown, and the books themselves are, in large proportions, lost. Many of them exist under newer exteriors in the great national libraries of France; a number of them are found in the British Museum; still others, after long wanderings, have become the treasures of private collections. For the Queen was deeply in debt, and at her death, her books became the property of the Crown, and were rebound, in order to remove from their covers the arms and devices of their first owner. This fact is to be deeply regretted, as it would be of great interest to examine in its entirety a library now impossible to obtain or collect, at any price, or in any country.

Another woman bibliophile near the throne, at this time, was Diana de Poitiers, the mistress of Catherine's husband, Henry Second. This noble lady had also her special binders and decorators, and, as the book-cover then, in addition to its other functions, served those of the modern book-plate, the crescent of the goddess Diana, combined with the initial of the king's name, shone upon every volume in the royal favorite's collection.

The sons of Catherine de' Medici shared more or less in the cultured tastes, as well as in the passions and vices of their mother. Under their patronage, the celebrated bookbinders and booksellers, Nicholas and Clovis Eve, rose to a reputation which still lives through their exquisite work. These two brothers represented the first of a number of families of noted French



*Beaten leather book bound in white calf
By Miss Nordhoff*



*Books in crushed levant morocco
Bound by Miss Foote*

binders ; the art passing from father to son, extending into collateral branches, sometimes lasting through three, four, or five generations, and distinguishing a large number of individuals.

It will be thus seen how widespread was the demand for beautiful books and how honorable and lucrative was the calling of the craftsmen connected with their production. And then, as now, amateur book-binding was a favorite occupation of the leisure classes, ranking princes among its devotees, and even one king : Henry Third, the last of the sons of Catherine de' Medici to occupy the throne of France.

But the critical taste for beautiful books was best advanced in France, and, owing to the influence of that country, throughout Europe, by a noble, Jean Grolier, whose public diplomatic career is now forgotten, while his services to the arts of book-binding and printing are constantly gaining wider recognition, as his name is chosen to designate societies of bibliophiles in countries distant from the place of his birth. He was in his day statesman, financier, scholar, and, for the qualities distinguishing each of these phases of his intellect, he was praised by his friend, Erasmus, who represented him as learned, modest, courteous, a model of integrity and the ornament of France. Grolier, whose biography is ignored by many for whom his name as a bibliophile is a household word, was born in Lyons toward the end of the fifteenth century, and bore the title of Vicomte d' Aguesy. At that time, the relations between France and Northern Italy were close and uninterrupted, owing to marriages between princes, treaties and commercial enterprises, and Grolier received the appointment of treasurer of the duchy of Milan : an office which he occupied for nearly twenty years. During his residence in Italy, he made the acquaintance of Aldus Manutius, the "scholar printer" of Venice, assisting him and his successors financially in the production of beautiful volumes, several of which were dedicated

to Grolier and bound in the Aldine workshops. Once during his tenure of office at Milan, he was sent by Francis First on a political mission to Pope Clement VII., and, while in Rome, became familiar with the treasures of the Vatican library. On his return to France, he was made treasurer-general of the kingdom, and established himself in Paris; carrying into the court and literary circles of that capital the refining influences which he had derived from the mother-country of the modern arts. He died in 1565, at his sumptuous residence, where he had gathered his library, the result of infinite pains and the highest development of taste. These priceless books reached the number of three thousand, of which all but a small fraction have been either totally destroyed, or are lurking under the disguises of newer bindings in libraries, or the shops of antiquarians; three hundred and fifty volumes only being recognized as the authentic possessions of this greatest of historic bibliophiles. The marks of Grolier's ownership so eagerly welcomed by the seeker after value, whether aesthetic or commercial, are the inscription printed in a single line across the lower part of the front cover, JO. GROLERII ET AMICORUM (the property of Jean Grolier and his friends), and also the Bible quotation adopted by him as a personal motto, or legend: PORTIO MEA, DOMINÉ, SIT TERRA VIVENTRUM (O Lord, let my portion be in the land of the living!) But though every leaf of his most cherished possessions should perish, the inspiration and patronage which Grolier gave to book-printers and book-binders could never be forgotten, since the assistance lent by him was one of the most potent factors in the advancement of art and learning, active in sixteenth century France. And further, the passion for beautiful books, which formed so strong an element of his life, was with him, as it will be found in every case to be, the accomplishment, the counterpart, and the contrast of hard labor in the most serious and prosaic fields.

As the arts of printing and of book-binding are too closely allied to be considered separately, a few notes upon the life of Aldus Manutius and upon the publishing house of which he was the founder, will not be amiss in this place. Aldus (to use the name by which he is best known) was first a scholar, and afterward a craftsman. His early studies, pursued at Rome and Ferrara, were for the most part in the Latin language and literature. He became the instructor of an Italian prince, and brilliantly fulfilled the duties of his office. But it was not until he reached mature age that he began the study of Greek, through which he was destined to gain his greatest fame. In turning toward the language of philosophy, he yielded to the influence of the "New Learning," whose tide swept over Europe in the latter half of the fifteenth century, awakening terror in the minds of the long-established intellectual and spiritual authorities, and giving rise to the warning: "Beware of the Greeks, lest ye be made heretics." With the acumen, thoroughness and singular diligence that distinguished him, Aldus mastered the great difficulties of his latest study, and became so well versed in Greek literature that his judgments upon the authenticity and purity of the texts which he afterward edited, came to be accepted by the learned world. To him are due twenty-eight *first editions* of the Greek classics, as well as a much greater number of works in Latin. But sincere as were his efforts in furthering the cause of classic learning, his services to the art of typography were infinitely greater. He reformed and remodeled the type which he found in use, on the establishment of his press at Venice, in 1488. In place of the Gothic characters which practically reproduced those of the latest illuminated manuscripts, he substituted the Roman alphabet in type of his own design. His toil was unremitted, for he felt as few have done, the shortness of human life. And to the end that he might accomplish all that he knew to be latent within him, he had placed over

his desk, in his work-cabinet, a tablet warning away all intruders and idlers. The Medici gave him high tokens of their regard, and the Pope, Leo X., favored him with numerous privileges. But at last jealousy wrought its work and he died at the hands of Venetian assassins.

The books issued from the Aldine press during the life of its founder were the finest in the world, and, until 1560, Italian bindings were marked by graceful, free designs, which even the technical skill already gained by the French could not outbalance. A younger son of Aldus, known as Paul Manutius, continued the work begun by his father, but publishing the Latin somewhat in preference to the Greek classics. He was led to this choice partly by his perfect knowledge of the former, which enabled him to write with the purity and elegance of the Augustan age, and partly by the commission of the Holy See, which directed him to publish the writings of the Church Fathers, and attached him to the Library of the Vatican. Paul was a worthy successor of his father, and his to-day priceless edition of Cicero can be compared with any of the earlier masterpieces of his house.

Again the press was continued by the son of a great scholar and craftsman, but this time disastrously. The Aldus third in succession had not the practical gifts of his predecessors, and, furthermore, competitors in his art had arisen, both at home and abroad. He provided scantily for himself and his family by teaching languages in Venice, Bologna, Pisa and finally in Rome, where he died at the end of the sixteenth century, in abject distress, after being forced to see the great enterprise by which his name had become famous, pass into the ownership of strangers.

The arts relative to the printing and binding of books flourished in Italy with the Aldine press for less than a century. But in proportion as they rapidly declined in Italy they rose in Northern Europe.

Among these distinguished publishers, three families claim especial attention: the Elzevirs, the Estiennes, and the Plantins. The members of the first group were Hollanders, who, establishing their press in 1583, continued for a century to send out from Leyden and Amsterdam an uninterrupted course of fine editions of the classics. They distinguished themselves, as is generally known, by the elegance of their duodecimo and even smaller volumes. Their editions of Virgil, Terence, the New Testament, and the Psalter—all adorned with illuminated initial letters—became and have remained models, by reason of great correctness of text and rare typographical beauty. They were less learned than the Estiennes of Paris, who were somewhat earlier than they, and their works in Hebrew and Greek will not bear comparison with those of the French house. Criticism has been made recently also by the best English typographers upon their compressed and somewhat wiry characters which have served largely as models for the modern Roman type, to the neglect of the more legible and logical designs of the fifteenth century Venetian printers, Aldus, and more especially Nicholas Jenson, the master and guide of William Morris. Still, the fame of the Elzevirs is so justly great that it can not be materially lessened, and their beautiful productions are among the principal treasures of public and private libraries throughout the world.

The Estiennes are known today to a much more limited circle of bibliophiles. They were descendants of an old and noble family of Provence, the first printer and publisher of which braved disinheritance to enter the exercise of his chosen craft at the beginning of the sixteenth century. Five generations of Estiennes, working principally in Paris and in Geneva, rendered great services to the cause of learning. Like all the celebrated early printers, they were scholars of continental reputation. The most noted of them, the first

bearing the name of Robert, added to his intellectual powers artistic ability of a high order, and the alphabet which he invented is yet greatly admired. To ensure correctness of text, he posted his proofs publicly, and offered rewards to those who should discover errors in his readings. In religion he was a protestant, which fact was the occasion to him and to his accomplished son Henry of many financial losses and of exile from France. The most permanently valuable productions of the Estiennes were dictionaries in the Latin and Greek languages, which have served as bases for standard modern works. The history of the Estienne house runs parallel to that of the Alduses and the Elzevirs, in that the enterprise lasted a century, and the fortune acquired by the elder members of the family wasted away in the hands of the later generations.

The Plantin press was made famous through the agency of a single man, French by birth, although his work was accomplished at Antwerp. His life was a short one, but within its limits he founded a publishing house which ranked first among the establishments of its kind, active in the latter half of the sixteenth century. He differed from the Alduses, the Elzevirs and the Estiennes in possessing a wide acquaintance with the modern languages and in recognizing their function in education. He frequently gave employment to twenty presses, and his collection of type was the richest then known; so that he was able to print works in all the languages of Europe. His books are magnificent specimens of printing, correct in matter, and elegant in execution, although his type falls under the criticism already quoted as having been made upon the alphabet of the Elzevirs: that it is compressed laterally, that it has too many joined or compound letters, and that it loses character and legibility by being too slender or "wiry."

To examine the extant masterpieces of these early printers and binders is to experience

a pleasure approaching in degree that which is felt in the presence of a picture by an old master. As a brilliant example, we may take the Elzevir Virgil, published in 1676, and called the greatest book ever issued from the press of those perfect craftsmen; a work which called forth in its time the quaint description: "The tiny letters rival pitch in blackness. The paper is equally white as snow." Or, as a thing of beauty, we may prefer the exquisite religious volume sent out by the same house, entitled, "L'aimable mere de Jesus." It is in shape a narrow rectangle, a few inches in length. Its back is rounded in that swelling curve which is the ideal of binders; the five divisions of the back being sharply marked by horizontal projections. Its cover, of the leather known as "crushed levant," has a superb deep green tone, and shows the grain of the skin to the exact point desired by experts. Finally, the middle of the front cover is ornamented by a long, straight lily branch, which emphasizes and echoes the form of the book, at the same time that it symbolizes the purity of the Blessed Virgin, the graces of whom are celebrated in the contents of the book.

The masterpieces of historic book-making, printing apart, and considered only as to binding, are most often found in France, where the art was persistently practised; twenty individuals of the same family sometimes obtaining a well-earned reputation, either for general excellence in the exercise of their craft, or yet for the skilful manipulation of a single tool. To the latter class of workmen belonged Le Gascon, who lived in the latter half of the seventeenth century, and whose influence extended to England, Holland, Germany, and Italy. It is estimated that it would to-day require skilled labor to the amount of one hundred pounds in time-value to copy the "tooling" upon a certain beautiful book bound in his workshop. His instruments have been accurately copied in the hope to equal his effects, but the delicate hand of the master is wanting, and thus far attempts at reproduc-

tion have failed. This elaborate gilding, first learned from Italy, was separated in France into a number of divisions, or methods. It was applied in intricate arabesques, in small repeated isolated designs, in continuous patterns appropriately named "dentelles," or laces, in unbroken line, or in stipple. Each of these methods had its master, and each, when examined alone, seems the height and perfection of art. Another beautiful method of ornamentation (to-day brilliantly illustrated by Marius Michel, the modern French binder) was the so-called leather mosaic-work, in which several colors with gold were combined on the book-cover, sometimes into a continuous arabesque, or a repeated "all-over" design, but most often into a geometrical figure occupying the middle of the cover.

In French book-binding, as time went on, the designs changed, according to the influences dominant for the moment at court. Under Louis XIV. they were symmetrical and sober; under Louis Fifteenth, in the work of Padeloup, the favorite binder of Madame de Pompadour, they were delicate and exquisite, as is evidenced by the beautiful book: "The Loves of Daphnis and Chloe," which was sold a few years since for the equivalent of three thousand five hundred dollars.

For a period, the religious movement of the Jansenists was reflected in the art of which we are treating, for its promoters were scholars and educators, and the classics took on a sombre dress. But for three centuries and more, far down into the reign of Napoleon First, collectors and craftsmen fostered in France the art of book-binding; being materially aided in their efforts by the Gild of St. John, which was founded in 1401, which included scribes, illuminators, printers, book-binders, and booksellers, and which continued active until suppressed by the Revolution. To-day, the art is represented in France by a group of art-artisans of exquisite and patient skill, chief among whom ranks M. Marius Michel, who is both craftsman and writer.

As to printing, pure and simple, the primacy was gained late in the nineteenth century for England by William Morris, whose influence, extending throughout the United Kingdom and America, wrought the most radical improvements in typography.

The Kelmscott Press, as one of the most worthy and practical enterprises of the great craftsman, deserves the attention of all to whom printing appeals, either as a fine art, or merely as a medium for the transmission of knowledge, thought, or sentiment; since the eye is largely responsible for the impression made upon the brain, and since the ease, comfort, pleasure, or pain, attendant upon the act of reading results largely from the design, color, and composition of the printed page.

By competent critics it is said that the books issued from the Kelmscott Press are, consideration being made for their aims and intentions, the finest and most harmonious ever produced. They were the result of ceaseless experiment and the highest intelligence. They brought fame to England in an art in which she did not early excel—owing to political and social causes. The Hundred Years' War with France and the Wars of the Roses destroyed the native school of illumination, so that when printing was introduced there were no trained illuminators or scribes to further the production of beautiful books, as was the case in Italy, France and Germany. The books printed by Caxton at his Westminster press were not comparable with those of his continental contemporaries, and these beginnings, of necessity inartistic, retarded the development of printing as a fine art. Another unfavorable condition resided in the fact that Richard Third excluded the book-trade from the protection which he granted to other commercial and industrial enterprises. The first advance gained by the printers of the continent was only with difficulty overcome by the English, whom it continued to affect for centuries. It was, therefore, an accomplishment for England not

easily estimated when Morris produced his *Kelmscott Chaucer*, which has been called by enthusiastic admirers, "the noblest book ever printed," "the finest book ever issued," "the greatest triumph of English typography," and which, even if these opinions shall be modified, will always remain an epoch-making work.

It is interesting to study the steps by which Morris attained his happy results as a printer. He has related his experience in a "note," written in his direct, simple style, in which, at the very beginning, he sums up, as if unconsciously, the qualities of good printing :

"I began," he writes, "with the hope of producing books which should have a definite claim to beauty, while, at the same time, they should be easy to read, and should not dazzle the eye, or trouble the intellect by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, and of the earlier printing which took its place. As to the fifteenth century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things : the paper, the form of the type, the relative spacing of the letters, the words, and the lines ; and lastly the position of the printed matter upon the page."

For raw materials and for workmen to fashion them ready for his use, Morris sought long and patiently ; taking his models of paper and type from the early books which he so admired, and adapting them to modern needs and requirements.

His experiments in alphabets are particularly interesting, as he relates them. By in-

stinct, he first turned toward the Roman letter, pure in form; severe, without needless excrescences; solid, without here and there an arbitrary thickening or thinning of the line, which is the essential fault of the ordinary modern letter. He afterward set himself to produce a fount of Gothic type which should not be open to the charge of illegibility so often, and with reason, preferred against it. He expressed himself to the effect that "letters should be designed by artists and not by engineers," and with the principles of clearness and beauty as his ideals, he perfected three founts named from the books in which they were destined to be used.

The first, based upon Roman characters, became known as the Golden, from the twelfth century story of saints and martyrs, called "The Golden Legend," which it was Morris' purpose to edit and publish.

The second, the Troy type, which its designer preferred to either of the others, shows the influence of the beautiful alphabets of the early printers of Mainz, Augsburg and Nuremberg. At the same time it has a strong individuality, and could never be mistaken for any of the mediaeval founts. It has been pirated on the continent, and remodeled in America, where, in various modifications, it is known as "Venetian," "Italian," or "Jenson." It received its name from the French cycle of heroic romances which William Morris translated, and issued under the name of "The Recuyell of the Historyes of Troye."

The third type used at the Kelmscott press, called the Chaucer, differs from the Troy only in size,—the first being Pica, and the second Great Primer. It is seen in the book which is, by far, the most important achievement of the Kelmscott Press.

These studies and experiments in type occasioned heavy expenditures in time, energy, and money,—such as the purchase of rare *incunabula* (speci-

mens of early printing: the word derived from the Latin, cradle); the destruction of castings which proved unsuccessful or inartistic; and photography upon an extensive scale, by which the enlarged forms of the letters might be studied, not only individually, but also as to the causes of their share in the effect of the general composition of the page.

The Kelmscott Press, set in operation in 1891, produced its masterpiece, the works of Chaucer, in the spring of 1896, a year and nine months after the great book had been begun. This is in form a folio, the pages containing double columns of text, and each surrounded by floriated borders, of which there are fourteen variations. It is further ornamented by eighty-seven illustrations by Sir Edward Burne-Jones, in that artist's most characteristic Pre-Raphaelite style. As the crowning perfection of the Chaucer, Morris was to have designed special bindings, but owing to his failing health, the only scheme that he was able to complete was for a full white pigskin covering, which has been executed at the Doves Bindery upon forty-eight copies of the work, including two printed upon vellum.

To afford a worthy comparison to the Kelmscott Chaucer, it was Mr. Morris' intention to issue Froissart's chronicles, in Lord Berner's translation. This was to have been in two volumes folio, with beautiful initials and heraldic ornaments throughout, and a large frontispiece drawn by Sir Edward Burne-Jones. A few pages had been put in type, but no sheet had been printed, when the death of William Morris occurred in the autumn of 1876. The Kelmscott Press was closed in 1898, after an existence of less than seven years, and the completion of a comparatively small number of books. But its influence is to-day universal, and is constantly increasing in strength. Through the clearness and beauty of the printed page, it was a vital power toward making knowledge "amiable and lovely to all mankind."

COBDEN-SANDERSON AND THE DOVES BINDERY

THE temptation that usually assails one in writing of a man for whom he has certain well-defined enthusiasms is that of forcing his readers into a too conscious allowance for the personal equation. But as a craft-worker speaking to fellow-craftsmen, I feel confident that Cobden-Sanderson's is a name to conjure with, when one is striving to create fervor for the best craft ideals. From time to time, there rises up in the very heart of a movement an individual who reduces its abstract principles to their concrete form; realizing in his daily life those ideals that exceed the grasp of most idealists, and winning to the cause by his forceful example more adherents than all the precepts of the wisest could gain for it.

When Cobden-Sanderson changed his barrister's wig and gown for the *beret* and *blouse* of the workman, he gave a very strong impetus to the craft movement that Morris had set going and, at the same time, definitely ranged himself on the side of labor and social democracy: a position at variance with both circumstance and training. But though his university career had been one of more than average distinction, and his social graces were such that he individualized his place in the complex world of London society, yet it is as master-craftsman that he wields an influence which has strengthened and broadened all craft development.

When it was suggested to me that a description of Cobden-Sanderson and his work, by one who had come into close touch with both, might be a helpful inspiration to craftsmen, I wrote, asking his permission to make such use of my experience. Mr. Sanderson's reply was such a characteristic one, and expressed so concisely his idea of the true craftsman, that I count it

no breach of faith to reproduce it as a whole, but rather a duty which I owe my fellow-workers to give them a fine thought as an inspiration to finer effort :

Dear Miss Preston: I hardly know what to say to your request to write about me. Such a proposal involves so much, and the question is: What of me do you propose to write about? I do not want to be written about as mere copy to satisfy for an infinitesimal moment of time the insatiable hunger of journalism, but this, I am sure you do not propose. If, on the other hand, my work can be made the opportunity of giving one little push in the right direction, then why not? So use your own discretion, and do your best for the cause, and remember that the cause is not book-binding, nor a handicraft, nor a pattern, nor getting a living, but that sound view of life as a whole, which shall make all other sound things possible, and among the sound things, some that may be beautiful. Book-binding is but the illustration.

Very truly yours,

T. J. Cobden-Sanderson.

The cause certainly has never had a stronger or warmer adherent than this one who writes so eloquently of it.

Mr. Sanderson joined the group of men who were following Morris at a time when there was inspiration in the very enthusiasm which that great leader created. It is said that he chose book-binding as his work rather to express his conviction that manual labour dignified man's existence, than for any attraction this special craft had for him, but those who feel the charm of his binding count this choice to have been something more than chance.

It is of Cobden-Sanderson, the craftsman, that I wish to write, but the salient points of his career may be of interest to readers who know little or nothing of his personality. By birth, he belongs to

that upper middle class English life which has an inflexible standard of education and environment, and along this line, he had his early training. He went up to Cambridge for his university degree, where his intimates were rather the opposite of democratic, and after vacillating between the Church and Medicine, he finally entered the Middle Temple as a Barrister-at-Law, and was for years in Parliamentary practice. His social charm gave him much popularity, and his rich cultivation and ready wit gained him access to all that was best in artistic and literary London. Thus he drifted on until he had rounded forty, when his whole scheme of life changed. He married a beautiful and brilliant woman, whose name he hyphenated with his own in deference to her father's will, and made a home for himself at Frognell, near Hampstead. Gradually both Mr. and Mrs. Cobden-Sanderson grew radical, and probably it needed just Morris' influence to push them across that sharply drawn line which separates Socialism from other political creeds. At all events, some seventeen years ago, he suddenly gave up the practice of law and went into DeCoverly's book-binding shop to learn that trade. He must have been an apt pupil, as his course was not of many months duration, and, on leaving, he set up his own workroom in his library at Frognell. Picturesqueness always appealing to him, he adopted the blue linen blouse of the French workmen and the white beret, as if to make the outer man conform as nearly as possible to his convictions.

Mrs. Sanderson sewed the books, and their two little children were brought to play in the workshop, in order that they might imbibe the new mode of living and become small Apostles of the Gospel of Labor as soon as possible. Here he was sought out by his friends, who numbered all that group of Pre-Raphaelites so precious in the annals of English art, and by a steadily increasing circle of admirers who found in his work a certain quality of charm that did not lie alto-

gether in the perfection of *technique*. It was at this time that the "Society of Arts and Crafts" was founded in London, and the name now so familiar that it seems to belong to all time, was a happy inspiration of Cobden-Sanderson. It pleases him greatly to dwell upon the number of guilds that have adopted the name, but I wonder how many of these clubs in the United States know that the man who first made the happy combination is still the honorable secretary of the society he christened.

Just at the time when the art of printing was revived by Morris in the founding of the Kelmscott Press, Cobden-Sanderson decided to express his social convictions and, at the same time, to widen his own sphere by establishing a model work-shop in which employer and employe should share alike the toil and the honor. So it was that the Doves Bindery was started, called the Doves, because it is neighbour on the river to the little public house of that name, which every 'Varsity man knows well in connection with the Oxford and Cambridge boat races; for all through the training, one sees recorded that such and such time was made between Hammersmith bridge and the Doves. It may have been from youthful appreciation that Mr. Sanderson chose that name, but it was the last word which caught the British eye and the British scent for what is the language of their kinsmen over the sea! Whence the word? Without authority, proper English authority;—without the sanction of usage; evidently an Americanism!

The bindery opened with a staff of three—a finisher, a forwarder and collator, and one apprentice, the latter now one of the most successful binders in London. In the ten years of its existence but two changes have been made in the personnel of the Doves: Mr. Cockerell finished his apprenticeship, and at the end of five years, set out on his own way, while a young girl was taken in to assist in sewing and mending, who is now the fourth on the regular staff. Pupils have come

and gone, but have always gone with a pang, for it is a unique and rare experience to make one of that little community.

The Upper Mall, Hammer-smith, like many London roads, is respectable in spots and squalid in others; but it is picturesque all its length. The Doves Bindery stands just on the outskirts of respectability, in a shabby enough little slum, but within a stone's throw of Kelmscott House,—the home of both George MacDonald and Morris—and River House, which, with its neighbor, formed a part of the palace of Katherine of Braganza. To the street the Bindery presents a rather unpleasing aspect, but when one enters the house and passes through it to the garden, everything changes. Picture a neat, well-kept English garden full of bloom and fragrance: a low stone wall on the river side, against which the water washes at high-tide; shade-trees that cast long, cool shadows in the afternoon, with all the windows opening upon this and the river beyond, and the lovely Surrey shore opposite. It is a very merry work-shop, with no foreman hovering about to watch the employes. Honor is the only guardian of his rights that Mr. Sanderson sets over the Doves,—the individual honour of each workman,—and a very good watch-dog he has found it; for although there is a no little talking in the course of the day, work goes on, and good work is turned out, whether he is late in coming or early, whether he is at home or on the Continent. The house has two large rooms on each floor, those below being occupied by the pupils and by the forwarder and finisher of the bindery; above, is Mr. Sanderson's private room, where he works out his designs and settles all details of all branches of the work—and another room in which the sewing and collating are done; and all the time, there is the sound of singing and laughter, which are good witnesses to the spirit that pervades this model workshop. The hours at the Doves Bindery are those required by the Trades Union:

from half-past eight to one, from two until half-past six, with Saturday afternoons free the whole year round. At four, a tea-table is spread in the pupils' room, where tea, bread and butter, and cake are served through the bounty of Mrs. Cobden-Sanderson, who often comes in to share the afternoon tea which her generosity supplies. Around this table every one gathers full of good cheer, and glad of the pause that lets him express it. Often the paper is read aloud,—the Daily Chronicle of course,—for every one is, or becomes a Radical in this environment, and the talk is of books, for the most part: the last sale, the Kelmescott prices,—always a source of wonder,—the new presses; indeed the Doves is a training school in bibliographica. When summer comes and the air grows fragrant with the sweetness of the hay, tea is served in the garden down at the river end, but long before this is possible, and with the first breath of spring, doors and windows are flung open to the garden and the sordid life of the other side in the Mall is forgotten. This is the life at the Doves Bindery. Listen to the ideals which sustain that life, as expressed in Mr. Sanderson's own words: "It is not so much the form, as the spirit and conception of the work-shop, as at present constituted, which I conceive to require amendment. A man may well be set to work by another, and many men and women may well co-operate in the production of a single work. The important thing is that there shall be a common and well understood notion of what the work is, or ought to be, and that there shall be a common and energetic desire to contribute to the completion of that work, each in due degree for the work's sake and the workmanship, and even for the shop's sake. And if in this field, I might suggest a practical reform, it would be the transformation of the work-shop from a place in which to earn a wage or to make a profit, into a place in which the greatest pleasure and the greatest honor in life are to be aimed at: pleasure in the intelligent work of the hand, and honor in the formation and main-

tenance of a great historic tradition." This cheery side of labor is a pleasant thing with which to come in contact. It makes one more hopeful of the ultimate result of the present struggle, to see the confidence of the master meet with the ready response of good work for fair treatment. Mr. Sanderson doubtless has exceptional workmen, both for skill and intelligence, but they are workmen when all is said: apprentices first, then journeymen,—so the experiment is robbed of none of its success because of unusual material. Three times in the year are holidays—a fortnight at mid-summer, a week at Christmas, and another week at Easter, and, although the wage goes on as usual, a substantial sum, by way of personal recognition of faithful service, gives to each employe the means to go for an outing with his family, with no need to draw upon the Savings' Bank. Certainly if "Altruism is the best relation between self and others," Cobden-Sanderson might be reckoned a first citizen of Altruria! The co-operative system has never been tried at the Doves Bindery,—doubtless for some very good reason,—but the scale of wage is such that the workmen have comfortable homes, and are able to keep their children at school a sufficient time to equip them with a good common school education, as a foundation for a trade. Hospitalities are frequently exchanged on both sides: pleasant little teas in the workmen's homes returned in kind; excursions on the river; parties to the theatre when a good piece is playing; a thorough acquaintance with the children of each family, and an interest in each one individually;—these are the ties of human intercourse that give a different tone to the relation of capital to labor.

It is not strange that much booklore is learned in the Bindery, for only the rarest and best comes here for beautifying and protecting: first editions of great writers; stray volumes that are known only to the bibliophile; the books printed at the Kelmscott Press, and at others that have sprung up since Morris aroused public

interest in fine printing;—these are the books which are brought to the Doves, and, as the workman unconsciously glances here and there at the contents of the book he is binding, he adds to his knowledge of bibliographica a certain familiarity with the best literature. When I first went to the Bindery, the books then in work were rather distasteful to the staff, being a series of photogravures of great personages who had attended a fancy dress ball at a great house during the sixtieth Jubilee. This limited edition of fifty volumes then binding, appealed in no way to the workmen who scorned the whole enterprise, and their comment on that portion of the nobility with whom they were becoming so familiar, was as outspoken and spontaneous as that which one hears on the Mall when the Sovereign holds a Drawing-Room. This work, however, gave Mr. Sanderson a breathing-time at the moment when the Tri-Annual Exhibition of the Arts and Crafts Society absorbed much of his time and thought. But it was, I feel sure, with a sigh of relief that he saw the last trace of aristocracy removed from Hammersmith.

That exhibition at the New Gallery,—the first since the death of Morris cast a gloom over the opening day of the exhibition of '96—was a signal triumph for the Doves Bindery. Every book offered for sale in Mr. Sanderson's case was sold on the afternoon of the private view. And how proud we all were of this success, and how quick his executants were to discover in other cases the slightest imitation of the tools or patterns with which they were so familiar!

One of the lectures given at the New Gallery during this exhibition was by Mr. Sanderson, his subject being "Gilds." It recalled to many in his audience a similar occasion, three years before, when, as a prelude to his lecture on "Art and Life," he made reference to the great loss that had befallen the Society in the then recent death of its President. "When I think of him," he said, "I seem to see a great light shed upon the

path in front of us, which waits only until we move, to move onward too,—still onward, and to keep its post fronting the darkness. And the great light shed from him is this: that in the work of his hands, aided, guided by the work of the brain into shapes of everlasting beauty and utility, man, not certainly this man or that,—for each must contribute in an infinite diversity of ways,—but man, as a whole, man, which is human society, organized to unity, shall find delight as of summer seas—waking to summer music, along the coasts of the world, under summer's sun and moon, and the still shining stars of Heaven. Work, incessant work, with beauty as our everlasting aim, this is the William Morris, this the memory of him, this the light shining upon the darkness of the future, which we all and especially we, of the Society whose President he was, ought to cherish and to abide by forever. Work! and for our everlasting aim, Beauty!"

The relation between Morris and Cobden-Sanderson was one of close sympathy and friendship, one that antedated the ties of political creed and craft conviction. In the beginning, when the Doves Bindery was starting, and the Kelmscott Press in need of larger quarters, an upper portion of the former was occupied by Morris' proofreaders. This brought Morris in and out many times a day, and with his marvelous interest in the detail of all craft-work, he made himself a familiar figure to the employes who have many remembrances of him as they knew him; and now it has fallen upon Mr. Sanderson to uphold the Morris tradition in the revival of printing, upon him and Morris' well-beloved friend, Emory Walker. How well they do this is proven by the beauty of the work that issues from the Doves Press.

It was Mr. Walker who first interested Morris in fine printing, being himself a connoisseur in typography, and when, as one of Morris' executors, he closed the Kelmscott Press and turned over

blocks and types to the British Museum, according to Morris' will, he conceived the idea of another Press, which, with a different scope, should again produce books representing the highest typographical achievement. With this high standard, he prevailed upon Mr. Sanderson to join him in the enterprise, and for months these two worked quietly and zealously; no announcement of the new Press being made until type was designed and cut, and all plans perfected for printing the first book.

The Doves Press is in Hammersmith Terrace, not a stone's throw from the houses of both its founders; the principles upon which it is conducted are the same as those of the Bindery, its near neighbor, and the same perfection of detail that distinguishes the workmanship of the Doves Bindery gives charm to the product of the Doves Press. The paper upon which the books are printed is of beautiful texture, thinner than the paper Morris used, but equally strong; the water-mark shows two doves with the initials C. S.—and E. W. beneath.

The type is Roman, and, so far, no effort has been made toward decoration or illustration. The charm of the books lies entirely in the beauty of the type and the perfection of spacing and placing upon the page; the impression made by the whole is one of pleasure in the beauty expressed by a perfect and dignified simplicity. The first book printed at the Doves Press was the "Life of Agricola," by Tacitus, and before it was printed, it was largely over-subscribed. Strangely coincident with this publication, is the fact that the first time Tacitus' Agricola was printed in England, the press that issued it was in Hammersmith Terrace. This, it is needless to say, was many years before the present enterprise. The appreciation of the Agricola was immediate;—indeed, there was no dissenting voice when approval was expressed by collectors; and this same estimate has been awarded to the books that have followed. This first issue

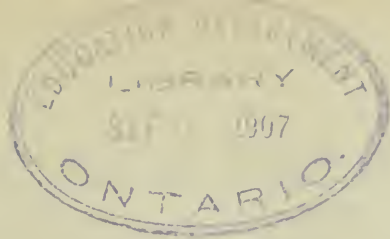
of the Doves Press was in January, 1901, and was at once succeeded by a tract on "The Book Beautiful," by Cobden-Sanderson. Since then, but one book has been printed,—a lecture on William Morris by Mackail,—but a great enterprise is on foot in the printing of the Bible, to be in five parts, issued at intervals of a year, the size, small folio. From time to time, during the great undertaking, other books will be issued, the next one to be "The Paradise Lost," which is eagerly anticipated by the subscribers. Before the Tacitus, a specimen page was printed by Mr. Walker and Mr. Sanderson,—an extract from a lecture by Cobden-Sanderson,—and it is counted a rare possession by the friends to whom it was presented.

Mr. Sanderson's ideas upon the ideally beautiful book are clearly set forth in his tract which closes with this concise summing up: "Finally, if the Book Beautiful may be beautiful by virtue of its writing, or printing, or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one composite whole: the consummate Book Beautiful. Here the idea to be communicated by the book comes first, as the thing of supreme importance. Then comes in attendance upon it, striving for the love of the idea to be itself beautiful, the written or printed page, the decorated or decorative letters, the pictures set amidst the text, and, finally, the binding, holding the whole in its strong grip and for very love again, itself becoming beautiful because in company with the idea. This is the supreme Book Beautiful, or Ideal Book, a dream, a symbol of the infinitely beautiful in which all things of beauty rest, and into which all things of beauty do ultimately merge."

This is the man and this his work, and both, I take it, are a stimulus to whosoever is striving to sweeten his portion of labor by ennobling it with that high ideal: "Not for self only, but for the honour and reputation of the craft." To accept as a sacred

legacy the best traditions of the past, of that mediaeval past when the guilds created and upheld a craft ideal that made artists of artisans; to hold one's self above the degradation of art and life that comes of self-advertisement and of unworthy work; to learn thoroughly one's craft, and to learn also that to excel is better than to succeed,— here is writ down the doctrine that Cobden-Sanderson preaches and puts in practice. And, as we, in America progress in our craft ideals, we shall raise our standard and fight loyally for this noble conception of handicraft development! And so upon that stately theme: "The life so short, the craft so long to learn," shall be heard a sweet and rhythmic variation,— "Work, incessant work, and Beauty for our everlasting aim."





ON THE BINDING OF BOOKS

WITH the coming of the new century has come also a revival in the work of the artist-artisan: a Renaissance of handicraft in all its various branches; a reaction from over production; a protest against cheap and time-saving labor, when such labor means products of which each part is inferior and the whole of no enduring value.

Foremost among the crafts in which art and manual skill are joined, we find book-binding springing into a new life of active interest. The bindings of the fifteenth, sixteenth and seventeenth centuries, fashioned as they were by men whose labor was one of love, act as a standard of perfection toward which the binders of to-day, working under less happy conditions, are tending.

There is, however, one noticeable feature in the work of the present time which is worthy of consideration. It is the independence of thought; the originality of ideas in the decorations of the book, shown by the breaking away from the influence of historic ornament, and the working out, by the masters of design, of their own individual tastes and conceptions. The tools used for these designs are no longer exact copies of the old, but are cut after patterns drawn, either to decorate harmoniously some special book, or suggested by various forms in nature. Therefore, we have a certain freshness, a spontaneity in the ornamentations of the twentieth century books which promises as well for the art of the future, as the perfection of technical skill does for the craft that is to be.

Three years ago, one of the greatest binders of the present time, Mr. Cobden-Sander-son, said: "Women ought to do the best work in book-binding, for they possess all the essential qualifications of

success: patience for detail, lightness of touch, and dextrous fingers." To one who has carefully followed the advance of women's work in this direction, during the past few years, the truth of his words must show as an indisputable fact.

So widespread is the interest in this subject that the following brief outline of the processes which make up this exacting, but delightful craft, may, in a measure, satisfy the demand for more detailed information concerning it.

Hand book-binding does not require an unusual amount of physical strength. As long as the books to be bound are not of a size and weight too extreme for a woman to handle, there is nothing in any of the processes beyond the strength of the average worker. The exactness of detail demanded is sometimes a strain on the untrained, unskilled worker; but when once the lesson of accuracy is learned, each process fits into the next almost without an effort.

Beginning with a book already bound, the first thing to do in the rebinding of it is to take it apart; viz: To remove the covers, to cut the thread which binds the sections together, and carefully take off the glue which adheres to the backs of the leaves. The holes made in the sheets by the previous sawing and sewing must be mended with thin pieces of split paper pasted over them and rubbed down. In this way the patch becomes almost a part of the leaf and is scarcely discernible.

The sheets—once more in a solid condition—are refolded, so that the margins are even, and, were it possible to see through the book as a whole, the printing would show as a compact block of words, with perfectly matched margins fulfilling the requirements of right proportion which are: that the top is wider than the back, the front still wider, and the bottom the widest of all. Most books, however, are so wretchedly printed that this end is impossible to obtain, and the irregular

marginal spacing remains to vex the eye of a true lover of well-made books.

The public demand for artistic printing has, however, brought about a wonderful advance in all the details belonging to fine book-making. The influence of William Morris and the Kelmscott Press,—and later, the ideally printed and arranged books sent out from the Doves Press by Mr. Cobden-Sanderson and Mr. Emery Walker, have so worked upon the dead level of bad printing that the result has been one of the highest artistic excellence from many private presses over the world, and soon the binder, whose high aim is to aid in the production of “the ideal book,” will find, close at hand, volumes which show the solution of the problem of making beautiful and legible the printed book.

Returning to the sheets, now mended and refolded, we find that new end papers are required. These are cut from paper chosen to match as nearly as possible the color and texture of the paper of the book. Then the sections are “knocked up,” so that the tops and backs are even, and the book is put between boards and under heavy pressure over night, when it is ready to be “marked up for sewing.”

The back of the book is first measured off into five parts called “panels,” so that the bottom panel is larger than the top one, and each part is divided by a penciled line drawn across the back of the book. Through the top and bottom panels—a little more than half way above and below the middle of each, is sawn the kettle-stitch, about one-sixteenth of an inch in depth.

Flexible sewing, which enables the book to open easily, is done with silk on the ordinary sewing frame, of which an illustration is given in this article. The cords which are spaced to match exactly the penciled lines on the back of the book, are drawn taut on the frame, and the sections, one at a time, are laid by

them. The needle is first put through the kettle-stitch at the top from the outside in, then comes down through the lower side of the first cord, around which the silk is wound once, and the needle put back through the same hole again, coming out by the next cord below. When the bottom of the book is reached, another section is placed on top of the one just finished, and the sewing is continued back to the top again. It is necessary to make sure that each section is firmly fastened to the one below it; so, as the ends of the book are reached in turn, a knot is tied in the silk and sunk into the kettle-stitch, when it shows no projection beyond the even surface of the back. When all the sections have been sewed, the cords are cut, leaving them from three to four inches in length, and the book is taken from the frame.

The English hand-made mill board, used for the covers of books, is of the finest quality, firm and solid. Two pieces of this are cut approximating in size that of the book, and are "lined up" with one piece of paper on the outside, and two on the inside; the double thickness being used to counteract the drawing of the leather when the book is covered.

The book is now put into a hand-press, and a thin layer of glue is spread over the back and rubbed thoroughly in between the sections. When the glue is somewhat dry, backing-boards made of hard wood and beveled on one side to a sharp angle, are placed against the sides of the book, about one-sixteenth of an inch below the back, and the book is put into the press so that the tops of the boards are perfectly even. The back is then hammered down over the edges of the boards, making a sharp joint into which the mill-board covers will fit easily.

Great care must be taken in this process, as the perfection of a book depends largely upon the perfection of its back: the roundness of its curve or its even squareness. A wise binder will leave the choice

between the two, in a great measure, to the book itself, which will fall easily into the shape which most naturally belongs to it.

The next few processes may be passed over with brief mention. "Squaring the boards" is to cut them with the plough, and press to the exact dimensions required by the size of the book, so that they shall project beyond the top, bottom and foreedges sufficiently far to protect the book. The back edges of the boards are filed down to a bevel, so that the joints may lie smoothly over them, and the cords or "slips," as they are called, on which the book was sewed, are frayed out thin and soft. These slips, thoroughly wet with paste, are laced through two sets of holes, made about a quarter of an inch from the back edges of the boards. The ends which come out on the outside are cut off short, and the holes pounded flat both inside and out, thus making it impossible for the cords to slip.

The book is now in boards, and the glue which has served its purpose by holding the book in shape while it was backed, must now be removed, and the top, bottom and foreedge cut so that a smooth surface is obtained, upon which the gilder may work at his craft, which is one entirely apart from that of the binder.

When the edges of a book are to be "rough gilt," the margins are not cut, and the sheets are sent to the gilder before they are sewed. He "knocks" them up even, and gilds each edge in turn, and the book, when sewed, has the rough, uneven look which is much in favor.

Wide margins are a delight to the book-lover's educated eye, and to cut one "down to the quick" is to commit the unpardonable sin. Perhaps no process among the many of which book-binding is made up, is more difficult than cutting the foreedge. To get the right curve and make it alike at top and bottom; to take off exactly the same amount of margin from both

sides, and not too much: in a word, to cut a perfect foredge, is a difficult task, and it requires a true eye, a steady hand, and much experience.

When the book is returned from the gilders, it is ready for the little bands which finish the tops and bottoms of well-made books. These are called "head bands" and are woven of silk over narrow pieces of parchment, held in place by the three or four stitches put through the back of the book, coming out below the kettle-stitch, then up over the parchment. When the last stitch is taken, the ends of the silk are brought through on the back, frayed out soft, and pasted down. Over the top panel is glued a piece of hand-made paper, which keeps the headband firm and prevents the silk threads from showing under the leather. This process is known as "setting the headbands."

The book must now be made ready for its leather cover, which has been previously cut about half an inch wider than the book on all sides, and the extra half inch pared down comparatively thin, although the leather should always be left as thick as is consistent with its proper application. The portion that covers the back of the book is also pared, but not so thin as the margins, and the leather is then ready for use.

After the bands on the back of the book have been straightened, so that they are at an equal distance one from the other, they are "nipped up" sharply with the band nippers, the back of the book is pressed down on the leather which has been thoroughly pasted, and the sides brought up to cover the sides of the boards.

It is essential that the leather be stretched as tightly as possible over the book, and, for this purpose, the book is placed on its foredges, and, with the thick of the hands, the cover is pressed down—away from the back, and the superfluous fullness which comes from the stretching is worked carefully over the edges of the boards.

At the top and bottom of the book the pared leather edge is folded down in under the back, leaving somewhat more than one-sixteenth of an inch to project beyond the headbands. This is worked into a flat cap which covers the headbands and protects them.

The book is now in leather, and, after a final "nipping up" of the bands on the back, and a judicious use of the band stick which leaves them sharp and square, the unnecessary amount of leather on the inside corners of the boards is trimmed off, one edge laid flat over another, and the book is put away, under a light weight, to dry.

We have now completed all the processes which make up the "forwarding" of a book. From the first, when the book is taken apart, until the time when it rests in its leather cover, it remains in the hands of the forwarder, to whom is due, in a far greater measure than is generally accorded, praise for the fine manual and technical skill, without which the "finisher" or decorator, would be unable to work to any advantage. A volume, well forwarded, without any ornamentation whatever, is a delight to the true book-lover, while poor forwarding will render the best finishing useless and valueless.

After "opening up" the covers of the book, the inside corners are mitred and worked down smooth and flat, and the leather which has been folded over the edges of the boards is cut to make an even margin on all the sides.

If levant morocco has been the leather used in covering the book, this is now "crushed," which is done by putting each cover, one at a time and thoroughly moistened, between the crushing plates and under great pressure, where they are left for a few minutes, and when taken out, the leather shows a smooth and somewhat glossy surface, under which the fine tracery

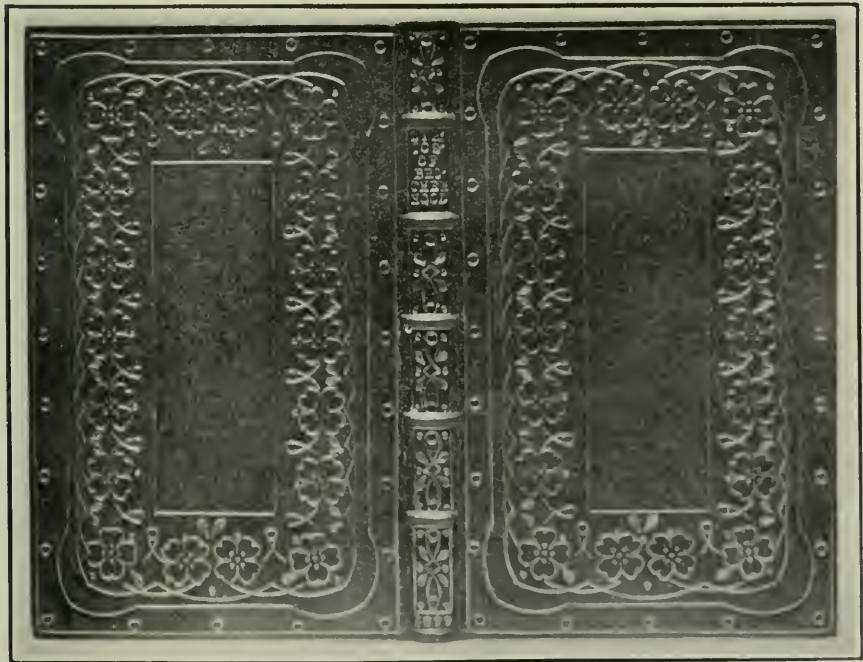
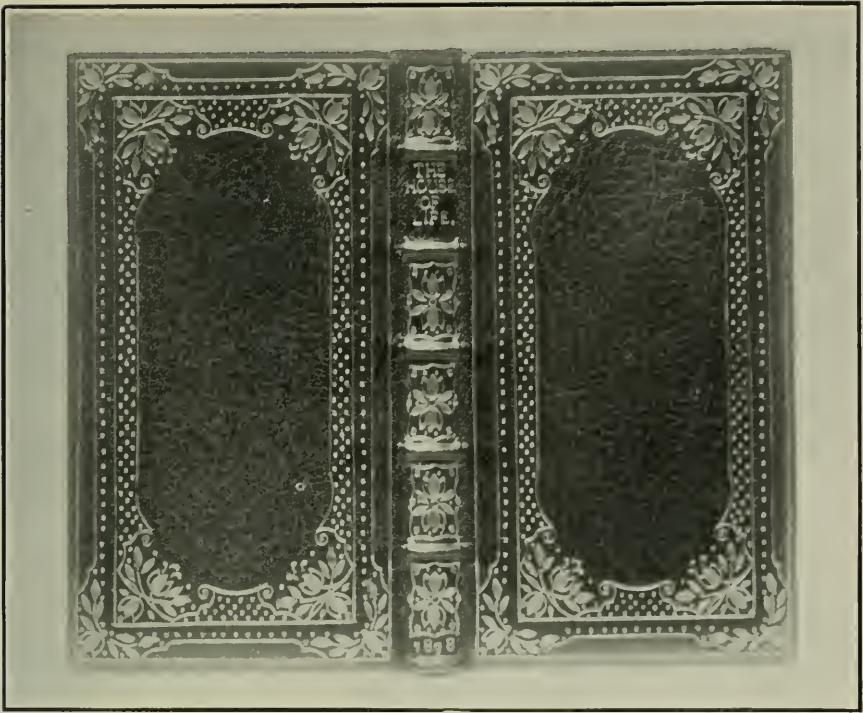
of the grain is plainly visible. A leather with the grain crushed out of it loses much of its durability and attractiveness.

The book is now in the hands of the finishers, and is ready for its decoration, which will be done either in gold-tooling or "blind," the latter consisting of a design tooled on the leather without the use of gold.

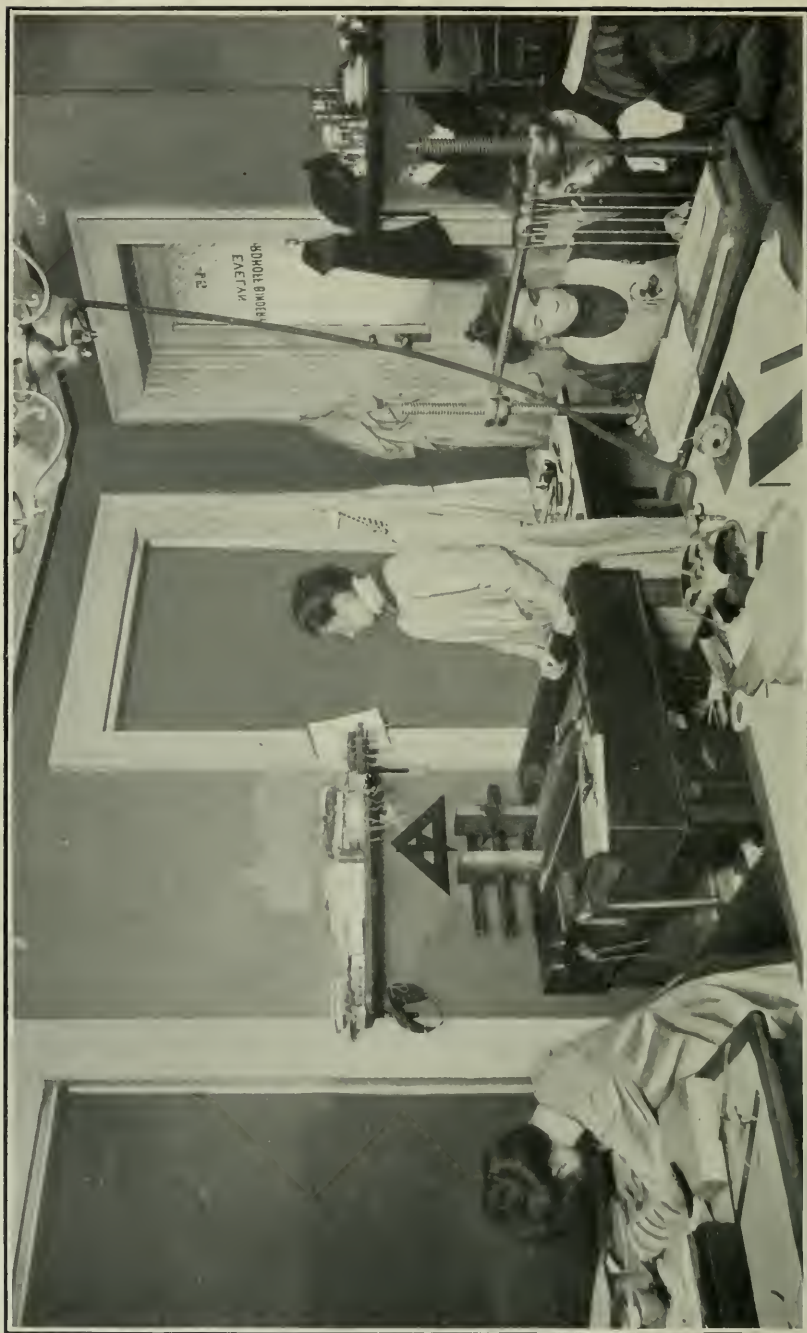
The pattern is first worked out on a piece of hand-made paper the size of the book, with the tools selected for this purpose. They are blackened in a candle and their impression made on the paper where the design is finished as perfectly as possible in every detail. This is then pasted lightly on the side of the book, and the entire design pressed into the leather with the same tools heated, after which the paper is removed and the design gone over once more, in order to make it clear and distinct. The leather is then sponged with vinegar and water, and the design thoroughly penciled with glaze. A piece of cotton wool, into which has been rubbed palm oil, or grease of some kind, is passed over the design. When the glaze is dry, and with another piece of cotton wool, the gold leaf is lifted from the cushion upon which it lies, and is pressed over and into the pattern. Once more the design is gone over with the hot tools, and the loose gold rubbed off with a bit of soft rubber, leaving the design pressed into the leather, clear and brilliant.

This is the method of tooling in gold. Whether it is a success or not depends upon many conditions, and only years of practice, which give one a true eye and a sure touch, and experiences of every kind by which one learns to know one's tools and how to deal with all emergencies, can make a finisher worthy of the name: one whose work will be the final touch of completion to a book perfectly printed and forwarded.

There remains now but one more process before the book is finished. This is the



Book covers by Miss Foote



Interior of Nordhoff Bindery showing sewing frame and press

pasting back of the end papers, by which the fly leaves, folded back over the covers and cut to match perfectly the leather margins around the edges, are pasted down; making an attractive lining to the inside of the boards and hiding the rather unfinished look of the joints.

Here then, is our hand-bound book, the making of which has been described in a somewhat detailed fashion, though many important items which play a large part in the work, have been omitted.

The love of a beautiful book is a thing apart from the love of literature and reading, and although there is an unregenerate public who care as much for what a book contains as they do for its covers, yet even this public must own that there is an indefinable charm in a perfect binding; one in which the visible and the tangible beauties are supplemented by honest workmanship and honest material. And when to the charm of this perfected whole is added the joy of building up and completing each part of it, small wonder is it that the binder falls a victim to the fascinations of his craft and forgets to read the words of wisdom for which his hands have fashioned a fitting covering that will live in through the centuries.



THE ART-HANDICRAFTS OF ITALY

ITALY, more than any other country of Europe, is the home of local art-industries. It is necessary only to name her cities, in order to recall the peculiar handicraft of each. Venice produces glass, mosaics and lace; Florence, wood carvings and gilding, marble inlays and painted parchment; Rome, silks of characteristic design and pearl beads; Naples, majolica, lava-carvings and tortoise-shell work. Among the smaller cities and towns, Siena and Sorrento are known for their wood carvings; Leghorn for straw-plaiting, and Bellagio for her silk blanket industry. The more modern and commercial cities, like Milan, in which art-handicrafts do not flourish, lack the interest, the animation, and the picturesque quality which distinguish the cities of busy workshops.

The traveler in Italy is liable to ignore the artistic, as well as the social value of these handicrafts. He sighs as he studies the modern Italian buildings and many of the modern paintings. He fails to recognize that the most picturesque and the best loved of all the countries of Europe holds her past within her grasp.

But this fact is plain, if Italy be compared with Germany. In Hildesheim and Nuremberg, the most distinctive of Teutonic towns, the past and the present stand far apart. The old buildings remain, but the old life is gone. Wood and labor are both too expensive for men to cover their houses with carvings, as they did in the days of Adam Kraft and Vischer and Stoss, while smaller artistic enterprises are disdained. There, as in America, the artist is lost in the artisan. It is almost impossible for the visitor to gain that vista into the past and to experience that joy in the present which come to him almost at the moment of his entrance into Italy. Venice has no longer the wealth, the materials and the great artists to build a second Ducal Palace, but, still

animated by the spirit of her great works of art, she makes beautiful small objects and cherishes her small artists. In the lace schools, the glass and the mosaic factories, the workers are not without claims to be regarded as artists. Each man or woman carries out his or her design, and chooses a color scheme, with results that are seldom crude or unpleasing.

It is never well to yield to the prejudice that the art of a country exists solely in its churches, palaces and galleries. For it is in the shops that one must seek much of the art of the present day. In illustration of this fact, one may instance the Piazza San Marco, at Venice, upon which fronts one of the greatest of mediæval monuments. Within the shops of this square are collected the results of the labors of the art-artisans of the city. Among the objects displayed, there is, perhaps, not a single great work of art, but, on the contrary, there are few which are not decoratively good; so that a strikingly brilliant general effect is obtained, which, when examined in detail, is found to consist of many windows; each containing, as it were, a mosaic of harmonious form and color, composed of wares, many of them within the purchasing power of the poor. What is true of the handicrafts of Venice is equally true of those of Florence, Rome and Naples; the combined results of which produce a decorative art which is infinitely superior to that of other countries, with the exception of certain of the Swiss carvings, and the hand-made pottery of Switzerland and Germany. The visitor to the Italian cities who ignores the shops, who sees nothing of the artists working in them, or in the small closet-like rooms behind them, fails to know one of the greatest charms of the country: that of the craftsman who lives with his art, loving it with his whole heart, and putting into it his best energies, efforts and ideas.

The effect of the maintenance of an art-handicraft by a city is shown in a comparison

between Siena and Perugia. "I feel at home in Siena,"—was the remark of a visitor to that town,—“its people are so kindly, so alert and so interesting, and the place itself is so picturesque.” This judgment is correct, for Siena holds her visitors, while Perugia, although possessing great historical interest, is picturesque only in parts, and is wanting in lasting charm. A like difference exists between Florence and Milan in favor of the former industrial city, and no traveler will deny that the interest of the beautiful Bellagio, with its lake and mountain scenery, is enhanced by the shops and hand-loom factories of the silk weavers, and the picturesqueness of the artisans themselves.

The theory that the art-handicrafts make one of the greatest attractions of the Italian cities would seem, for the moment, to lack confirmation in the case of Rome. But the contradiction is only an apparent one. The passing visitor is, at first, disappointed with the ancient city, for there past and present are not united to the degree found in Florence and Venice. The student is at once satisfied with the Forum, and the art-student with the Vatican, but the actual life of the city manifests itself at few points: in the Campo de' Fiori on Rag Fair Day, and at all times in the Spanish Square, in which centers the modern life of Rome. There, are found the shops brilliant with the wares produced by the art-handicrafts of the city: the gay silks, the pearls, the bronzes, the mosaics and the books bound in vellum. There, are the flowers, the artists' models and all the latest types of the Roman citizen.

From this brief comment we may learn that the Italian handicrafts serve at once to prolong the art-life of the country, and to preserve the individuality of the separate communities. Between the great art of the Renaissance and the architecture, sculpture, and painting of modern Italy continuity is broken. But the art-handicrafts have come down the centuries without

gap, and are still Florentine, Venetian, Roman or Neapolitan; so that each industry is peculiar to the place in which it thrives, and has preserved the life and characteristics of the people who exercise it. Each art-handicraft also reflects the local color of its environment. The glass and mosaics of Venice recall the brilliant tints of sky and sea, while both the materials and the treatment shown in the Florentine wares correspond to the severer scenery of Tuscany, and the sterner character of the Tuscan mind. These differences, seldom analysed by the traveler, nevertheless exist, and the art-handicrafts are the agents which keep them sharp and clear.

Nor are there wanting among the Italians strictly modern instances of this communal desire to give expression to individuality in craftsmanship. Cortina, a small town, Italian in language, manners and customs, although it is under Austrian rule, has developed a new and peculiar handicraft. This is the production of articles in wood inlaid with brass and copper. The metal wire thus used is thicker than that employed in the Japanese *cloisonne*, and itself forms the design, instead of outlining a pattern in other materials and colors. The object, after receiving the inlay, is highly polished upon the surface; the process producing a satiny finish which harmonizes with the pronounced colors of the metal. This handicraft, artistic and peculiar to the community in which it is exercised, is unique in having no long past, and no traditions to maintain.

The vigor of these crafts, the old and the new, is due to their democratic character. They influence in equal degree, although in different ways, the maker and the user of the articles produced by them. They bring into contact with one another the poor and the rich. The craftsman sells his wares to the consumer, for the most part, without aid of an intermediate merchant. In Cortina, the handicraft above described is carried on exclusively in a school, and the pro-

duct is sold only in a connected salesroom. In this instance, it is probable that the industry is so conducted because the enterprise is still so new that the craftsmen are not yet prepared to work in their own homes; but the same system exists in Venice, where women are taught lace-making in rooms through which visitors must pass in order to reach the shop attached to the school. In the glass and mosaic factories also, the purchaser generally passes through the work-rooms before reaching the sales-rooms, and the largest of these latter are those connected with the manufactories. By this meeting of the purchaser and the worker, the first named is interested deeply in the article made, while the latter is stimulated by the attention and the praise given to his labor; so that something of his own enthusiasm and love for the thing which he creates, inflames every one with whom he comes into contact or relations. The bringing together of the worker and the purchaser is more important, more far-reaching in its consequences than would be casually supposed. Its significance resides in the fact that a sense of ownership is acquired by watching the making of an article, and that the power of appreciation comes through the realization of artistic skill. The purchaser who has followed the processes of the worker, has made them to a certain extent his own, although his lack of manual skill prevent him from repeating them; while the worker, in the praise and sympathy which are given to him, gains a richer and more helpful reward than can be estimated in money value.

But while the Italian handicrafts represent the democratic spirit and communal individuality, they are open to criticism, as to the modes of their exercise: a condition partly due to the deplorable financial state of Italy, and the moral depression of its people; also, partly due to the fact that a great proportion of the work passes into the hands of foreigners. The craftsman who creates for his neighborhood, of which, he knows the taste and temper, finds pleasure in his labor, and his labor is good in propor-

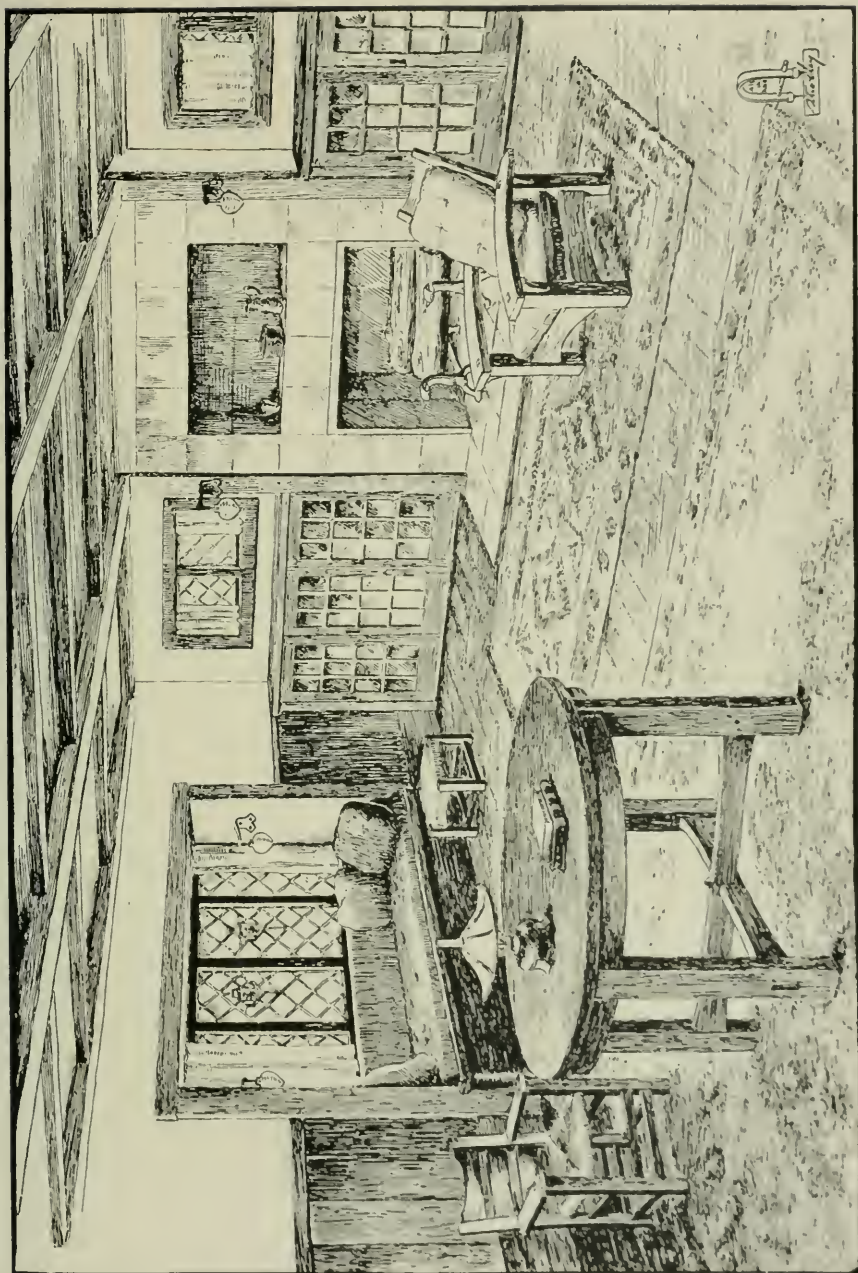
tion to the pleasure which he experiences in performing it. In the mediæval period, the craftsman's product was purchased by the burghers of his own city, and his work was so highly prized that he might rise to a high social position and become a political factor. As for example, in Murano, the seat of the Venetian glass industry, the Comune possessed a "golden book" of descent, and the daughters of master glass-workers, like those of Venetian patricians, could inherit their fathers' fortunes and rank. But, to-day, in Italy, the art-artisans are underpaid, while another element of failure consists in the uselessness of many of the articles produced,—a stricture which can also be applied to the product of the new art-handicrafts of Germany, Great Britain and the United States. Still another cause of failure is the lack of careful workmanship and of a truly artistic simplicity. The Italian craftsman too often uses poor material, and he works indifferently and dishonestly. His wood is not properly seasoned, and, being subjected to changes of temperature, it warps and cracks. His glass-mosaics, through some fault in the "smalto," loosens and falls apart. His silks are not firmly woven, His pearls shed their enamel, and his jewelry breaks after short service. Therefore, until usefulness, durability and careful workmanship shall be assured, the Italian art-handicrafts can not hold the position which would seem to be theirs by right of position in both their own country and the world at large. It is to be hoped that much may be accomplished for them through the economic wisdom and the democratic spirit of the young Victor Emanuel who so lately ascended the throne. And in bettering the financial and social conditions of the Peninsula, he will but follow the traditions of the House of Savoy, whose princes have always accomplished for their people the reforms demanded by the needs of the times in which they lived.

AN ARTS AND CRAFTS EXHIBITION

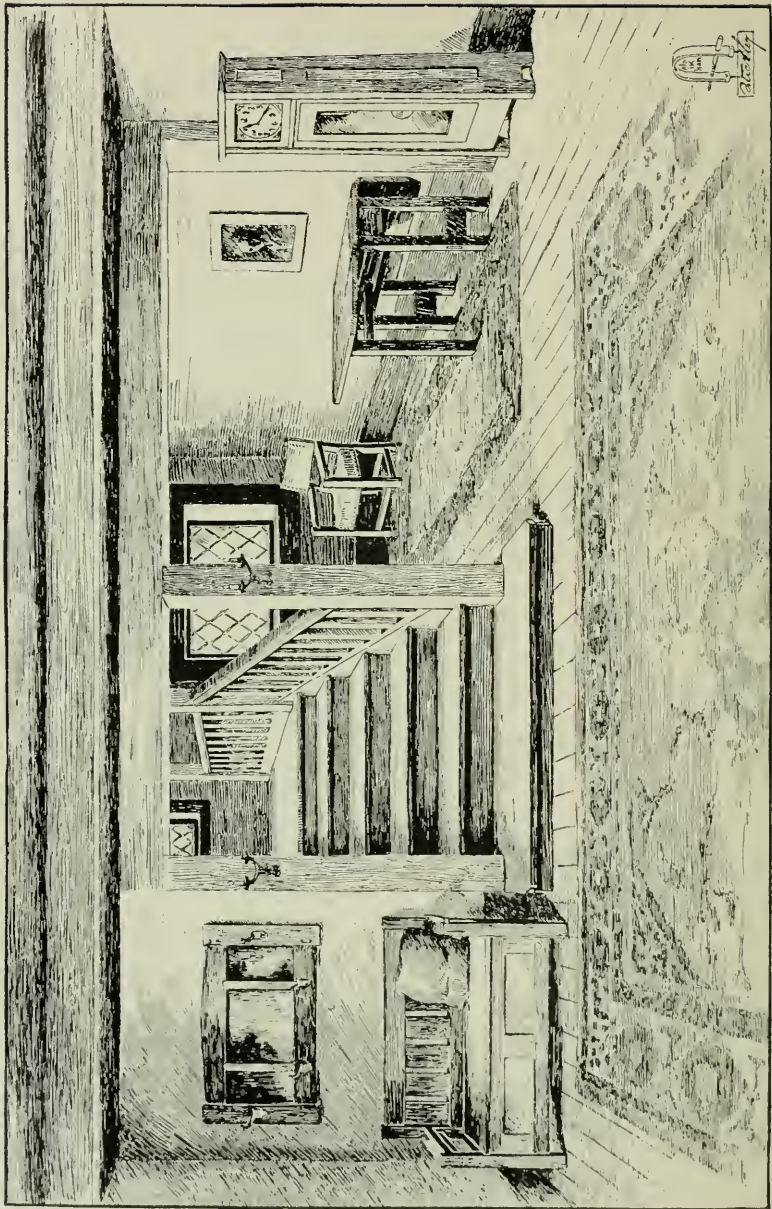
THE Arts and Crafts Exhibition recently held at Springfield, Mass., calls for detailed comment. It was organized through the co-operation of the Board of Trade, the Teachers' Club, and the Architectural Club of that city. It was, in some measure, the result of a series of consultations of workers at various handicrafts in the Connecticut valley. These men and women have met from time to time under the leadership of Mr. John Cotton Dana, whose ultimate and cherished object is the establishment of a school of industrial arts in connection with the Springfield city library, and the union of the workers in a practical foundation, or society, which shall embrace the region round about. The exhibition, as the initial step of the movement, has been so successful that strong hopes are justified that the scheme may be realized in the near future.

The exhibits were not sent alone by the valley craftsmen already mentioned. They were drawn as well from more distant localities in the East, as also from the Middle and the Western States. The objects shown included tapestries and rugs, wood-carvings and furniture, artistic book-binding, pottery, photographs, metal-work, basketry, embroideries and laces.

Among the most interesting exhibits were those of textiles, especially of rugs produced by village industries. In these fabrics, the artistic results are remarkable, as proving the excellence which can be attained by practically unskilled labor, if only the work be guided by intelligence and aesthetic sense. Much enthusiasm was created by the rugs woven at Pequaket, N. H., under the direction of Mrs. Helen R. Albee, whose description of her own industry appeared in the March issue of "The Craftsman." Mrs. Albee's rugs are of that domestic variety known as "hooked:" a treatment of the material producing little projections and angles in



Living Room by The United Crafts



Hall by The United Crafts

the pile which catch the light, scatter it in glints, and spread over the surface of the fabric a velvety sheen. The texture is equaled by the design and the color. Fine effects are obtained by the massing of dull yellows, dark blues and rich olive tones, the latter such as were used by the English Pre-Raphaelite painters. The color scheme is in all cases aided, and not thwarted, by the pattern, and, as a whole, certain of the pieces are as good artistically as many Oriental rugs which command high prices.

An entire room of the exhibition was occupied by the Deerfield Arts and Crafts Society. Here were shown the "Blue and White" embroideries which perfectly reproduce the old domestic work of the same name; also, rugs or "rag carpets," of which even the catalogue description is most attractive, by its suggestions of soft, or harmonious color effects: mottled green, blue and gray, brown and green, brown and orange. Textiles in vegetable fibres were also shown, including palm-leaf, raffia and reed basketry.

A typical Swedish industry proved very attractive to visitors. This was the work in tapestry of the Misses Glantzberg, whose loom was seen in operation, slowly producing a design which has been for generations an hereditary possession in the family of the weavers. Excellent workmanship, as well as artistic ability characterized this exhibit, and created a desire for further acquaintance with the work of a country in which the traditional handicrafts are maintained with scrupulous care. Articles of household furniture were shown by a number of exhibitors from Springfield, Boston and New York, and by the United Crafts; the latter sending a bride's chest, a hall settle and a Morris chair.

Further, there were two small but beautiful displays of pottery: one—the Grueby—presenting a wide range of experiment in forms, and showing vases, tiles, and even an occasional bust; the other was the work of Mr. Volkmar of Corona, Long Island,

who, not unworthily, has been called a modern Palissy. Like the French potter of the sixteenth century, he is willing to do the finest things in clay, and he is so critical of his own work as to sacrifice every piece which does not please his better judgment. He works in the spirit of a Greek potter of the best period: caring nothing for ornament which is not essential to the design; but strenuously seeking harmony of line, grace of proportion, depth and suavity of tone. His productions are not for the moment, but rather seem destined to attain a permanent value and influence.

The art of book-binding was represented in the work of several craftsmen; notably in that of Miss Ellen Gates Starr, of Hull House, Chicago. This exhibitor presented two volumes bound with exquisite accuracy and taste. Through her work, Miss Starr is seen to be at once student and artist: thoroughly acquainted with the famous historic binders, yet progressive in ideas, advanced in methods, individual in touch, and never servilely imitative. Her work is distinguished by delicate designs in arabesque and by a perfection of tooling which rival those of the seventeenth century French bindings.

Another remarkable exhibit consisted of photographic studies by the Misses Allen of Deerfield, whose name and work are familiar to all readers of American illustrated magazines. These young women are the authors of many landscape and figure studies, which, purchased by summer visitors to Deerfield, have gone to distant points of the country and have created a steady demand for the work of the artists. Among their patrons is now numbered Mr. John La Farge who uses their studies in connection with many others, as material from which to develop ideas for his mural paintings. The Misses Allen have received numerous prizes and rewards. They have exhibited at the Washington salon, at which they won the blue ribbon and

special mention; at the Philadelphia Photographic Club rooms, by invitation, in a display of their own work exclusively, and recently, under the same conditions, at the New York Camera Club. They were represented at Springfield by some eighty studies, among which was a figure group of a mother and two children, most distinctive and beautiful, and quite reminiscent of the pictures of Jules Breton.

From this brief notice of the Springfield Exhibition an idea may be gained of its importance and significance for the development throughout our country of the lesser arts. The sincerity and strictness of the promoters of the enterprise can be judged by quotations from the foreword of their brochure:

“The jury made selections upon the basis of merit. Each object was judged first according to the recognized principles of constructive and decorative design, and second according to workmanship. . . . Many objects were contributed which, from a technical point of view are worthy of high praise, but from an aesthetic point are open to criticism. The jury wished to encourage all sincere effort, and therefore has admitted some works which it can not approve from the standpoint of design.”

The spirit and the standards here maintained with such insistence are a hopeful sign, and should be universally adopted in the home, as well as in the museum or the exhibition.



It is announced that a summer school of hand book-binding will be held in Syracuse, N. Y., by Miss Euphemia Hart, of the Evelyn Nordhoff bindery. The classes will begin about June 10, and the Cobden-Sanderson method will be exclusively taught.

Letters may be addressed to Miss Hart, 327 West 56th Street, New York City.



THE value of a device is universally recognized. All strongly bonded associations jealously guard some visible sign which may keep the principles for which they stand ever before them; while, at the same time, the sign, by its mystery, serves to awaken the interest of those outside the body.

Obedient to this time-honored principle, the workmen of the United Crafts are constantly stimulated by the Flemish motto first used by Jan van Eyck, and later, in French translation, adopted by William Morris.

The "If I can" is an incentive to the craftsman who seeks to advance the cause of art allied to labor.

The Craftsman

"The lyf so short
the craft so
long to
lerne"

Markers of Time

By Irene Sargent

Enamel as a Decorative Agent

By Samuel Howe

Beaten Metal Work

By Amalie Busck

**The Drake Collection of
Brass & Copper Vessels**

By Samuel Howe

The Evolution of the Lock

By E. Alexander Powell

Some Cornish Craftsmen

By Mabel Thornton Whitmore

Metal as a Medium of Expression

By Mary Norton

THE CRAFTSMAN

Vol. II.

No. 2

CONTENTS FOR MAY, MDCCCII.

- I. The Markers of Time - - - *Irene Sargent*
- II. Enamel as a Decorative Agent - *Samuel Howe*
With illustrations from the work of Louis C. Tiffany.
- III. Beaten Metal Work - - *Amalie Busck*
Illustrated with examples from the Busck Studios.
- IV. The Drake Collection of Brass and Copper
Vessels - - - *Samuel Howe*
With illustrations.
- V. The Evolution of the Lock *E. Alexander Powell*
- VI. Some Cornish Craftsmen *Mabel Thornton Whitmore*
- VII. Metal as a Medium of Expression *Mary Norton*
- VIII. Exhibit of the New York Guild of Arts and Crafts

ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

Copyright, 1902 by Gustave Stickley
Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter.

FOREWORD

PERSISTENT in the aim proposed in its initial number, "The Craftsman" for the current month offers to its readers a series of papers upon certain phases of art allied to Labor. Metals, the objects which are made from them, and the processes which are applied to them are here considered by a number of writers, several of whom are themselves craftsmen.

It is hoped that the suggestions upon the use of enamel as a decorative agent may awaken interest in a medium of artistic expression, as yet little understood in America, but possessing almost unlimited possibilities of picturesqueness to be added to our interiors and even, as the writer indicates, to our public thoroughfares.

The articles by the women workers in metals, technical and practical, like those upon the art of book-binding contained in the April issue, will doubtless prove instructive to those practically interested in these special crafts. They are also a sign of the times, hopeful and not to be disregarded, showing that the question of sex is relatively unimportant, and that workmanship alone is the test through which the right to labor and to create is gained.

The critique of the Alexander W. Drake collection: section of brass and copper vessels, is written by one competent to judge of its value. The article is unusual, as coming from an artist and craftsman, in that, beside treating of medium, form and color, it reaches out to questions social and racial. It is a tribute to the art of which William Morris was the advocate and prophet; a system created by the people for the service of the people, and which supplies a first necessity of all civilized life.

In such service "The Craftsman" will continue to put forth effort, and workers in any medium are invited to accept the aid of this publication for their encouragement and advancement. Anything

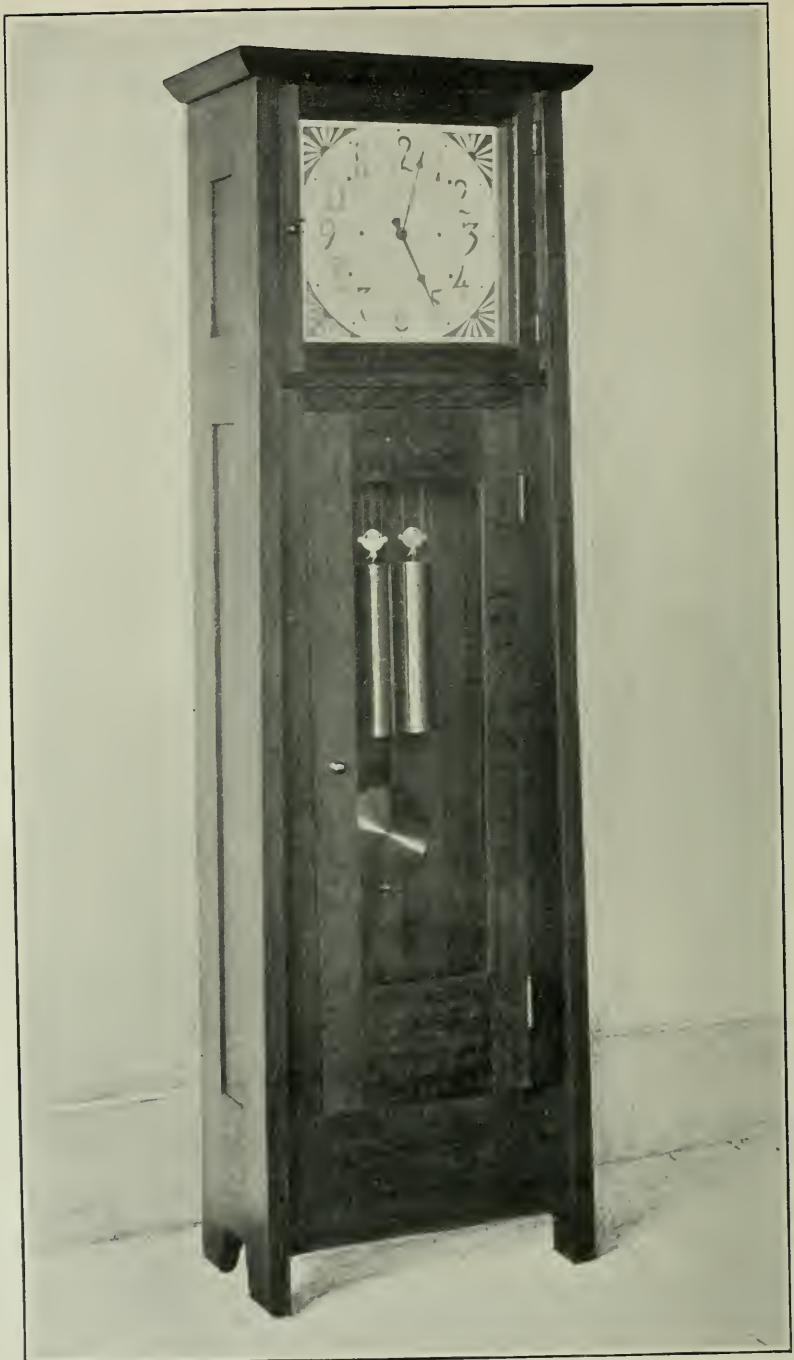
of value accomplished in use of material, process, or artistic result, if communicated to the Publishers, will receive from them the degree of recognition that it deserves. By this means, the designer, or inventor, will gain the incentive to future and further attainment; the followers of the Arts and Crafts movement will be able to note each step in its course; opportunity will be given for public discussion of technical questions in a simple and practical manner; the standards of work and taste will be surely and permanently raised. At all times "The Craftsman" as the organ and representative of art allied to labor, will maintain its principles by demanding from the workman honest and intelligent service, and for the workman an adequate livelihood that shall raise him above the necessity of haste and negligence.

Further to serve the interests and pleasure of its readers, "The Craftsman" solicits information from all Arts and Crafts Societies, both at home and abroad, regarding such of their aims and proceedings as are of general importance and tend to propagate broadly the healthful, popular enthusiasm of which these societies are the outcome.

Toward the development of the same movement, correspondence is invited from communities in which no such centers of practical work and aesthetic spirit as yet exist to multiply legitimate pleasures and to dignify the conduct of life.



*Door for house in Onteora Park, N. Y.
With copper trimmings by Mary Norton*



Hall Clock by the United Crafts

THE MARKERS OF TIME

DEREUNT Horae et Imputantur." "The hours perish and accuse," are words formulated from the grave thought of the Middle Ages, which appear on many an old English dial accenting cathedral front, or college quadrangle, or yet again the wall of some humbler structure to which men were wont to be called in large numbers by daily duty. Grave markers of time were these clocks and sun-dials, warning the people to act rightly and to think purely, lest their souls should suffer injury. Something of the sense of personal responsibility, of the conscience which distinguishes the Anglo-Saxon, is reflected in this thought, although it is formulated in the learned language of the schools. The spirit of the race has rarely been more clearly expressed, or received a better commentary than in this brief warning.

Across the channel too, there were clocks and dials inscribed with earnest words of instruction for the proper conduct of life. But these were of other tenor, and they also mirrored the thoughts and principles of the people whose lives they divided and marked. In Paris, the tower of the Palace of Justice displayed in the fourteenth century Henry de Vic's great clock: a picturesque spot upon the grey wall, rich in blue enamel and gold fleurs-de-lys, with its supporting female figures, carved and gilded, and its decorative inscription, "Machina quae bis sex tam juste dividit horas, justitiam servare monet et legesque tueri:" "The instrument which so justly divides the hours of the day, teaches us to respect justice and to keep the law." This counsel is one appealing to the intellect, rather than to the heart. It voices the spirit of the races who gave to the world legal concept in its simplest, purest form. It is the great Roman code reduced to its lowest terms, solemn in its recognition of equity, setting forth citizen-rights and the dignity of the State, but leaving the one who reads it unmoved and cold. And this is because it contains no direct and

personal warning, because it does not search the record of individual life and conscience, like the words, "They perish and accuse," which constitute every hour into an awful Final Judgment.

The two differing sentences sum up indeed all that can be learned in history of the two opposite races: the Latin, animated in its actions and thought by the idea of citizenship and unity; worshipping the concept of the city even so far as to name it the Eternal, as in the case of Rome; fighting again and again for democracy in various countries of the continent, and when overcome, returning again and again to the charge in obedience to the most deeply set of instincts. On the other hand, we feel the spirit of our race and kindred throbbing through the "Pereunt et Imputantur; the individuality which gave birth to Magna Charta, to the great English Parliament, to Shakspeare, to the colonization schemes which have well-nigh universalized our language, and to the personal fortitude which has reached out into the gravest perils to give us material wealth and dominant intellectual force among the races of men. The heroes of the world have always obeyed the principle clothed in the words "Pereunt et Imputantur," with all their eloquent and terrible suggestion of the opportunity once offered, once accepted or rejected, and never repeated.

The value of legends such as the ones quoted, when placed at points to which all eyes are compelled, can scarcely be estimated. Elevated above the narrow and sombre streets of mediaeval towns, their power of teaching, warning and saving must have been inexpressibly great over the trained minds of scholars, just as the sculptures of the cathedral fronts pictured the end of the world and the stories of saints, sufferers and sinners for the unlettered people, and so taught them to respect the laws of both God and man.

It might be urged that legends and symbols have spent their force; that they were

primers in the school of humanity; and that to the intellectually adult men of the present day facts alone make appeal. It is true that God was then regarded as the Avenger rather than the Great All-Father, and that the powers of Nature were the enemies, rather than the allies of man; so that mystery and gravity were the inseparable companions of the active hours of life. The burgher who was born, labored and died in one and the same city can in no wise be compared to his similar in modern times who changes scene at will and effaces from his mind by pleasure the thoughts of the unknown hereafter which awaits him. He trusts to a succession of impressions to scatter the gloom which may have temporarily arrested the careless course of his life. Yet even to-day, legends like the "*Pereunt et Imputantur*," inscribed at points of interest and assembly, exercise a strong power by which to draw men toward higher ideals. The old French dial of the Palace of Justice, restored and dominating the modern Parisian throngs hurrying to the play-houses, the Exchange, or the gay and rich shops of the quarter, arrests as may be daily seen, the feet and the glances of many a passer, and it must be that it causes many also to ask themselves what justice and the laws demand.

It would indeed be desirable from the point of view of morals that these monitory and educative legends should be displayed in discreet number in the open squares and thoroughfares of our cities. They would give accent to places which are now often but convenient passages to an objective point; they would fill the after-route with material for thought and instruction; they would, furthermore, if artistically presented, serve a function in that composite scheme of development, moral, intellectual and aesthetic, into which modern education is crystalizing.

It is said that even infidels standing beneath the great dome of St. Peter's are sensi-

tive to the inscription circling the drum of the cupola: "Thou art Peter, and upon this rock I will found my Church." And it is undisputed that a symbol, or a word of exhortation, if skilfully chosen, will lead throngs of men to brave and generous action through the faith born of enthusiasm, even though they, in calmer moments, reject the cause represented by the inspiring symbol or word. Still another proof of the uplifting effect of hortatory inscriptions may be read in the faces of visitors to the Memorial Hall, at Harvard University, which, on the authority of Professor Charles Eliot Norton, is said to be the only building in the world dedicated to youthful value. The eulogies of the student soldiers who gave their lives in the war which preserved the Union and Constitution of the United States, follow the wall lines like a frieze, and to those who read them they seem like the utterances of a supreme intelligence, guiding the world to the heights of patriotism and self-sacrifice.

Opportunities for the display of legends such as these occur but rarely, nor if more frequent, would they afford equal power of touching hearts and quickening enthusiasm.

But if inscriptions similar in sense to those accentuating the meaning of the mediaeval public time-pieces and dials, should be set for a like purpose on our modern clock-towers, both dignity and picturesqueness would be added to certain city quarters which are now marked only by costly and ugly structures and by jostling, careless crowds. Such action would not be a return to customs which have long since lost their force and meaning. Nor would it be an attempt to discipline and awe reasoning beings with means adapted to the childhood or youth of humanity, such as is the Dance of Death painted on the old bridge at Lucerne. It would simply infuse an uplifting idea into the midst of the strife and selfishness of trade and enterprise, and set a standard of thought and deed over and above that of the stock ex-

change and the great corporations. And no man's soul, save that of the degenerate, is so dead within him that it can not be touched by words of lofty counsel meeting his eye on his daily path, with all the power that the voice of a wise friend might possess over him. Examples of the inspiring force of such inscriptions may be drawn from certain familiar memories of our American cities: as for instance, the motto of the State of Massachusetts, which stands clear cut and bold upon the facade of the Old State House in Boston, with its dignified, imperious announcement of peace maintained by liberty and the sword. And a second example lies in the dedicatory inscription upon the Soldiers' Monument, on Boston Common, which was written by the president of Harvard: "To the men of Boston who died on land and sea, during the war which kept the Union whole and preserved the Constitution, the grateful City has raised this monument, that their example may serve to coming generations." And surely, set on its course by such eloquence, the desired influence will prevail and be perpetuated. It is further to be wished that public instruction, such as this, might be conveyed in connection with the markers of time: the clocks of town halls and libraries and railway stations to which, at all times and seasons, attention is drawn by the demand for punctuality among all classes of people, which year by year grows more exacting as life grows more complex.

So let some words of encouragement, counsel and warning: words above all reflecting the sense of personal responsibility contained in the "Pereunt et Imputantur" appear joined with our public clocks and dials, just as the sentence fraught with the dignity of justice and the law is still left to dominate the wayward, restless city of Paris. And this is done there not to the sole furtherance of picturesqueness, which is so desired and appreciated by the artistic French people, but rather that the warning may restrain from moral laxity and keep in the paths of social and political rectitude those

who pass beneath it. It is possible further that more of these legends and mottoes may appear at different points of the old city, as a society of Parisian artists and antiquaries is now discussing the advisability of restoring many lost historic landmarks, such as smaller monuments of various kinds, and the shop signs which lent interest and character to the streets before the adoption of the commonplace, but convenient modern system of numbers. A similar movement is felt in our own country: an impulse to create beauty in public places that the old and best idea of the abstract city may again prevail: that is, that it may become the richest and most beautiful possession of the people, who shall keep it in trust for the common good, regarding it as a focus of moral, intellectual and aesthetic illumination, and enjoying its advantages equally afforded to all.

Were these principles in full operation, private life would be at once simplified and embellished, and the inordinate desire for individual luxury, always the vice of rich republics, would be strictly repressed. Under these conditions, an ideal home may be pictured, and that home would be such as it was described by William Morris, the supreme craftsman of the nineteenth century.

The place of life and labor would then contain no superfluous objects, such as now encroach upon space, demand care and attention without returning an equivalent of service, and, most often, offend by ugliness of form and color. Rather it would receive within its walls only such objects as are known to be useful and felt to be beautiful: simple furnishings for the maintenance of comfort, good order and sanitation; instruments needed in the pursuit of some art or science; books for instruction and recreation; pictures and models, valuable for their cultural influence, and not chosen in obedience to some passing caprice, and accepted in too great number, as is now almost universally the case.

Prominent among these necessary furnishings stand the markers of time, the clocks on which depend the provisions for the well being of the individual occupants of the home, and for the very maintenance of the family bond. And about the family time-piece, as we know from our own sentiment, and by illustration from literature and art, circle a large share of the memories—both the sweet and the bitter—of life. We remember the stories told us in our childhood by our parents and grandparents, of the clocks of their own homes; tall and slender, standing on the stair-landing, or in the “keeping-room” or kitchen, of some New England farm or village house. And as the picturing words fell from the lips of the dim-eyed, placid-faced, aged man or woman, the vision of the clock rose before us as something to be loved and cherished. We could see the polished metal dial, round and glistening like the full moon, with its great numerals so eagerly consulted by the children anxious for their food and their play-time, or yet awaiting the moment when they should “creep unwillingly to school.” Within the dial, perhaps, a circle was cut to allow the sight of a quaint picture displaying or suggesting the mechanism of the time-piece: sometimes a ship was seen, straining its sails and ploughing the waves, in obedience to a regular motion; sometimes the movements of the planets were described by miniature balls; or, as a motif drawn from the Dance of Death, Father Time appeared with his proper attributes, the scythe, the skull and the hour-glass. The old time-piece was, as Longfellow writes with the feeling born of experience, associated with all the events that constitute the history of a family: birth, marriage, and death, partings, home-comings, and all the lesser concerns which fill the hours and make the smaller divisions of time pass unremarked into the greater.

The sentiment and romance of the clock so permeates domestic history that no poem,

play, or picture, treating of the life of the people, is complete without mention or representation of some marker of time. For it gives accent and homeliness to the mimic scene, as surely as by means of its regular, slow and gentle utterance, it lends a sense of peace and comfort to the real environment. The tick of the clock and the steam of the kettle are the working allies of discovery and invention. They have tided over discouragement, disciplined unskilful haste and encouraged patient, continuous effort. The clock is a first necessity of civilized life: while itself and the book are the most available and universally satisfying substitutes for human companionship.

In view, then, of its important functions and of its great influence upon daily experience, it should be fashioned with extreme care by the craftsman and chosen with equal care by the one who receives it into his home. Its mechanism should be clothed in distinctive, beautiful form, that it may remain pleasing throughout the vicissitudes of a long companionship. Unassuming and refined, it should not obtrude upon the sight, but rather like many a household saint, should it perform its useful functions without attracting praise or blame: which is the ideal way of rendering service. Its voice should be low and sweet, like that of the ideal woman, and if its face were marked with the best thought of the race, epitomized as in some sentence like the "*Per-eunt et Imputantur,*" it would then indeed attain the highest requisites of perfect friendly or fraternal fellowship. It would lend a new sense to the meaning of the legend often found in Latin countries on the dials of markers of time, in places of recreation and pleasure: "I mark no hours save the happy ones."



Enamel Jar
By Louis C. Tiffany



Specimens of Enamel by Louis C. Tiffany

ENAMEL AS A DECORATIVE AGENT BY SAMUEL HOWE



ENAMEL is a strong, active force for color, which requires great care in use. Its intensity, unchanging quality, expression and movement make us hesitate to employ it for many purposes, because of the difficulty of securing for it congenial neighbors. It is, by nature, assertive and capricious. It must be judiciously introduced; otherwise, lack of harmony and disorder follow. If the entire scheme can not be well and effectively planned, then enamel would best be omitted altogether.

Within a short time only, has enamel been successfully employed in modern decoration. The difficulty with which it is controlled and handled caused artists and craftsmen to hesitate long before attempting to deal with a so uncertain yet fascinating element. Those who examined the enamels made by Courties from designs of Raphael, or the beautiful specimens of the Spitzer collection, and the small, exquisite pieces in *grisaille* by Pierre Raimond, were astonished to find the capricious decorative agent controlled and submissive, without having lost any of its brilliant charms. Then, repeated experiments gradually led to the discovery of methods by which enamel has been applied with fine results to the adornment of the modern house, holding its peculiar beauties, without detracting from those of neighboring elements, and without injury to the decorative scheme as a whole.

But the use of this agent of adornment yet contains an element of uncertainty which is likely to remain permanent. Enamel is hard to produce; it is still harder to place and, when perfectly made, it involves so much human effort that it sometimes becomes tragic. When well placed, it enriches; when out of place, it confuses. Uncompromising, hard, and changeless, it is without pity for the decorator who has made errors

through haste, or lack of judgment. In a word, as the price of its service, it demands from the artist the most unremitting care and the most exact calculation of effect.

The misuse of enamel is evidenced in the vagaries of certain examples of "*L'art nouveau*," which are found in Germany, Austria, and less extensively in England, and which result mainly from direct and often wilful disobedience to aesthetic laws. Enamel should be too greatly prized to allow it to enter where it is not welcome, and architecture too highly venerated to derogate from its dignity by the addition of ornament foreign to the general scheme of the edifice.

The main purpose of the present paper is to indicate the various occasions in which enamel may enter into the decoration of the modern house. And this purpose would not seem to be an idle one, since little has been written regarding its use in ceilings, wall-panels, pilasters, beams, on the under-side of corbels and brackets, in the apparatus for electric lighting, on iron window-frames, casements and door-fittings, and around open fire-places. Such uses, it is plain, demand greater knowledge than is possessed by ordinary builders and craftsmen; for they involve architectural questions regarding laws of proportion, fitness to place and surroundings, and other considerations not to be treated lightly.

But as these difficulties have already been overcome in a number of instances in both Europe and America, it is necessary only to make plain the advantages of metal over wood in certain details of house-construction, in order to insure the use of enamel as a decorative agent. As an example, the superiority of an iron over a wooden window frame is unquestionable, if durability be the chief requisite. Iron window-frames can not be affected by wear, and, when properly enameled, they show that union of decorative with constructive elements which is an essential of all good architecture. By means of black oxide of cobalt, enamel can readily and

durably be secured to iron, and this metal can then be decoratively used on hinges, door-plates, lighting apparatus and the other more or less important parts of a building which we have already enumerated. A good tendency borrowed from the Japanese, and rapidly creeping into the art of Europe and America countenances few things for ornament alone, while it beautifies and refines all objects intended for daily service. The custom of hiding locks in mortices formerly robbed the builder of the chance to use the lock-plate decoratively, but now, through the efforts of the English architects, Norman Shaw, Ernest George, and their followers, locks often come out from concealment to create points of decorative interest on the surfaces where they occur.

In the uses above indicated, the enamel may be subjected to various treatments: the artist can easily glaze some portion of his iron work with semi-opaque enamel, while other parts can be treated in solid tones of full-bodied pigment. Again, certain vigorous designs can be hammered from iron or copper, in such a way as to receive opaque enamel of sufficient body to be well seen after a second and transparent coating of enamel has covered the entire surface. Bright and polished metal without enamel is also an important factor in beauty of effect, as it provokes the play of light and shade, such as we see made in the dark apartments of continental castles and halls by shining coats of mail, trophies of arms, coffers, and drinking vessels.

We do not ask indeed, nor were it even desirable, in view of the great expense necessitated, that the enamels of the sixteenth century be reproduced, with their accuracy of figure-drawing and their flesh-tints so difficult to manipulate. But we do stand in artistic need of a decorative agent which shall accomplish in point of color for modern interiors what the French enamels of Francis First's time did for the churches, town halls and palaces of France.

Once the interiors of public and private buildings were so beautified, artists would be led to the calculation of exterior effects to be produced by this same medium of enamel. The street signs and permanent advertisements which now so generally disfigure the walls on which they appear, might become finely decorative, if treated in enamel and set in broad continuous bands of full rich color. Thus they would regain for our thoroughfares something of that picturesque quality which has been lost to them through the practical demands of modern life.

The future extensive use of enamel seems to be assured, since experiments are now making, under the direction of Mr. Louis C. Tiffany, in his studio at Corona, Long Island, with the purpose of doing for enamel what has already been accomplished for glass. And surely all that ingenuity, skill and knowledge can suggest, this artist will work out and complete!

Mr. Tiffany is not content with having re-discovered the processes of the glass-workers of Pompeii and Herculaneum, producing by these methods table-vessels and lamps, beautiful in color, well annealed and perfectly made: greatly superior for practical use to the antiques which are sadly lacking in sanitary qualities. He has further applied certain of these secrets to the study of the sister art of enameling: enamels being, as is well known, glass, and glass silicate colored with metallic oxides. His efforts are now centered in the application of enamel to vases ornamented with fruits, flowers, or conventional designs in high relief; his processes being of course unknown outside of his studio, but certain shapes being evidently hammered up from pitch molds, in the usual way, afterward rounded into vase-form, and lastly closed at the bottom.

The desired relief being secured, he adds "paillons," or, as the French word signifies, "spangles," which are small sheets of absolutely pure

gold or silver, of from thirty to fifty times the thickness of gold leaf; these are embedded in transparent enamel, or in the surface of the copper foundation, without allowing air to penetrate beneath. Or again, an opaque enamel is floated over the relief ornament: a process difficult even for flat surfaces, and still more complicated when applied to relief ornament. Over this opaque substance, colored enamel is then added according to the design; thin, transparent glazes being mainly used to produce the quality needed. In cases when the natural color of the metal enters into the scheme, the glaze is permitted to over-run the entire subject, giving a still further tone, by increasing depth, perspective and lustre.

Superimposed enamel, that is: the placing of thin layers of transparent substance one over the other, is attended with the danger of chipping, and with great expense,—the latter owing to the number of firings and of annealings necessary, and the risk consequent upon them. But this transparent, or semi-opaque method, notwithstanding its difficulties and its cost, is a real boon to craftsmen, since it affords them a last opportunity to harmonize their strong, crude, and sometimes brutal tones, by removing what is technically known as “the grin,” and by softening, enriching and intensifying their effects.

Passing now from the consideration of process to that of effect, we are met by the question of comparison between enamel and marble or opalescent glass, and yet again between enamel and jade, malachite, or jasper, as to qualities of color, brilliancy and durability. This question has been already partially answered by a practical experiment, which while not wholly satisfactory, has done much to advance the claims of enamel to the possession of a high degree of the qualities tested. Properly to measure the tone in the color of good enamels necessitated the choice of a high standard of value in color, brilliancy and lustre. To this end a

small vase, made by Mr. Louis C. Tiffany, and a fair example of that artist's skill, was taken to the Tiffany shop in Union Square, placed in a strong light, and surrounded by unmounted, polished, and partly cut gems: such as lapis lazuli, sapphire, star sapphire, topaz, golden beryl, Mexican fire-opal, Siberian amethyst, pink tourmaline, aquamarine, and other valuable gems corresponding to the shades of color in the vase. In the results of the test, the enamels proved equally fine in quality and tone of color with the gems; due allowance being made for the scintillations and counter-lights cast by the latter. The difficulties of forming a competent judgment consequent upon the play of these lights were not easily overcome. The gems, placed in contact with the enamel, seemed to change their color, and refused to retain any one tone. Many of them, also, as is their custom when alone, at times almost lost their color by excess of fire. But comparison was finally made possible by the use of a neutralizing, or semi-opaque layer of glass, which was spread over the gems; a device adapted from one stage in the manufacture of enamels. The conditions being thus to a certain degree equalized, the enamels,—especially the blues and the intense greens,—showed much more depth and perspective than were found in the stones. The same test further showed that the relations between gems and enamels differ according to the light in which the objects are seen. As for example, in a jewel containing a number of emeralds mounted in gold ornament, the enamel and stones were of the same color, when subjected to daylight; while, under electric light, the emeralds attained a somewhat better, fuller, richer and more natural color than the enamel, which lost some share of its tone and accent: changes which prove that in such comparisons and contrasts account is to be taken of the chemical action of light whether emanating from the natural source, the sun, or yet from artificial means, such as gas, or electricity.

From the description of these

tests, it will be seen that the study of enamels demands much technical knowledge: which fact has no doubt deterred many American artists and craftsmen from attempting to work in this medium. But beside Mr. Tiffany, who has devoted several years of his life to the work described in the present paper, there are other well-known men—among them John LaFarge and Prentice Treadwell Crowninshield—who, in their decorative schemes, have approached the same art by the use of transparent glazes over aluminum leaf. In Boston, a small private studio has recently been opened for the practical study of enamel, and the same branch of art will, it is said, be taught at Pratt Institute, Brooklyn, in the coming scholastic year. In New York, there is, as yet, no movement toward the establishment of a school, but in addition to the accomplishments of Mr. Tiffany, the city can show the remarkable work in figures done by M. Gustave de Festetics, and successful experiments made by another artist whose name is withheld.

The conditions of the work abroad are not everywhere satisfactory. In Paris, the schools of enameling fostered by the City Council, closed sometime since, after a service of eight or nine years, although an effort is now making for their re-opening. In London, enameling is taught in the excellent Technical School which is conducted by the County Council of that city. In Vienna and Buda-Pesth, as well as in several cities of Germany, Holland and Russia, there are well established schools in which craftsmen and artists are instructed in the various branches and processes of both the historic and the modern art of enameling.

Among individual workers are to be mentioned Professor Herkomer, Alexander Fisher, George J. Frampton, Nelson and Edith Dawson of London, all of whom are producing fine results.

The example of such men as we have cited, should serve as an inspiration to others

less courageous and ingenious; while the fascination of making something unassailable by time should allure and hold the ambition of the true craftsman. Let us hope that the future of the art will justify our present expectations of its success!



BEATEN METAL WORK BY AMALIE BUSCK

THE last century saw the adaptation of machinery to the production of nearly all material needs. The machine now makes almost automatically the thousand articles used in the daily routine of life. While the making of objects by the thousand has given the world more leisure, it has also filled it with the tawdry and the commonplace. Therefore, the change has been regarded with contempt by many of artistic temperament, who characterize it as commercialism, as artistic retrogression. But in spite of all inventions, it has been proven impossible entirely to supersede the handicrafts, by means of which the finest work in wood, stone, and metal is still done. The individual craftsman of the past is now the skilled laborer of our great factories and workshops, and his skill is no doubt equal, if not superior to that of his similar of the past, while his facilities are greater. But the conditions of his life are paralyzing. He works against time; not for individuality; not for varying form, and lines of beauty which would develop his artistic sense. Skilled workmanship is his pride. Number and uniformity are his aim and ambition. It is useless to decry these conditions. They are not necessarily permanent. An outside influence,—



Repousse work in copper from the Basck Studios, New York



*Copper Shield, sixteen inches in diameter
From the Busck Studios, New York*

the so-called amateur,—is gradually becoming a force. He is not yet so skilful a workman; but because he is aiming persistently at technical excellence, because he is guided by his artistic capacities, he is destined to raise the crafts to their former position beside the arts.

The meaning of the present tendencies is plain. It is shown by the fact that the younger generation of those who are artistically inclined do not regard music, poetry, painting and sculpture as the only worthy mediums of expression.

Among many other materials possessed of artistic possibilities, the metals have been recognized as capable of being made to express great beauty of form and color.

As yet, little is doing by the artist himself in casting metal and in the heavier process by which wrought iron is produced; the artist supplying for the one the model in clay, and for the other usually the design only. Under the maintenance of so complete a division of labor, perfection is, of course, impossible. But at present, many difficulties, financial and technical, stand in the way of a closer co-operation.

Beaten work, as applied to some of the softer mediums, such as gold, silver, copper, brass and bronze, is now executed by the artist himself. But even here, difficulties are met, since it is not to be supposed that craftwork will be simply a revival of the old methods. For while the craftsman of the future must possess equal, if not greater skill than the workman of the past and present, yet will he fail in the requirements of his age, if he shall not avail himself of the most advanced mechanical and mediumistic devices.

“Handwork” is a survival, and is much in danger of becoming a fetich. Effect, fitness of the purpose to the medium, and honest workmanship are the ends to be pursued. And many results are best, if not alone, attained by hand-tools. An object wrought by

hand may properly awaken admiration in the minds of those patrons of the arts and crafts who have never used the tool, and seen and felt the tough metal soften, move, and take form beneath the hammer. The patron may have artistic capabilities, and may appreciate all the beauties which texture adds to form, but it is only for the craftsman that the word "hand-made" can have its full significance.

In this division of modern work lies the principal difficulty of developing artistic handicraft. The worker with innate mechanical ability must recognize his probable incapacity as a designer of merit. The production of things "hand-made" is not legitimate or worthy craftwork, and offers no improvement upon the the skilfully wrought articles turned out by our firms. The aim must be beauty, and the conception can come from the artist alone. Co-operation is essential, and this statement can not be too insistently made. At the present time, craftsmen,—from the "artistic" heads of some of our best known and most pretentious firms down to the individual workers in metal, wood, bookbinding, and other mediums, are devoid of any knowledge of construction, or of the principles of the adaptation of design.

Before modern craftwork can attain distinction, artistic motive must be the incentive in each object wrought. Unskilled or "barbaric" workmanship may be overlooked, or even necessary. But to have no aim beyond that of skilled workmanship is to be uninteresting, which is unpardonable. On the other hand, the designer can not meet the requirements of metal-work, without some practical knowledge of technical methods and of the peculiarities and limitations of his medium.

The technical points necessary to be understood in metal work are neither numerous nor difficult to be understood. Yet it is only by experiment that the worker can attain to a full appreciation of the

quality of the medium which should always be expressed in the design.

After a short experience in the workshop of a coppersmith, or a jeweler, in which one can gain the principles of soldering and brazing, a general idea of the use of special tools, and learn to give the hammer-blow that stretches, or that thickens the metal, the beginner may himself set up a small shop and devote himself to the increase of his skill: a process in which he will incidentally discover not only new difficulties, but also possibilities which he has never suspected. The little workshop is an essential factor in the education of a designer, even if he have at his command the facilities of the fully-equipped workshop of a commercial house, in which he may perfect his more pretentious efforts.

The fittings of the little workshop may be elaborate or simple, according to the choice of the worker. A great many anvils, lathes and forms may be used with advantage; yet it is also possible to produce good results by limiting these fittings to a few steel hammers and wooden mallets, a sand-bag, a pitch-bed, a number of wooden blocks, and a set of steel outlining and raising tools, the number and forms of which vary with almost every new design; so that it is best for the worker to supply or make them according to his needs.

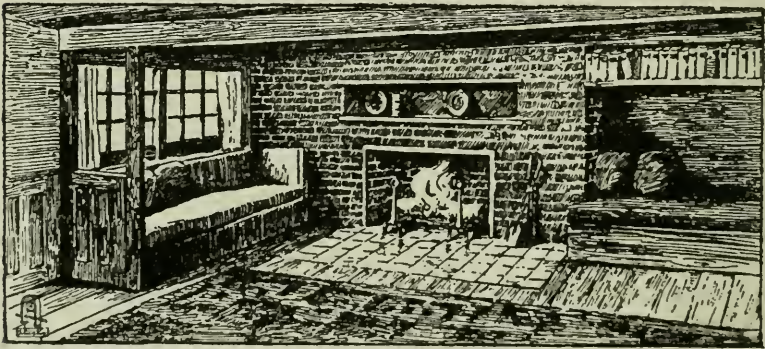
The earliest repousse metal which has come down to us is in bronze; the metal being beaten into the design, which was cut on the face of wooden blocks. Later, the wooden blocks were discarded for softer materials, which did away with the necessity of carving the design. The beds of resisting mediums now in use are: lead, the sand-bag, and a mixture of pitch. Burgundy pitch is superior to the tar mixture which has been commonly used, because it is cleaner, less sticky, and more easily removed from the surface of the metal. The consistency of the pitch-bed is easily changed to meet the requirements of differing cases, by melting, and by adding

plaster of Paris, or lard. Lead, on account of its greater resistance, is used under narrow line tools to give sharper definition, by holding back the metal on either side of the point directly under the tool. But pitch is sufficiently resistant for copper up to eighteen gauge, and further, it has the advantage of holding the work securely : for the metal is laid on hot, and pressed down until every part is in contact with the resisting medium. The pitch is then cooled and holds the metal firm and flat.

The pieces of copper repousse illustrated in this paper are good examples of what may be done with very simple means. The designs have been worked out entirely with steel and wooden tools in the pitch-bed and on the sand-bag. Machinery has been used only in turning the edges of the fire-place front, in a ponderous press, such as may be found at any coppersmith's.

The means for attaining the best results in metal-work, as well as in any of the other crafts, were concisely formulated by William Morris, when he said :

“We must diligently cultivate in ourselves the sense of beauty, skill of hand, and niceness of observation, without which only a makeshift of art can be got.”



THE DRAKE COLLECTION OF BRASS AND COPPER VESSELS BY SAMUEL HOWE



COLLECTING is often the subject of ridicule and merciless criticism. But laughter and scorn do not abate the enthusiasm of the amateur. The chase after the beautiful the rare and the curious, continues with unre-mitted zeal. The impulse to collect is more than a desire to possess, more than the craving for notoriety, or the passion for hoarding precious things, or for overcoming difficulties standing in the way of possession, and for outwitting astute rivals. Still, it cannot be denied that all these elements are, to a certain degree, factors in the collecting problem. But it is possible to take a higher and broader view of the subject, and it is most significant that certain of our brightest and most active citizens devote their leisure to diligent search after some one class of the objects which may be the desire of the collector's mania.

Indiscriminate collecting is a mistake justly deserving censure. Intelligent collecting is often the work of a scholar, a man of the world, who, not content with the pleasures derived from foreign countries, and varied scenes, gladly burdens himself with relics and trophies of memorable occasions.

The unrestrained bibliophile, who is sometimes also unskilled and ignorant, is the type which is largely responsible for the harsh criticism so often made upon collectors. But this passion is, by no means, an unmixed evil. It has the negative value of keeping its possessor from less harmful extravagances. It has the positive value of increasing his information and of refining his taste.

The inconsistencies and vagaries of celebrities never fail to amuse those less highly placed; but many of these same censors possess in themselves the germs of the follies which they so criticise, and

lack nothing save means and opportunity to develop parallel cases of madness.

A list of noted collectors reveals tastes as widely different as are the stations and professions of the persons able so to gratify their desires. Richard Heber required eight houses in which to keep his books; four being in England, the others, in Brussels, Antwerp, Ghent, and Paris. M. Nestor Roqueplan, a French author and director of opera, who, as a critic and man of affairs, thoroughly satisfied the public, bequeathed to the nation a large collection of warming pans. His Majesty, George IV. of England, had a passion for teapots, Prince Bismarck for thermometers, Louis XVI. for locks, clocks and keys. The late empress of Russia and her grand-daughter, Princess Marie of Roumania, acquired large collections of scent bottles. The English Admiralty causes the figureheads of disused British warships to be sawn off and preserved as memorials. King Edward VII. and ex-President Cleveland are collectors of walking-sticks, a fact which would seem, at first thought, to be quite inconsistent with the ways of men held close by the confining duties of court and professional life.

Among collectors many have provided for the preservation of their treasures as a whole, but perhaps none save M. Edmond de Goncourt has asked that they be dispersed. This famous Frenchman, almost equally well known as an author and a connoisseur, gave directions in his will that his ceramics and bric-a-brac be sold; preferring that they should pass into the possession of those who should care for them, rather than be classified in a museum, there to await the cold glances of the indifferent.

The collection, which is the subject of the present paper is a very important one; whether it be judged from its claims to beauty, extensiveness and value, or yet again from the educative influence which it

exerts upon artists and craftsmen and the public taste. We shall now treat only of the section of brass and copper objects which are said to be the direct cause of the "brass fever:" a mania which is invading "society" and transforming many of its devotees into collectors and amateurs.

The Drake collection, precious as it is from the aesthetic point of view, has besides an appealing and pathetic interest derived from the people who fashioned these vessels and utensils, which are examples of what may be done with a few sheets of good metal and a mere handful of tools. In glancing through the collection, we find it to be largely the work of simple folk, artistic yet unlettered, of those who, ignorant of classic principle and academic rule, have yet perceived the vital essence of art and clothed it in visible form. If we study a simple water bottle from Arabia, Spain, or Poland, we feel that its maker has put his life into his work. Or we may take a lesson in the development of ornament from a Venetian bucket. Here, on the lower part of the utensil, the hammer blows are distinct, regular and sufficiently accented to keep them in sight. Then follows a deeply tooled line, practically straight. Then, the mood of the craftsman having changed, we find a quaint design hammered from the inside, with the ground set back in the front. This bucket, made by some humble worker, and intended for the common uses of laboring people, is full of interest for the student. For possibly it was suggested by some great mosaic glowing with voluptuous coloring, or drawn from a capital stone in St. Mark's.

Perhaps it is the helplessness of these brave family servants which is the true cause of their salvation, which saves them from being lost or destroyed. It is mainly to metal that we look for the laws of classic proportion, and the preservation of many forms. Metal is long suffering and endures much.

Examine, if you will, that small hand brazier! It is punctured and perforated. It leans a

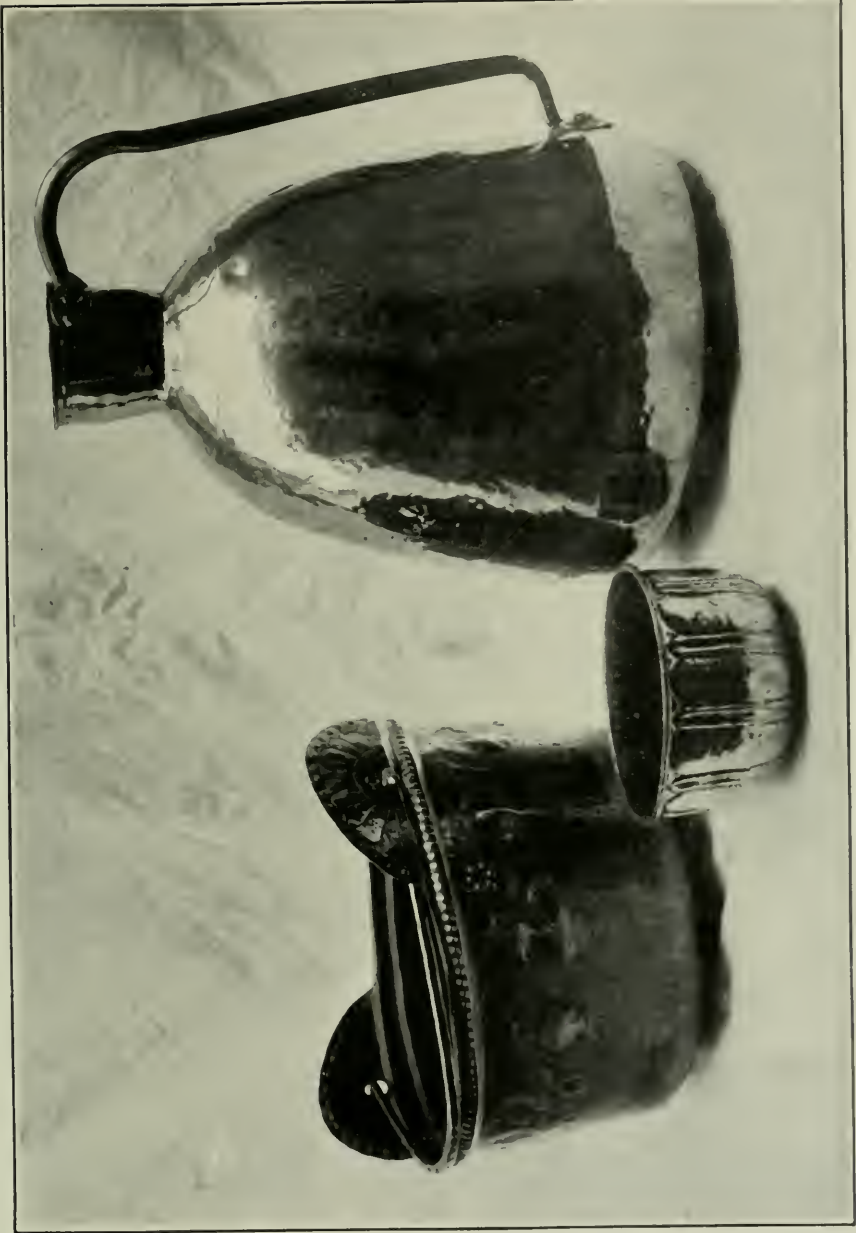
little to one side. Yet who would have it otherwise than it stands : a combination of dignity and insolence ?

Observe also the large brazier from Madrid, and note the influence which it asserts over the great fire platform ! It is not too much to say that centuries of thought could scarcely improve its outlines. Its handles are full bodied brass castings, strong and spirited, refined a little by the file, but without losing in the process anything of their vigor.

Furthermore, these examples of brass are of good, thick and honest metal : a substance which responds to the blow essential to shape it, and which is sufficiently thick to preserve the marks of the blow, and to resist a possible loss by the action of fire, by friction, or by accident. These qualities it were well for our young women workers to observe ; for they are inclined to choose thin metal as the object of the gentle tap-pings. And here we venture to recommend fencing and the exercises of the gymnasium as preparatory work for their use of thicker, more resistant metal, to the end that both their designs and their execution may be improved.

But let us return to the collection before us, and compare a stamped silver bowl, purchased at a fashionable silversmith's, with a brass one coming from the cottage of a Russian peasant ! The work on the latter vessel is distinguished by an infinite care which has guided the craftsman in his effort to accomplish by hand what he had no other means to do. Such is work that lasts ! There is a sentiment of grandeur running through this epic poem of work. At times, also, there are signs of a gentle mood : a subtle, fleeting idea, as if the workman were reproducing a half-forgotten, hereditary art. There are curious signs on these little jugs, these Russian tea and cake boxes, which appeal and are known to lovers of art.

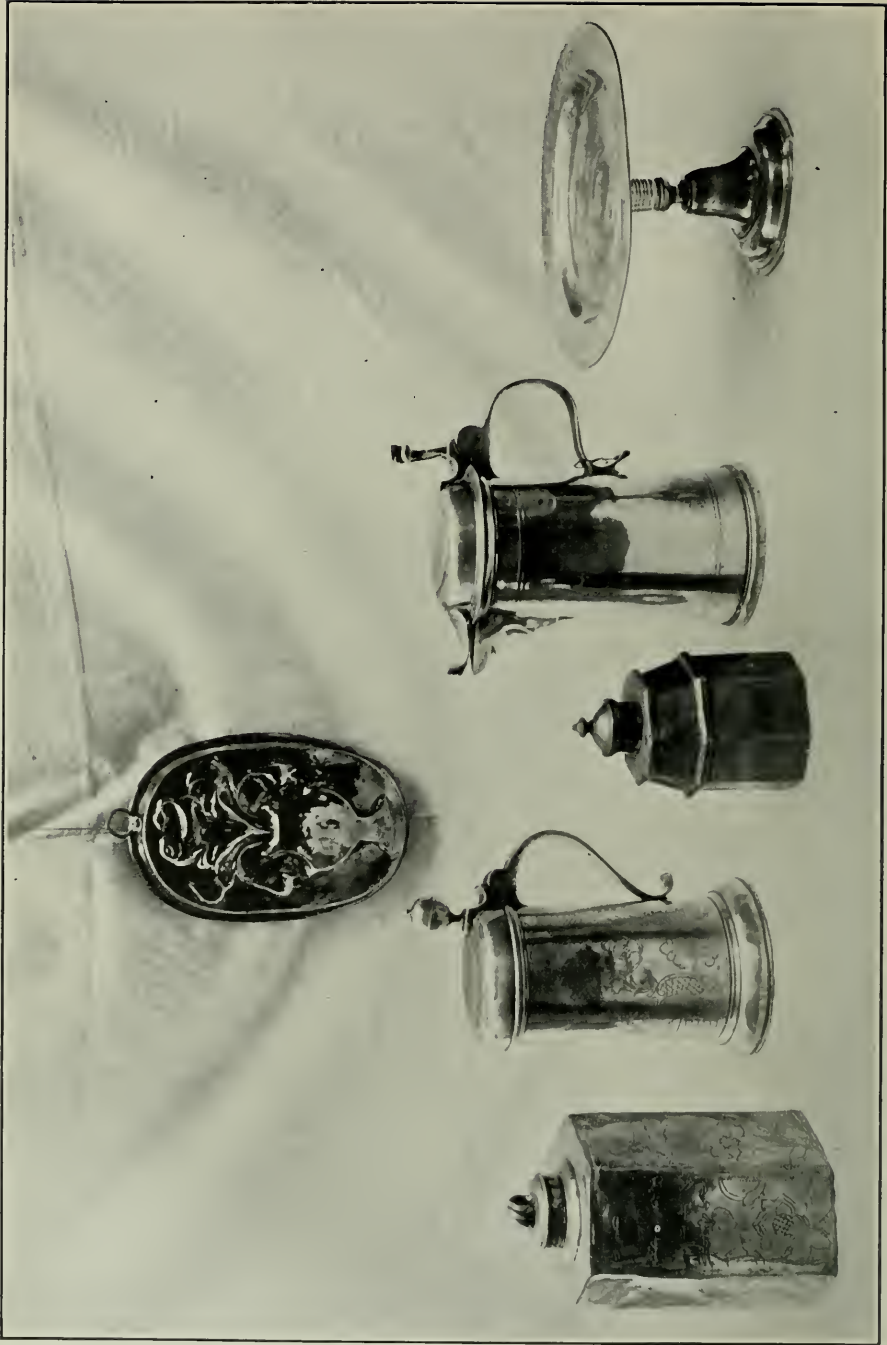
For example, look at this milk jug and note its handle, large and thick, cast solid, rough-



Algerian Water Jar— This is carried on the shoulder by a leather strap which passes around the neck and bears the license tag

Russian Bowl

Venetian Well Bucket



Russian Cake Mould

Dutch Pewler Tankard

Russian Tea Caddy of Pewler

Dutch Tankard of Pewler

Russian Tea Caddy

Russian Dish



Dutch Warming Pan
Brazens for table from Cordova, Spain
Spanish Tongues for Charcoal

Italian Scaldino

Hand Scaldino



A Dutch Milk Can—to be carried over the shoulder with a “yoke”

ly cut, and chased. Take care that you see the sparkle of color in that knob of enamel! The general expression of the object is in accord with its meaning and early use. The whole is simple and consistent.

Glancing at vessels of certain other forms, we conclude that whatever may be said to the discredit of hard drinkers, there is virtue in their pots, mugs, and tankards. There is wholesomeness in their proportion, and few things have suffered less by pernicious modification and caprice of fashion. In these vessels we find, at times, slight attempts at surface decoration wrought out with punch and hammer. And again the handles claim attention. They are firm, strong, with ends so hammered out as to give a firm grip, and they are secured by great rivets. Similar in execution to these vessels is the Dutch milk can from Haarlem. In this last named object, the long handle is made wide, and carried to the very bottom of the can. And where is the designer or craftsman who would venture to "improve" this simple object of daily use which is also an object of art? Here, there is no coquetting with petty details, no scratchings, polishings, or trifling extravagances of style. The problem set before the metal-pot worker is to produce from a sheet of rich, pliant metal, an article for daily use, strong and beautiful, which can be made with the most ordinary tools, and which, when made, shall last forever. And here the shape is of the first importance, and receives the undivided thought of the craftsman, who can not rely upon atmospheric influence, or any other natural cause, to soften his line, or modify the color, as happens when brick, stone, terra cotta, or wood is the working medium.

Among other homely utensils it is interesting to note an English beer-mug, a Russian samovar, an Algerian water-jar, a Dutch tankard, and a Spanish brazier, in all of which is accentuated the relationship between plain spaces and ornament of a plain, dignified character, such as piercing, chasing and molding.

These vessels might be studied with much profit by our army of factory workers in so-called ornament, who could learn from them a lesson in simplicity and restraint.

Most attractive also are the copper kettles, for there are few things which bear so plainly written on them the history of their lives. Every pressure, every incident is shown. We can see how the metal sheet was handled, hammered, twisted, turned and then hammered again. And all these processes testify to the skill of the craftsman who used them! Furthermore, these domestic vessels appeal to those who love their fellow men; for years of human life have written their history upon them in the marks of daily service. Fire, water, feast, famine, trouble, pleasure have made but a surface impression upon them. They have survived them all. If bent, they can be straightened. If punctured, they can be soldered. They are philosophers, and they accept events as they come.

An Italian scaldino next invites our attention. It is in reality very simple, in spite of its rich appearance, which is caused by its well balanced design, evenly covered and centered. What a picture it would make, if filled with lighted charcoal!

And thus we might comment indefinitely, in praise of the qualities which characterize and dignify these household wares of the people of many nations and races; finding in them balance and exquisite proportion, richness and beauty of form. How tall these small pieces are! Only inches in height! But note the scale of them! They dwarf every day metal ware by their frank acceptance of laws of proportion which, although scarcely classic, still entitle them to be rivals of the jars and vases of Pompeii and Herculaneum.

The aesthetic value of this collection should awaken the enthusiasm not only to possess, but also to create similar objects. Any sincere craftsman can take up the study of metal work. There

is here no chemical or harassing mechanical difficulty to overcome. Nor does the enterprise require difficult and complicated technical manipulation. Any one who can patiently and intelligently hammer a flat surface, or acquire the art of riveting, can begin the work. But the use of the hammer must be well understood, before the craftsman may decorate. And great pleasure is found in the preliminary task, since copper is responsive to the touch of the workman,—more so, perhaps, than any other metal save pewter. So, while the use of the hammer is lacking in the passion, in the intoxicating happiness communicated by the forge, there is much in this work which strengthens and develops the craftsman. Brass and iron are not only of the people, as is iron, but they are mirrors of popular life. Their polished surfaces receive the impress of homely histories of pleasure, pain and toil.

Altogether the brass and copper vessels of the Drake collection are rich in lessons of art, history and life. They may be compared with a Shakespearian play in which tragedy and comedy jostle each other, in which idea and emotion are simply and grandly expressed.

Of Mr. Alexander W. Drake, the owner of the collection, we have not spoken, for we have felt that we could add no word to the tributes which have been already paid to him. Furthermore, his works praise him. For he has not been content to label, case and catalogue after the manner of collectors. By constant use, these brasses and bronzes gathered from foreign households have become to him as living guests who pay homage to their host, and add, each in greater or less measure, to the beauties of his home.

THE EVOLUTION OF THE LOCK

BY E. ALEXANDER POWELL



HERE is, perhaps, no craft which has undergone such an evolution in the last century as that of the locksmith. In less than one hundred years it has dropped from the status of an art to that of an industry; before the march of progress mediæval æstheticism has given way to modern commercialism. As a result the craft has gained in science what it has lost in art. The cumbersome, but exquisitely wrought locks of our forefathers' time have been replaced by a mechanism far more wonderful than the most beautiful ornamentations of the old-time smiths. From the most remote times it has been an accepted fact that to retain a thing of value it was necessary to fasten that in which it was contained. The wooden button of the ancients gave way to a bar fitting into sockets, and this in turn to a rude latch, often with a leathern thong, and so on, until gradually the modern lock was evolved. But even to-day many of the old forms still remain. The wooden button can be found in daily use in the cottages of English shires. The doors of adobe huts in Old Mexico are still barred against marauders, and amongst the natives of our southern mountains the latch lifted by a deer skin thong is still a common sight.

The earliest historical mention of locks occurs in Judges iii, 23-25, where it is told that "Ehud locked the doors of the parlor," and the servants of King Eglon "took a key and opened them." The Egyptians of four thousand years ago were probably the first people to make use of the lock in its modern sense, their doors being fitted with a primitive affair, consisting of a simple device of a series of three pins in the lock proper, dropping into three corresponding holes in the bolts, when it is pushed in, and thus holding it fast. This lock contained the principles of the modern tumbler lock, and so is still in use among the modern Egyptians and Turks,

but in their hands has made no advance. These locks were made of hard wood, and must have been very cumbersome affairs, with keys several feet in length, calling to mind the passage in Isaiah xxii, 22, "The key of the House of David will lay upon his shoulder." (B. C. 758). Also Callimachus, in his Hymn to Ceres, speaks of the goddess in the form of her priestess, Nissippe, carrying a "key fit to be borne upon the shoulder." For many centuries locks continued to be made large and clumsy, for Eustathius, Bishop of Thessalonica (A. D. 1155) describes keys that were curved like a sickle and so large that they were often carried on the shoulder.

Next to the Egyptian, the oldest type of tumbler lock was probably one invented by the Chinese very early in their history. The tumbler lock derives its name from a lever or slide entering a notch in the bolt, which consequently cannot be moved until the tumbler is lifted by a key. Many modifications of this ancient lock are still used.

The next step in lock making was the warded lock, the name being derived from an irregularly shaped construction attached to the lock case in the path of the key which makes it impossible to move the bolt unless the key has openings in its bit which enables it to pass the wards. Such locks were used by the Ancient Romans long before the beginning of the Christian Era, and are still used when a cheap lock suffices. It was probably some such lock that is mentioned in Homer's description of Penelope opening her wardrobe :

"A brazen key she held, the handle turned,
With steel and polished ivory adorned.
The bolt, obedient to the silken string,
Forsakes the staple as she pulls the ring.
The wards, respondent to the key, turn 'round,
The bars fly back, the flying valves resound
Loud as a bull, made hill and valley ring.
So roared the lock when it released the spring."

Locks are supposed to have been introduced into England by Phœnician traders, as locks similar to those originating in Egypt have been used in Cornwall from remote antiquity. They were first manufactured in England in the reign of Alfred (A. D. 871 to 901), and about this period the following entries in a book of records belonging to the Manor of Savoy occur: "2 stock lokkes, price XX^d," and "2 hang lokkes, price XV J^d." It was about this period that the more elaborate ornamentation was begun, which reached its height during the sixteenth and seventeenth centuries, and placed the locksmiths in the foremost rank of European craftsmen. The escutcheons covering the front of the lock were also as a rule of beautiful and elaborate design, and even the keys were highly ornamented.

Letter or dial locks are frequently mentioned in writings of early in the seventeenth century, notably in Beaumont & Fletcher's play, *A Noble Gentleman*, (1615):

"A cap-case for your linen and your plate,
With a strange lock that opens with A.M.E.N."

And again, Thomas Carew, in 1620. says:

". . . . As doth a lock that goes
With letters; for, till everyone be known,
The lock's as fast as though you had found none."

M. Regnier, Director of the *Musee d' Artillerie*, of Paris, about 1650 invented a dial lock, which, however, was probably only an improvement on one of an earlier date. These locks never attained a general use, but were used for a number of years for fastening diplomatic dispatch boxes.

In 1627, one Matthew Jousse, a celebrated French locksmith, wrote a treatise on iron work, and the art of lock making in particular, which he dedicated to the Jesuits. This work was the first of its

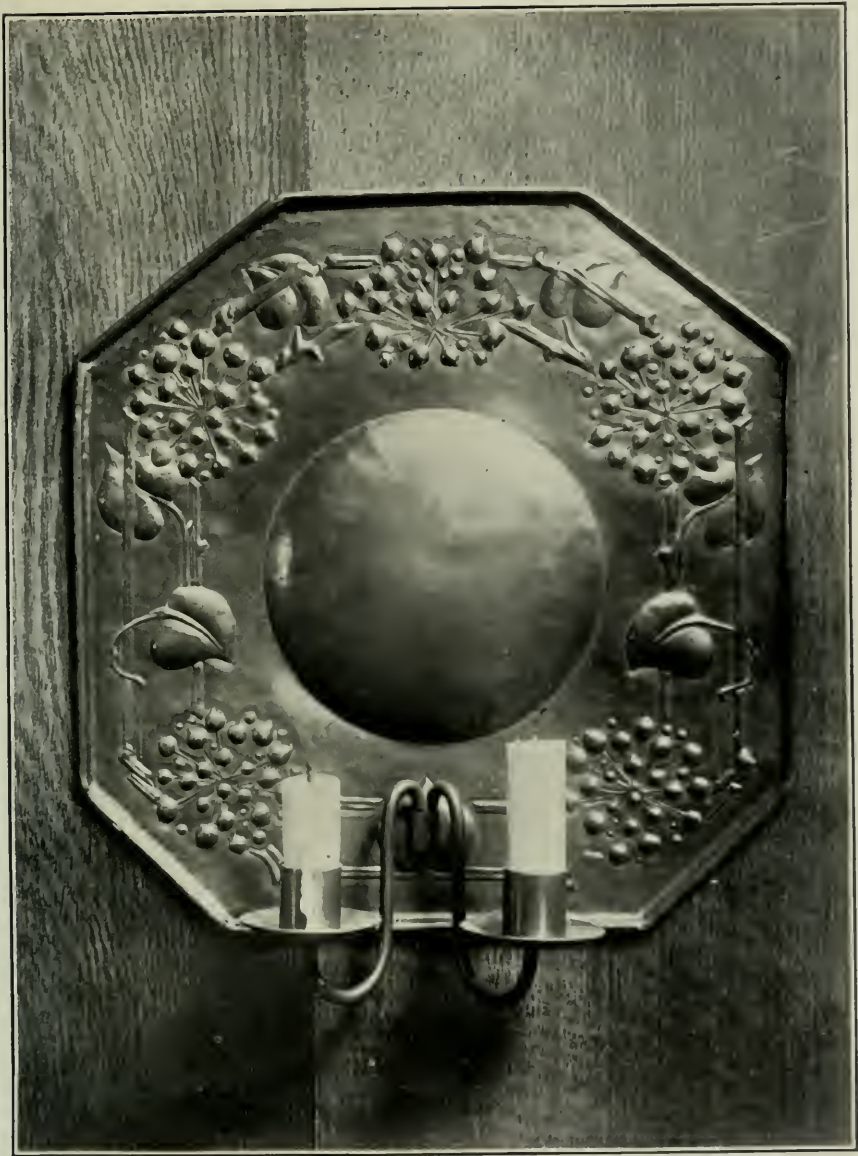
kind, and is the only information we have respecting the methods of the old iron workers. At this period, iron, like gold, silver and other metals, was chased up to great perfection, as shown in the marvelous examples of locks in the Hotel de Cluny and at the Louvre. Jousse, in urging his objections to the old style of locks, claims that they are always placed on the outside; that great difficulty was met with in making them because of the intricacy of the action, but more especially because of the great degree to which their ornamentation had been carried, that they were easily picked and were liable to tear ladies' dresses. He divides locks into two classes. First, those with single hasps; second, those with double or bifurcated hasps. Among other receipts given in this interesting work, Jousse tells how to "melt iron and to run it into molds like other fusible metals," and at little expense. He also gives several modes of brazing or joining pieces of iron together by means of melted brass, and also recommends a mixture of silver and brass. Perhaps the most interesting portion of his work is that dealing with the enameling of iron work. His receipt is as follows: One ounce rosin; one quarter ounce "Sanderas" (gum sanderac); one quarter ounce "*mastic en carme*," all of which are to be pulverized and mixed together and the color which is desired is added. If the worker wants blue, he takes "*email fin*" (some color, not enamel), and the same process if he wishes red, vermilion, green, verdigris, etc.; these are mixed with the above composition, which is then allowed to cool to the consistency of paste. From this pasty substance small sticks are made with which the work is enameled after it has been tinned. The enameling is performed by slightly heating the piece of iron and then passing over the places with the aforesaid sticks, which are gradually melted by the heat. The author says that this enamel will last a long time and is very cheap.

A lock was a subject on which

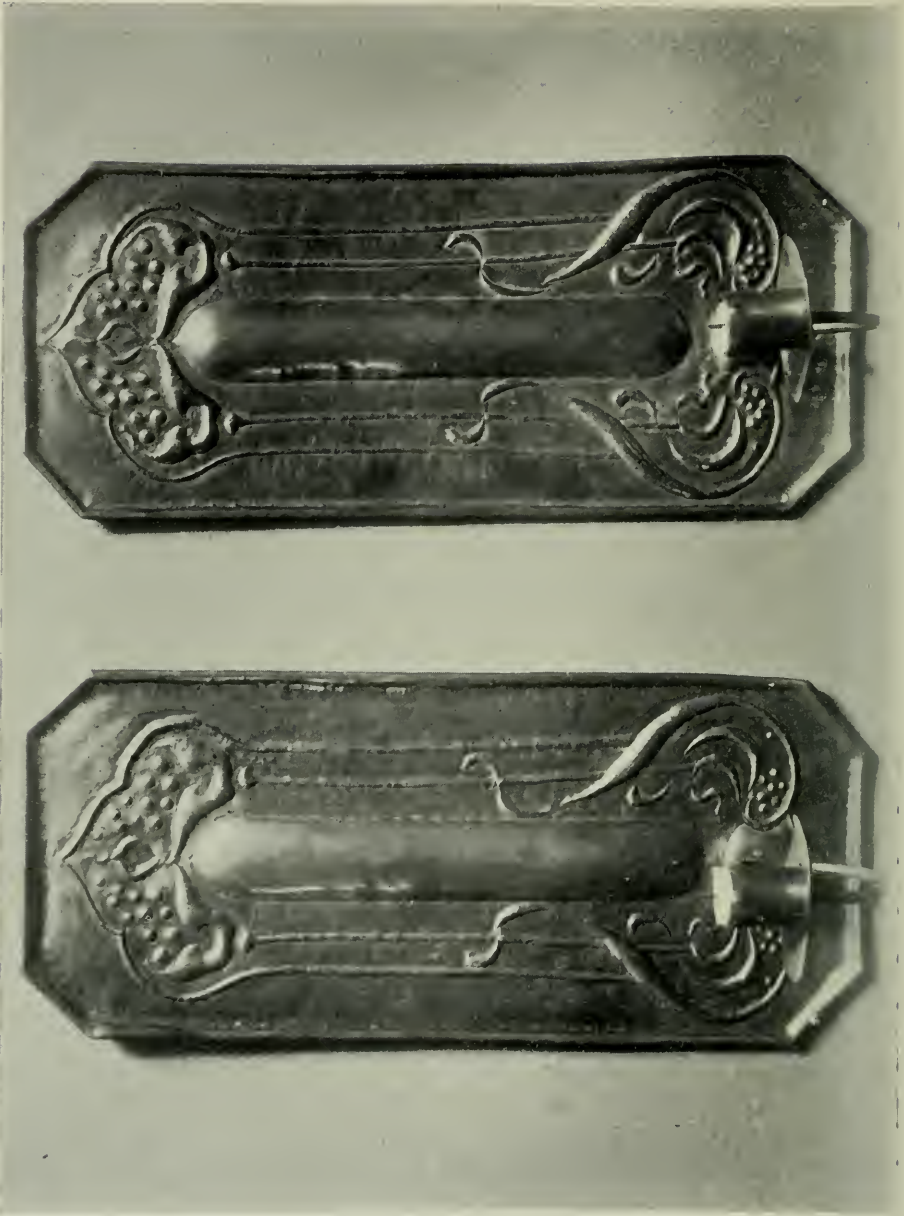
the ancient smiths delighted to exercise the utmost resources of their art. The locks of chests were originally of the most elaborate and beautiful description. In churches, locks were frequently found adorned with sacred subjects traced on them, and with the most ingenious mechanical contrivances for concealing the key-hole. Keys were also highly ornamented with appropriate decorations referring to the locks to which they belonged, and even the wards were turned into beautiful devices, initial letters or the arms of the owner.

A common and most ingenious expedient was often resorted to by the ancient smiths to procure the effect of rich decoration at the smallest possible outlay of time and labor. An open work pattern having been marked on sheet iron, it was punched out and the edges filled up square. This sheet was laid upon another one and foliations or other ornaments were marked out through the interstices of the first. When the second set of ornaments had been cut out, the second sheet was placed on the third, and the same operation was repeated to any extent of elaboration. Any number of sheets thus perforated were laid one upon another in such a way as to best throw up the design, were riveted together, and occasionally beads, rosettes and other ornaments were also attached to the face. As one punching and one filing up would serve for many plates at the same time, this, although strictly a handwork process, was by no means so expensive as might be imagined. Locks were often made out of perforated iron plates, the bottom one alone being brass and serving as a ground to relieve the rest. Old keys were for the most part filed from the solid, the labor on them frequently being enormous. Tracings of locks, more especially in England, were often first cast and then filed up.

The art of lock making must have made considerable advance during the reign of Queen Elizabeth, for we are told that one, Mark Scaliot,



Copper Sconce from the Busck Studios, New York



Copper Sconces from the Busck Studios, New York

a famous locksmith of the time, made a lock "consisting of eleven pieces of iron, steel and brass, all of which, with a pipe key of gold, weighed only two grains of gold." This Scaliot must have been an ingenious and clever workman, for the Marquis of Worcester, in his famous *Century of Inventions*, (1663), mentions several locks of his design, and says of one of them: "If a stranger open it, it setteth an Alarm a-going, which the stranger cannot stop from running out; and besides, though none should be within hearing yet it caught his hand, as a Trap does a Fox; and though far from maiming him, yet it leaveth such a mark behind it, as will discover him if suspected; the Escoccheon or Lock plainly showing what monies he has taken out of the box to a farthing, and how many times opened since the owner had been in it."

In America during the Colonial period, the value of chests, trunks and cabinets was materially increased when accompanied with metal mountings, locks, keys and hinges. Wrought iron and brass were at this time in great demand. It must be assumed that the majority of boxes, trunks, cases and chests had no locks, since in many inventories the lock was worthy of special mention. Thus William Bartlett, of Hartford, in 1658, has "a chest with a lock, 10/—." In 1640 John Harby had "two old locks at 1/— each, and four iron hinges at —/10 each." Alexander Rollo had a "door lock and key 7/6. Two chests with keys and locks, 15/—, a desk with ditto, 8/—." In the inventories of hardware in the various shops, handles are very seldom mentioned.

Needless to say that the craft of locksmithing grew to large proportions during the sixteenth and seventeenth centuries, and the English artisans, although behind their fellows of the Continent in the finer arts, excelled them in the making of locks and keys. Much of the good effect of the better specimens of English workmanship was obtained by the simple method described elsewhere in this paper, of perforating sheets of

iron in patterns, and then placing them one over the other, and thus by the accumulation of geometrical or flowing forms, procuring the appearance of great complexity. The work of the English locksmiths was, as a whole, exceedingly good, the ground of their iron work being well filled, and the voids and solids agreeably balanced. Locks, handles and knockers of doors made during the Mediaeval period are almost always ornamental, the latter especially when of simple character, being usually in the shape of rings with a spindle going through the center of a circular escutcheon. Handles and knockers of the early English period are nearly always rings, and they seldom have any ornament about them, beyond occasionally a few spiral lines arising from their being made from square bar twisted; unless it be a small flower or an animal's head on each end of the spindle to keep them in place. A ring handle on the vestry door of St. Saviour's, Southwark, dating from the early part of the seventeenth century, has a pair of catches like lizards on it, with their heads near the end of the spindle and their tails curled around the ring. When not made in the form of rings, the handles were ornamented in various ways, frequently with minute patterns of tracery. The escutcheons were occasionally made with a projecting boss or *umbo* in the center, and sometimes had a few branches of foliage around them, but they were more usually ornamented with a delicate tracery or with holes pierced through them in various patterns. Sometimes the whole escutcheon was cut into leaves; the end of the spindle was not unfrequently formed into a head or hand. The knocker of Durham Cathedral, used by those demanding admittance or claiming the privilege of sanctuary, is a good example of this ornamentation; it is a grotesque head, holding a ring in its mouth.

An attachment which was generally used on doors of all kinds during the troublous times of the Middle Ages, was a small aperture placed a short

distance above the lock and having a little box or slide to it, by the withdrawal of which an inspection of the visitor might be made, and a conversation take place before drawing back the bolt. In times when assassination was the easiest and most largely employed method of removing an enemy, it can be readily seen that this contrivance was of very practical value, and some modifications of it were invariably found on every door of the period. There are several such *grilles* in the cloisters of Westminster Abbey, and many yet exist in the remains of the monastic and conventual establishments of the period.

For the last two centuries, the little Midlands town of Wolverhampton in Staffordshire has been the center of the lock-making industry in England. As late as 1856 scarcely a machine of any kind was used in making locks or keys throughout this whole district. Two decades ago Wolverhampton made nearly all of the good locks, and Willanhall, a nearby hamlet, nearly the whole of the cheaper kind, but in both places the operations were almost wholly handwork. The manufacture was wholly in the hands of small masters, each of whom worked at the bench himself and employed a small number of workmen and apprentices. The products were sold to the Wolverhampton factors or merchants, and many of the small manufacturers depended on these weekly receipts for the means of carrying on the next week's operations. There were very few lock factories where the trade was conducted on anything like a large scale.

Among the Continental locksmiths, the French *serruriers* were, perhaps the most skillful and paid more attention to the mechanism and beauty of their locks and keys than the workers of any other country. Among German smiths, the iron work of Nuremburg was exceptionally beautiful, and the smiths of that city excelled in every variety of article used by the Church, or the Laity in time of peace, while the Augs-

burg smiths were beyond competition in the production of work for military purposes. Although door trimmings were never produced in Italy in any such quantities as they were in England, France or Germany, a few good specimens are to be met with, and in the cities of Venice and Bologna, where the great masters left their impressions on the work, the highest degree of perfection was reached in individual examples. In the latter days of the 16th century when the Italian States were at the zenith of their wealth and power, their aristocracy were dissatisfied unless the most utilitarian of their wants and requirements were ministered to by the greatest artists of the age. As a result the locks and knockers of Venice and Bologna attained the most wonderful degree of perfection and show the influence of such masters as Luca della Robbia and Sansovino, of Riccio, and of Giovanni di Bologna. Italian locks were seldom if ever made in duplicate, and all the work of this school exemplifies how impossible it was to leave any article connected with the Church absolutely undecorated. The bronze knocker from the Pisani Palace is the most famous example of the Italian school and probably dates from the latter days of Sansovino.

Up to the middle of the eighteenth century, the main dependence for security in locks consisted of a combination of complicated wards, intricate keys, single tumblers, and a multitude of bolts shot simultaneously by the action of a single key from all sides, and even from the angles of the door or lid to which they were attached; often as many as twelve being used.

Barron's lock was the first to have multiple tumblers, and was patented in England in 1878. An improvement on this was the lock patented ten years later by Joseph Bramah, of London, which had the reputation of being the most secure known. So sure was the inventor of the strength of his lock that he said that "it was in that state not to be within the range of

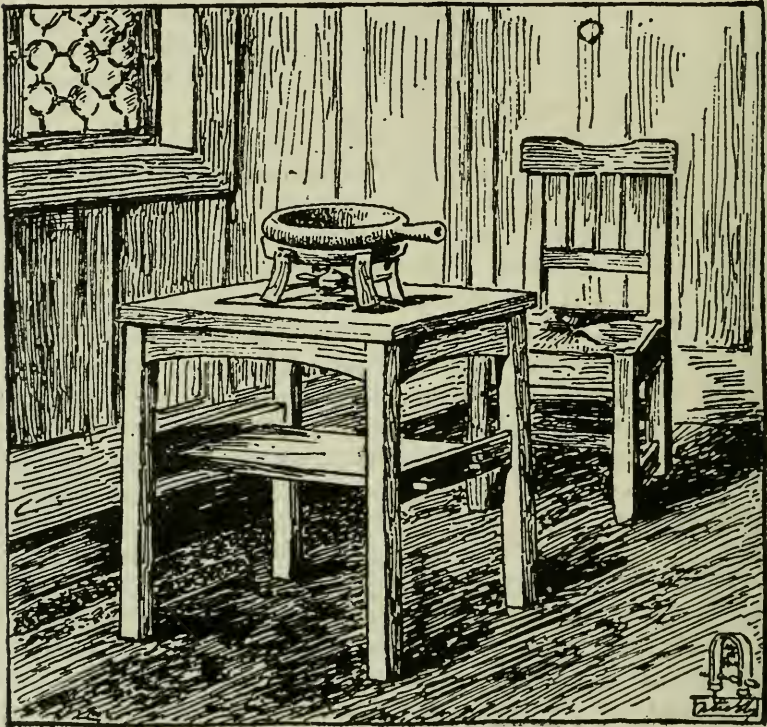
art to produce a key or other instrument by which a lock on this principle can be opened." The owners of this lock were so confident of its impregnability that some years later, when it had been still more perfected, one was hung in the window of their shop in London with a standing offer of two hundred guineas to any one who could open it, and it remained there as a challenge to a generation of locksmiths. The confidence of Messrs. Bramah was rudely shattered, however, for in 1851 A. C. Hobbs, a young American mechanic, thirteen months after his arrival in England, opened the lock in nineteen hours of actual work, part of which time was used in recovering the pieces of a broken tool. This lock had three bolts and six tumblers.

Hobbs was the exhibitor in England of the Day and Newell Parantoptic lock known as the "Protector," which he was so successful in introducing that it was given his name, and which, in its turn, was opened by Linus Yale, Jr., of Hartford, Connecticut. Yale was a highly ingenious and fertile inventor of locks, and without doubt contributed more to the art of lock-making in its higher branches than any other individual. The well known drawer or postoffice lock, having a thin, flat key, is his invention and bears his name. It might be interesting to add that James Sargent, in after years, opened the best of the Yale locks with one of Yale's micrometers.

Then came the Sargent lock, with its roller bolt and tumbler changeable by a key, and the Marvin magnetic lock; but the public confidence in the power of any lock to resist opening had been rudely shattered, and as a result the forerunner of the modern time lock was put upon the market. The first suggestion for a time lock is contained in an English patent issued to William Rutherford in 1832 for a lock, the mechanism of which was controlled by a clock fastened to the inside of the door. The clock could be set at the hour at which

it was desired to open the door, and at that hour and at no other could the key be made to open it.

To-day permutation, combination, dial and time locks are in extensive use upon fire and burglar proof safes and vaults, and it is safe to say that such an acme of perfection has been reached that it is absolutely impossible to open them except by the use of high explosives.



SOME CORNISH CRAFTSMEN BY MABEL THORNTON WHITMORE



HERE is on the coast of Cornwall, England, a little fishing village which, in the past twenty years, has become celebrated because of resident artists whose work is known wherever pictures are seen and valued. But in the last decade there has grown up in that same little village, a flourishing industry about which very little is known outside the limits of the section influenced by it.

Newlyn by Penzance lies on the border of Mount's Bay, about midway between Land's End on one side, and the Lizard Lights on the other. It is a picturesque little place, crouching at the waterside under the brow of a steep hill, where the crooked streets threaten to shoot the pedestrians straight into the harbor, and where thatched roofs are still in fashion.

The bleak Cornish coast offers little in the way of encouragement to farmers, and the chief occupation of the men and the larger boys is fishing. The little harbor, artificially made by long piers built out into the bay, is crowded with the brown-sailed luggers, which at sunset stream out to the ocean, and in the early dawn steal back one by one, with their load of fish.

In the winter months, however, there are many nights when the boats cannot go out. Then, the men find their occupation ashore: mending nets, repairing sails, overhauling rigging and—most important of all, if judged by the faithfulness shown—"pacing the quarter deck," to and fro on the bluff by the water-side, telling long tales of their varied experiences.

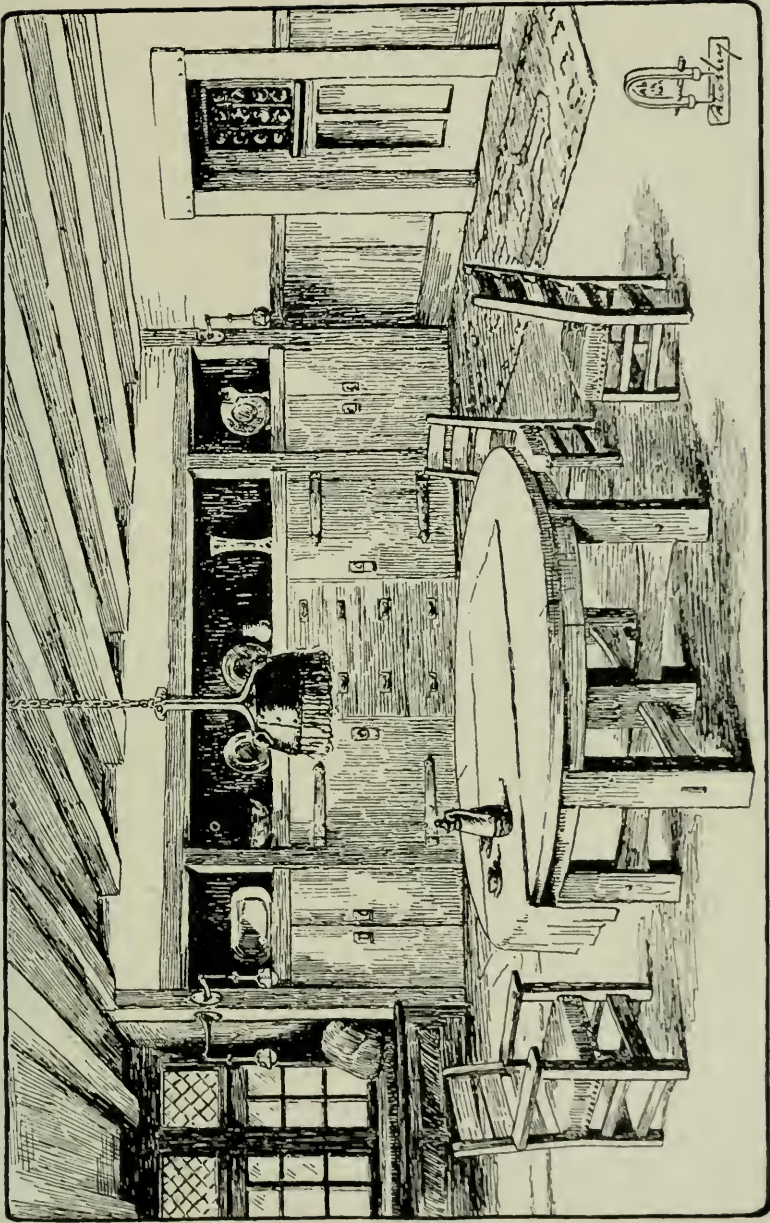
The younger lads from fourteen to eighteen, who belong to the crews, but take a minor part in the work on shore, thus have, during the long winter months, much idle time on their hands. And it was with a view of keeping them out of the "Pubs," and

so out of mischief that, about 1892, some of the local artists organized "The Newlyn Industrial Class," devoted chiefly to metal work. The Member of Parliament for that district, who is a wealthy and generous man, became interested in the idea, and financially aided the enterprise.

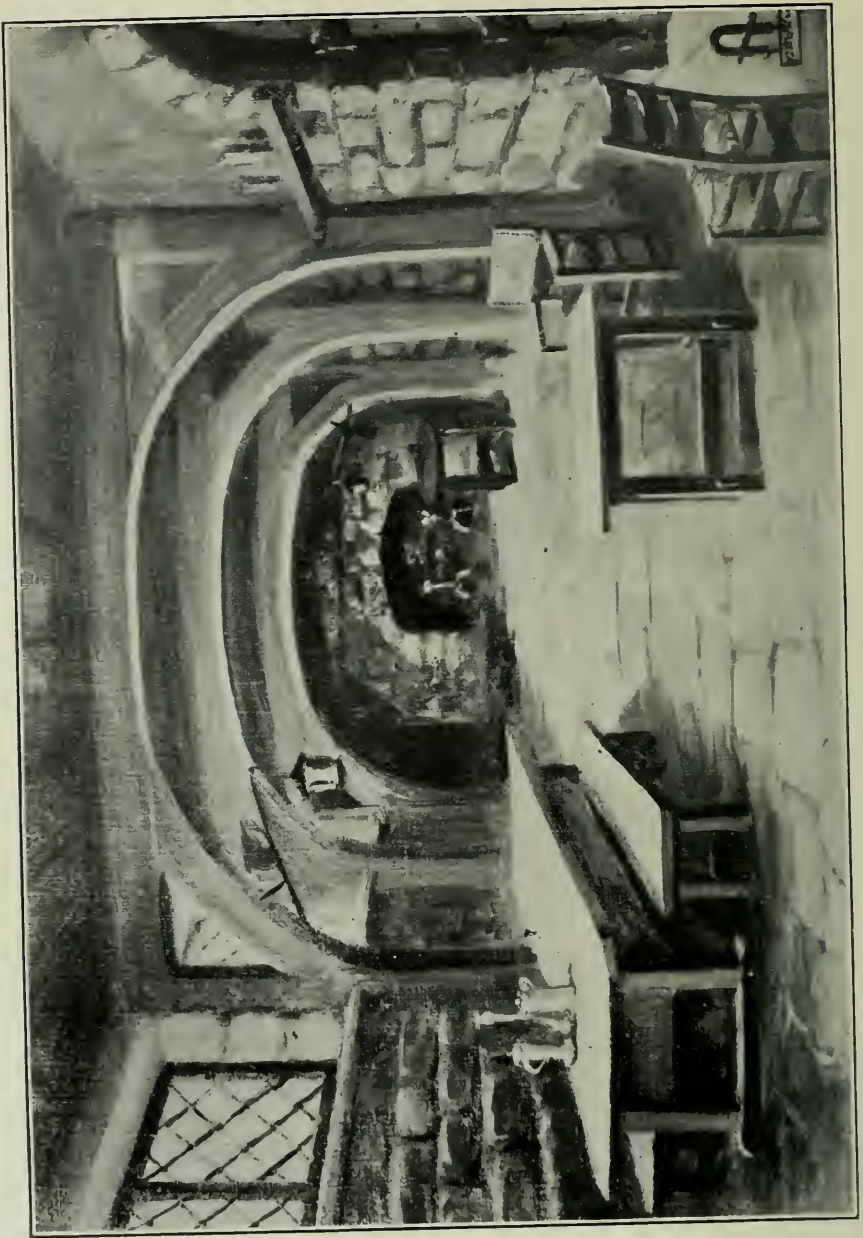
A suitable room was rented, centrally located near the water (for your true fisherman never penetrates more than a few hundred yards inland), where the incessant din of the hammers would not seriously annoy the neighbors. A few simple tools were purchased: chasers, punches, dies for stamping backgrounds, and hammers and mallets, with a number of lead, or pitch tablets.

An instructor experienced in metal work was engaged from London, and the school was opened three evenings the week for all who wished to join, no fee being charged. The class became popular, and although a number of the pupils soon wearied of the work, their places were filled by others whose interest grew and whose ability for the work developed.

It must be understood that, at the outset, the artists were as ignorant of the craft of brass-beating as the fisher-lads themselves. But three or four of them became much interested in the work, originally from the point of view of a charity toward the boys, and afterward, because of the really good and interesting results obtained. The evening classes were at first directed by the instructor from London, and attended in turn by one or two of the artists. The latter quickly became conversant with the methods employed, and expert in the use of the tools. They made all the designs for the work. These were at the beginning very simple. They were given to the boys, who with carbon transfer paper, traced them on smooth sheets of copper or brass. Copper was found to be more ductile and easier to work, and these qualities, together with its deep, rich color, made it the favorite material. As soon as the artists themselves began



Suggestions for Dining Room by the United Crafts



Rathskeller showing United Crafts Furniture

to understand the use of the tools and the manipulation of the metal, the instructor was dismissed, and the work attempted assumed a somewhat different character. The work of the London teacher was precise, neat, highly finished, and conventional. The artists, on the contrary, aimed at something more individual, unconventional and distinctive. Their designs were kept simple and naturally reflected the surroundings of the place: the things with which the fisher-boys were familiar. Sea-weed and fishes, the quaintly shaped luggers, even the light-house pier with the tossing sea at its foot were outlined on the metal. The things first wrought were trays, simple plaques, finger-plates for the edges of doors, etc.

But in a short time there developed among the boys a number who showed real ability for the work. One in particular, somewhat older than the others, became expert, not only in the use of the tools, but also in adapting and even in originating simple designs. Later, this young man was employed, at a regular salary, to superintend the class, take care of the room, purchase materials, and teach beginners. The tri-weekly attendance of the artists (finally somewhat of a burden) then became unnecessary; but one or two, with Mr. John D. Mackenzie (whose beautiful black-and-white work is well known among illustrators), at their head, continued to make the designs, superintend the work, and direct the sale of the productions.

From making the small objects already mentioned, the boys progressed to varied and complicated articles. Candlesticks, sconces, inkstands, hoods and blowers for fire-places, corners and finger-plates for doors, brass and copper boxes, picture frames, large tea-trays and beautiful plaques were produced. The articles were at first bought cheaply in the neighborhood. But the market widened, and as the quality of workmanship improved, and the designs became more elaborate and beautiful, the work commanded higher prices, and

orders came from all directions. A depot for the sale of articles was established in several places, and a London agency instituted.

The boys, who, at the beginning, received their instructions and a small percentage on the sales, were given fifty and then seventy-five per cent. of the profits; the remainder going to the maintenance of the rooms and the salary of the caretaker and teacher. The more skillful workers began to earn substantial sums, and advancing from tracing the patterns, they were finally able, in many instances, to adapt and even to originate designs. The time occupied in learning this craft would otherwise have been wasted: stormy evenings when the boats lay at anchor, or day hours that could be spared from other labors.

In Newlyn, the influence of the artists upon the work was naturally very great; their designs being original and valuable. But good designs are now obtainable from many sources, and their transfer to the metal is work which even a child can do. Thus, given a little instruction in the use of the tools, the knowledge of the possibilities of the medium comes quickly, and the "union in one person of designer and workman" is more or less certain, when any facility or taste is developed.

The rough Cornish fisher-lads, with an education far inferior to that offered by our ordinary grammar schools, and with no inheritance of mechanical ability or dexterity, have, in a few years, established an industry which is already recognized in England, and which commands a good sale and fair profits. It is also an employment which they can pursue at odd hours, and which does not interfere with their regular calling of fishers. Therefore, in view of the success attending the work, and the employment and profit it offers to lads who glean but a scanty and precarious livelihood from the treacherous waters, the artists who devoted many prec-

ious hours, amid the deafening noise of the hammer, to the starting and fostering of the enterprise, may well feel repaid for their unselfish labors.



METAL AS A MEDIUM OF EXPRESSION BY MARY NORTON

WROUGHT metal brings us to a field of work which offers large opportunities to the craftsman. The medium may seem at first unsympathetic and stubborn, but, on the contrary, it is most responsive to those who understand its nature.

Metal offers a wide choice of temperament from which to select our favorites. For my own part, I much prefer the pure metals to the alloys, as with my somewhat limited experience, one element at a time engages all my energies. Every metal should be allowed to preserve its own individuality, and we should seek to define its leading characteristics, while using it to express our own ideas.

In planning work: for example, an interior decoration, it is well to consider first, what kind of metal can best be employed, with respect to both use and ornament; second, which of several metals is preferable in color and texture in relation to the other furnishings of the room; third, but by no means least in importance, what style of design is best suited to both the use and the metal selected. If iron is chosen as filling all requirements, a design must be made, especially adapted to the qualities of that metal. We can no more make a design suited to iron, and work it out in copper, than we can weave a pattern for gingham into a brocade, and expect

the result to be satisfactory. The characteristics of the two metals are too different to allow similar treatment.

It is quite as impossible for the artist who has never worked in metal to design therefor, as for the workman who has no artistic feeling, to carry out a design. To obtain good results the artist should also be the artisan. It would seem impossible for even the most skilled workman fully to carry out a design which he did not conceive and to which he is not fully sensitive. It is, however, not always practicable for the artist to be his own workman, and there are many parts of the work which can be done almost as well by the workman as by the artist. But after these more or less mechanical parts are accomplished, the artist must finish the work, or must always see in it a great lack which every intelligent observer will also feel, although he ignore the cause. And let me say here that it is to the intelligent observer, as much as to the craftsman, that the "lesser arts" owe their revival and to whom they are looking for appreciation and support. The artist who can find an artistic workman is fortunate; for the training school of the modern artisan is the factory, in which even those who are employed to do hand work must pay more attention to the quantity done in a certain length of time, than to the quality, as long as the latter meets the fixed requirements. This is very apparent in the silver work of to-day, or, at least, it is there brought more closely to our notice. The desire to save time may account, in a measure, for the great number of tools used by silversmiths in chasing; which number is so great as to reduce the work almost to the function of the die, and the workman to the machine.

Technique, in this respect, is not the skilful use of many tools, but ingenuity in the use of few.

For example, if in making a line we use a curved tool, all such lines in our work will

bear exactly the same expression ; whereas, when lining is necessary, if we use a straight tool,—sometimes bringing it up to the very end in making a quick curve,—the effect produced will be much fresher and more spontaneous.

In looking at much of the silver-chasing of to-day we find the shape of the tool used more apparent than the feeling which the designer wished to convey ; and here again, the disadvantage of separating the designer from the worker is brought to our notice. In this kind of work, it seems both easy and natural that they should be one.

So much is said just now of the “marks of the tool,” that we are led to regard the desire for them as a fad, rather than as a real appreciation. Tool marks in themselves are of no value, if they do not aid to interpret the thought ; properly used, their function is not so much to leave their own mark or impression, as to change the whole appearance and quality of the metal.

This is not so apparent possibly in chasing, though too much can scarcely be said against the constant use of the outlining tool. If the whole design is outlined, before being raised, freshness and feeling are almost impossible in the finished work. A continuous line of any account would naturally be bad, but it is made worse by the inevitable spreading which takes place when the design is raised. Very little outlining is really necessary before or after the design is raised, and it is most interesting to note the delightful effects which can be obtained in place of outlining, by a broad flat tool, commonly called the planisher, which is one of the best modeling tools.

In making a spoon, it would seem that nothing is gained by hammering it into shape by hand, if through the employment of such a variety of mechanical devices all life and feeling are lost. One or two hammers, an anvil and a round steel head for shaping the

bowl are quite sufficient to produce a variety of shapes. As the shaping is done when the metal is cold, it requires a greater length of time and more hammering to obtain a desired form than when hot metal is used. Consequently greater refinement is secured.

It is necessary in executing wrought silver to anneal it several times; by this process, the article is brought to a rose-heat and the substance contained in all silver of use to make it sufficiently hard, is burned away on the surface, leaving a coating of absolutely pure silver which is beautiful in color and texture. I see no reason why this should ever be destroyed. In the commercial article, it is always burned away in a bath of acid; as the pure silver is not sufficiently hard to take the polish usually applied, or the oxide, if the latter is desired. Neither polish nor oxide can compare in beauty to the surface left by the annealing, which possesses unmarred all the most delicate impressions given by the workman.

Metal has so long presented to the world the expressionless face of the die that its varied possibilities have been almost forgotten. It is now calling to be redeemed by the forge and the anvil, and those who shall take up this kind of work with the purpose of doing all in their power for the metal as well as for themselves, will be fully repaid for their labor.



EXHIBITION OF THE GILD OF ARTS AND CRAFTS OF NEW YORK



THE recent exhibition of the Gild of Arts and Crafts of New York was an example of the results which can be obtained by merit and perseverance, even though the beginning be very small. This gild, the only organization of its kind in New York City, was founded in January, 1900, with four young women as members; two of these filling the offices of secretary and treasurer. At that time, the society had no constitution and there was no money in the treasury; the four members being personally responsible for all expenses incurred.

During the first year, which was an experimental one, more than one thousand dollars passed through the hands of the treasurer; this coming from actual sales and commissions, or being returns from classes in various departments of designing and crafts-work. Since then, the gild has outgrown its humble beginning, and now occupies a number of studios in the building at No. 132 East Twenty-third street. Its members include workers in sculpture, etching, water-colors, miniature painting, photography, book-binding, stenciling, fire etching, chalk drawing, designing, book plates, wood carving, leather and metal work, needle work, basketry and bead work.

The aim of the gild, as set forth in its constitution, is to advance the union of the Arts of Design with the Arts of Production; with the ideal that the artist and artisan should be one and the same person. It is also purposed to establish shops which shall take the form of permanent exhibition, and sales rooms, where the work of the gild members and pupils, after passing a jury, shall be placed, also to co-operate actively with any organization interested in the progress of education and industry.

Practical and theoretical in-

struction is given by competent teachers in drawing, modeling, book binding, leather and metal work, basketry and other crafts. Just at present, arrangements are pending to secure a permanent home for the gild, where a still broader scope of work can be undertaken, and a permanent exhibition be maintained in connection with the work. The class rooms of the gild are considered as work shops, and are open to the students daily, from nine A. M. to five P. M. Another of the chief aims of the gild is to make design, with drawing, the basis of an art education; combined with these studies, a hand-craft gives the pupils the benefit of mental and manual training, and balances educational with professional work.

One of the most interesting displays made at the recent exhibition was a collection of baskets, the work of Miss White, Miss Francis and Miss Eppendorf, all of whom are experts, and the first of whom is the author of a work which is a recognized authority upon basketry. These baskets, most varied in color and design, were woven from natural grasses or from corn-husks. No dyeing was used in the work, except in the materials with which the baskets were sewed.

The copper and brass work of the Busck Studios attracted considerable attention, some of the copper pieces being beautifully colored, and many pleasing effects being attained in hammered brass. These studios also showed examples of tooled leather, and a number of copper covers for French earthenware casseroles; reproductions of the latter are shown in this number of *The Craftsman*.

Among the other exhibits worthy of mention were examples of bookbinding by Miss Haskell and Miss Preston: a beautiful piece by the latter being a book-cover of mosaic in colored leathers.

Miss Hicks showed a number of specimens of her excellent work in tooled leather; also a number of cotton cloths for hangings and covers, dyed



*Sideboard in fumed oak with wrought iron hinges, by the Unitea Crafts
Russian copper vessels in overhead cupboard*



Screen in fumed oak and United Crafts leather

by a primitive process employed in the East Indies, which consists of tying small stones or shot into a piece of white cotton cloth in such a manner as to form a design. The cloth is then dipped in a dye vat; the spots protected by the cord which holds the stones in place, remaining white, and thus forming the design.

In addition to the exhibit of the Gild, the Volkmar Potteries of Corona, L. I., sent a number of representative pieces; and rugs were shown by Mrs. Douglas Volk, who was also the exhibitor of some interesting woven hangings in silk and wool. These articles were made at Lovel, Maine, where the industries of carding, spinning, weaving, and dyeing are carried on together with the weaving of the tapestries, and where in summer Mr. and Mrs. Volk gather about them a colony of representative craftspeople.



THE timepiece by the United Crafts, shown in the illustration is appropriate for use in an entrance hall, or on a stair landing, the treatment of the dial being unique and attractive in effect. The face proper is of emiered brass; the corner spandrils and the antique numerals of handworked burnished copper forming a pleasing effect. The hands are black and the minutes are indicated by dots of black enamel. The nut brown fumed oak of the case is in harmony with the brass pendulum and weights within. A clock of similar design, but with a finely modulated set of chimes and having three weights instead of two, is also made by the same workers.

Two smaller clocks for mantel use are also products of these workshops. They are somewhat similar in shape; in one of them flushed joints, curved lines and paneled sides are introduced; the lines of the other are severely plain with solid, unpaneled

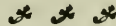
sides and top. The dials of both these clocks are of emiered brass with numerals of burnished copper. A novel effect is introduced in one of them, in that the wood surrounding the dial is of a contrasting color to that used in the case—if brown oak is used for the case the wood around the face is green rock elm—while copper spandrils are used on the other. Both examples are provided with doors of opaque leaded glass set in the front of the case, the center pane being transparent that it may afford a glimpse of the pendulum within. All of these clocks are fitted with the Seth Thomas eight-day movement and are fine examples of both cabinet and clock-making.



THE first volume of "The Craftsman," (October, 1901—March, 1902) is about to be issued in book form. It will be artistically bound in flexible leather covers, and will constitute the initial work of the new bindery of The United Crafts. It will be sold by booksellers throughout the country, and its price has been fixed at \$3.50 the copy.

The Publishers of "The Craftsman" offer to subscribers five hundred copies of this book upon the following terms: On the receipt of \$3.50 they will enter one subscription to the magazine for one year, beginning April, 1902, and they will deliver the bound volume, prepaid, to any address in the United States.

Subscriptions will be received until June 1, and a receipt for the full amount will be mailed at once to the subscriber, but the bound volume cannot be delivered before June 15.



From the present date, the binding of books will be added to the industries carried on

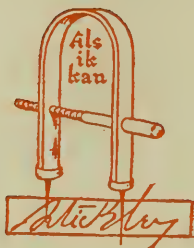
by "The United Crafts." The re-adjustment of their workshops has afforded the space necessary for the bindery which, it is hoped, will quickly merit public recognition for artistic design and good craftsmanship.

With the leathers dressed in a different department of the Gild, it will be possible to produce a variety of effects not easily attainable elsewhere, and it will be the aim of the craftsmen to do work which shall be pleasing to the bibliophile; especially in the re-binding of old and valuable books.

It is also purposed to send out from time to time limited editions of writings having as their subjects the decorative arts, the more useful crafts, and the materials and fabrics employed in making our homes comfortable and beautiful: in short, treating of all those interests which William Morris named "The lesser arts of life."



The re-apportionment of space already mentioned, has given The United Crafts opportunity to develop the wrought iron industry. In this, according to their established rule, they will follow the Morris principle of joining utility with beauty. It will be their purpose to modify and improve the models now in use for electric light fittings, fire-sets, sconces, candlesticks, lanterns, locks and other articles in metal which are necessary in every household. They solicit correspondence from architects and owners of houses who recognize the good tendencies of the present Arts and Crafts movement.



ALS ik kan. If I can. If we look in the dictionary at *can* we find it derived from the Old English *cunnan*, to know, to know how, to be able. We can trace the family resemblance in the Anglo-Saxon *cunnan*, the Danish *kunnen*, Icelandic *kunna*, German *können*, Gothic *kunnan*, and English *ken* to know.

From the Anglo-Saxon *cunnan* came our word *cunning*, now used in an ignoble sense, but whose original meaning was knowing, skillful. In Exodus we read of one of the tribe of Dan, "an engraver and a cunning workman." It is curious and interesting to notice the fact that everywhere the word seems to carry the double meaning of knowledge and power. This voices a universal instinct. He who knows, can. Carlyle says in *Hero Worship* "king is *kon ning*, *kan ning*, man that knows or cans." But we say "We are tired of kings, we suffer them no more." We shall say it no longer if our eyes are opened and we see the true kings, men who know the best and can do it.

The Craftsman

"The lyf so short
the craft so
long to
lerne"

Beauty in Buildings

Published monthly by THE UNITED CRAFTS EASTWOOD
New York in the interests of Art allied to Labor

THE CRAFTSMAN

Vol. II.

No. 3

CONTENTS FOR JUNE, MDCCCII.

- I. Beauty in Buildings and Some Things that Lead to it
- - - - - Barry Parker
- II. The Four Great Cathedrals of the Rhineland *Earl Sperry*
- III. "The Wavy Line" - - - *Irene Sargent*
- IV. How to Look at a Building - - *Guy Kirkham*
- V. The Small Country House - *H. Fairchild Steven*
- VI. Meeting of The Eastern Art Teachers' Association

ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

Copyright, 1902 by Gustave Stickley

Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter.

FOREWORD

THE Publishers of "The Craftsman" take great pleasure in printing in their current issue the article upon "Beauty in Buildings," by Barry Parker of Buxton, Derbyshire, England, an architect who, with his collaborator, Raymond Unwin, has become well-known in America through a series of lectures recently published in book form under the title: "The Art of Building a Home." This work instantly gained favor by reason of its fine aesthetic quality as well as its simple, direct and beautiful style. The present paper dealing with mass, proportion and accent in building will be found no less valuable and interesting than the earlier writings of the same author.

The two papers, "The Four Great Cathedrals of the Rhineland" and "How to look at a Building" were written, the one by a student of history and the other by a practical architect. The paper upon "The Wavy Line" treating of the structural qualities of design, was introduced as being cognate to the main subject chosen for the June magazine.

The July number of "The Craftsman" will treat definitely and closely the relations of art to labor, and will urge the necessity of producing good art as a means to improve public morals and to further public happiness. For this number papers have been secured from Mr. Walter S. Perry of the Pratt Institute, Brooklyn, whose subject will be: "The Art School, and its relation to the Arts and Crafts;" from Mr. Caryl Coleman, President of the Church Glass and Decorating Company, New York, who has written upon "Art in the Industries and the Outlook for the Art Student;" and from Mr. Frederick S. Lamb, Secretary of the Municipal Art Society of New York, who advocates "The Beautifying of our Cities." All these papers were read at the April meeting of "The Eastern Art Teachers' Association" held in New York, and will be of value to many who wish to obtain some record of that important occasion.

With June first of the current year, "The United Crafts," owing to the increase of space at their command, will proceed to the development of several new industries, regarding which information will be given in "The Craftsman," as it shall promise to be of value to the layman or to the artist.



All the arts which promote culture have a common bond and stand as if included in one kinship.

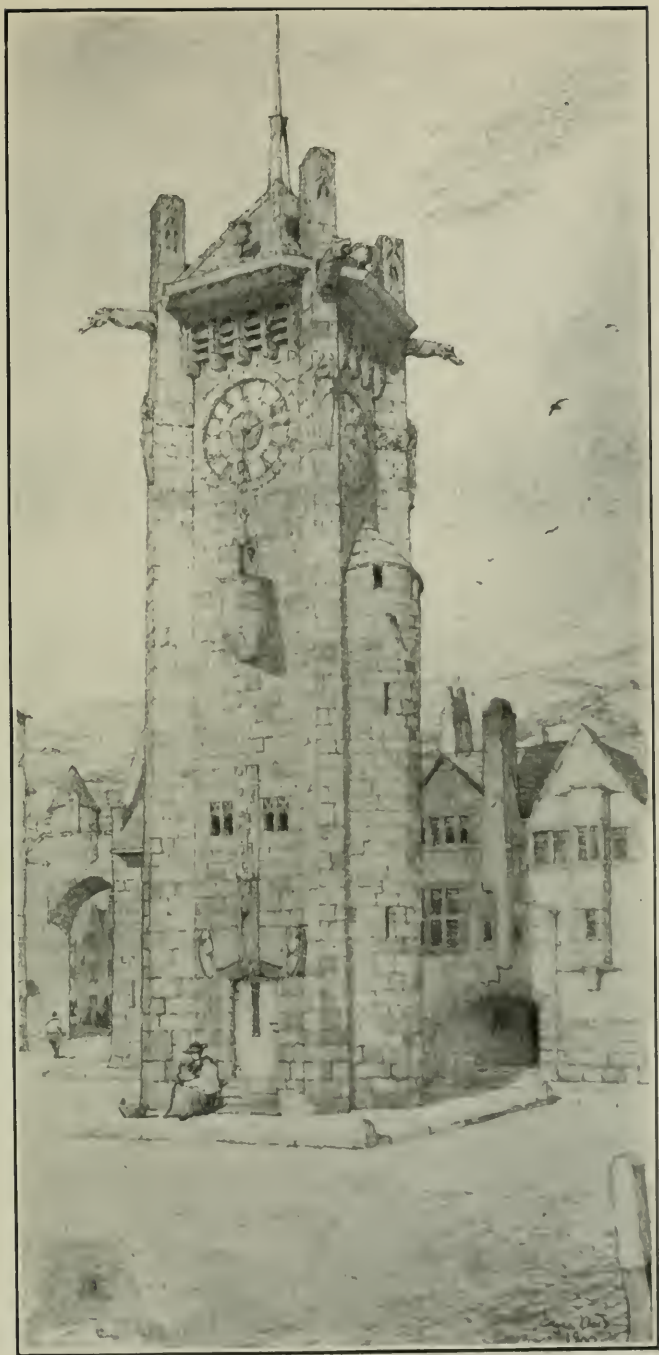
CICERO: Oration on the Citizenship of Archias.

Art is the right hand of Nature. The latter has only given us being, the former has made us men.

SCHILLER: Drama of "Fiesco."

It is the glory and good of art, that art remains the one way possible of speaking truth.

ROBERT BROWNING: "The Ring and the Book."



Tower by Edgar Wood

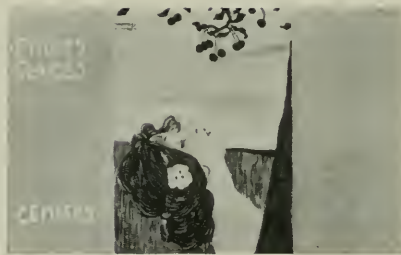
(ILLUSTRATION NO. 8)



German Postcard
(ILLUSTRATION No. 1)



Dutch Postcard
(ILLUSTRATION No. 2)



French Postcard
(ILLUSTRATION No. 3)



Austrian Postcard
(ILLUSTRATION No. 4)



Japanese Postcard
(ILLUSTRATION No. 5)

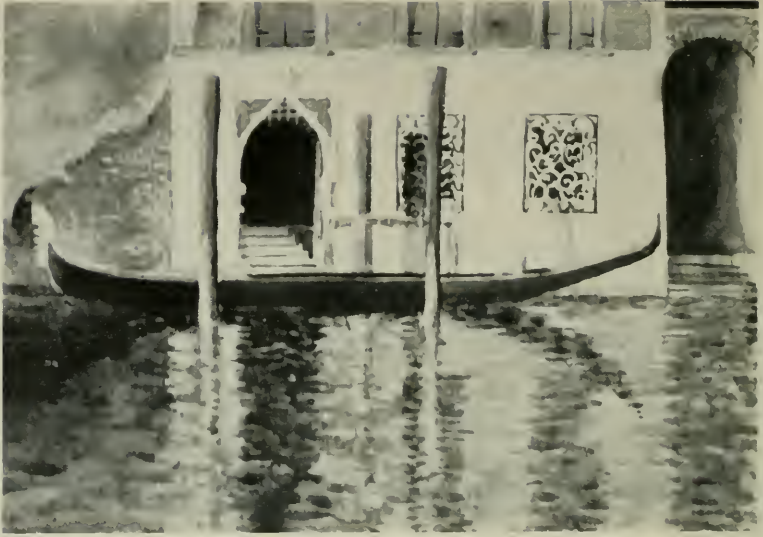
Types of Picture Postcards



St. Mark's Cathedral, Venice
(ILLUSTRATION No. 6)



Church of Santa Croce, Florence
(ILLUSTRATION No. 7)



Palace on the Grand Canal, Venice

(ILLUSTRATION No. 9)



St. Mark's Square

(ILLUSTRATION No. 10)

BEAUTY IN BUILDINGS AND SOME THINGS THAT LEAD TO IT. BY BARRY PARKER.

I PUT the word buildings instead of architecture in my title,—I had architecture at first,—because if I had used the latter word many would not have attached to it just the meaning I wished. We all have preconceived notions of the ideas which this word is used to convey, but we may not all have the same notions. To some it suggests the study of styles and periods; the history of the art of building; the archaeologist's point of view, in fact. To these my using the word would have conveyed the impression that I was going to talk about the development of one style from another; that I would show some of the chief characteristics by which one can tell at what time in the world's history, or to what style, a building, or some part of a building, belongs. To the minds of others, the use of the word "architecture" would have suggested those "finishing touches," those architectural features, those evidences of a knowledge of a vague intangible science of proportion which is supposed by some to be the business of an architect to add to a building. These are among the impressions I should have conveyed, and which I did not wish to convey. Therefore, I used the word "buildings," instead of the word "architecture."

For to regard architecture as something which may be separated from the art of building is to take a false position, and one which will set us on the wrong tack at the very outset. Also, the study of the history of architecture, fascinating as it is, is apart from my present purpose. My intention is to try to formulate a few fundamental principles and guiding instincts which have led to beautiful results, and the neglect of which, on the other hand, has led to failure, in all styles, and at all times, throughout the history of the art. Hence the second part of my title, "some things which lead to it." This I feel has been far too seldom attempted, in spite of the fact that there is, as is often said, "too much talk about art nowadays." Do we ever hear anyone trying to show us, when something beautiful is before us, or be-

ing talked about, wherein its beauties lie, or the causes which have effected that beauty? The subject is usually approached from any other point of view than this. And yet, by a thoughtful comparison of many beautiful things belonging to all styles and all periods, we should be able to discover instincts and principles which must invariably have been followed when beautiful results have been attained, and just as surely must have been neglected where failure has resulted. When we stop to think of it, this is what is really of the first importance to most of us. The historical interest is for the student; the constructional interest is for the expert; but the beauty is something which adds to the life of us all, and is an influence for good upon us all. Moreover, we all have some influence, though it may be very slight, that we can use to produce such beauty, and if we have some knowledge of its causes, we shall the better be able to see that our municipal and other public bodies put their work into the hands of those who have some knowledge of the principles upon the observance of which beauty results. Surely, too, it will mean interest added to our lives if we can gain some knowledge of these things, and in the light of that knowledge look about us as we pass through the streets of towns and cities, and among the cottages, churches and houses in the country. We have, too, all of us felt, when we have wished to share with others our pleasure in something beautiful, the disappointment of only being able to say that it was beautiful. To be able to show at all where the secret of its beauty lay would make that beauty a gift doubly dear to us, and enhance it incalculably when shared with others.

Now, everything anyone is called upon to design has certain clearly defined functions, requirements, purposes and conditions, and before any other considerations can be entered upon, that form must be given it which will best enable it to fulfill them. The skill of the designer is shown in the beauty which

he adds, fulfilling these conditions. He must begin by making absolutely sure that these are quite clear in his mind; that he is accepting nothing as a condition which is merely dictated by convention and established custom. He must first analyze all conditions and make sure he rejects all which he can not feel clearly are inseparable from the real needs of the case and have arisen out of them; he must reject all that are not necessary to the processes to be employed in producing what he is designing, or to the fulfillment of its functions, or to the inherent properties and characteristics of the materials to be used.

In illustration of this, let us take a good example of how completely this may be lost sight of. In an English town, it was proposed to erect a memorial to our late Queen. It was suggested that this memorial should take the form of a sort of combination of clock, tower and pump over a celebrated medicinal well there. Competitive designs were asked for. Just what the stipulations were I never knew, but I believe they embodied that it should be a structure to carry a clock and contain a pump. So the essentials were that it should suggest the presence of water, and facilitate the drawing of water, and should indicate that the town wished to do honor to these healing waters, and to provide an adequate and dignified means of access to them. Next, it should be so designed as to make the most of and display best the inherent beauties of water, whether running or still. Then, it should be so contrived that the invalids who were to drink these waters should have protection from the elements while so doing; that they should have a place where they could stand aside, apart from the traffic, and that seats should be provided where those waiting, while they or others drank, could rest. The tower was to carry a clock, and should have done this in such a way that the clock might be conveniently seen, and from as many points as possible. It should have shown by its form that one reason for its existence was

that it carried this clock. Finally, it was a memorial to our late Queen, and should have given indication of this in some better way than the mere affixing of a tablet unrelated to the design and in no way an essential part of it. In the design selected, the clock was made to look as if it had been forgotten, and added as an after thought; less was made of the fact of the presence of water than would have seemed possible; that water had to be drawn therefrom seemed to have been regarded as an unfortunate necessity: an act which, though it could not be entirely neglected, or made altogether impossible, should at any rate be made as difficult and inconvenient as possible. The intention of the designer,—I have no idea who he was,—seemed to be to make us realize that his object was to get a complication of meaningless, lifeless mouldings, pediments, flourishes, and what not, unfortunately with a pump and clock added; giving as little sign as possible that the erection had any purpose in its existence, or that it could fulfil any useful function. Completed, it fulfils none of the requirements enumerated, except that a clock is grudgingly introduced, and that it would be possible to draw water here if you could get some one to pump for you;—for the same person cannot both pump and hold a vessel to catch the water,—and if you were prepared to stand in the open street, entirely unshielded and unremoved from passers by, and unsheltered from the weather.

The above is an architectural illustration of this principle, but anything in which design is necessary, will do equally well to illustrate this.

Let us take, for instance, the prevalent craze for picture postcards. Now, some of the conditions, requirements, purposes and functions of a picture postcard are these, among others which it is not necessary to mention: first, that it should be of a specific size and shape; second, that it should bear a picture, and, third, that space should be left for a limited number of

words. The card is architecturally successful or unsuccessful, according to the degree in which it is pleasing or unpleasing, after it has fulfilled all these stipulations, not only before, but after the few written words which it is to bear are added. (See illustration No. 1). A photograph of a building is taken, and let its proportions of length to breadth be what they may, it is reduced until it will come upon the card somehow, it matters not how awkwardly. The rest of the space on the card is left for writing upon, and what its form may happen to be is unconsidered. (See illustration No. 2). No attempt is made to comply with the conditions that the card is to be designed with a view to being written upon. A German takes up the task, and approaches it in this spirit: he looks upon the few written words as an unfortunate necessity, and cuts a bit out of his picture to receive them. He makes no attempt to bring the written words into harmony with his design. To accept conditions in this spirit can never conduce to the best results. (See illustration No. 3). Now a Frenchman, or an Italian, approaches the problem, and by providing a darker ground on which to write, the written space of the card is brought more into tone with the printed parts, as he thereby reduces the contrast between the ink and the paper, and gives it a weight and strength more nearly equal to the weight and strength of the picture; also, the place set apart for writing on this card becomes an integral part of the design, and the card, before and after it has been written upon, is a more satisfactory whole. (See illustration No. 4). An Austrian attempts still further to incorporate the writing with the design, but so does it that the writing, when introduced, interferes with the design, and one feels that to write on the part intended would spoil the whole. Therefore, though erring on the right side, the design, nevertheless, does err, and is not so good as the French card. The shortcoming also differs from that of the German card, for on the latter the injury was done by the designer, under the as-

sumption that it was inevitable. But now comes forward the Japanese (see illustration No. 5); the conditions are laid before him, and he, with his unerring artistic instinct, contrives to make the difficulty of the conditions only serve to illustrate his play of fancy, his resource and dainty piquancy. He puts a little flap on the upper right hand corner of his card, and under this flap is the blank space upon which to write. That the written words may not destroy any of the harmony and balance of his design, or cause it to lose anything artistic, the little flap when turned down, is in complete tone and harmony with the rest of the picture, and when you turn it up to read what is underneath, you are considering what is there written as a thing apart from the picture; you have the picture the wrong way up, and practically the writing never intrudes itself upon you when you are enjoying the beauties of the design.

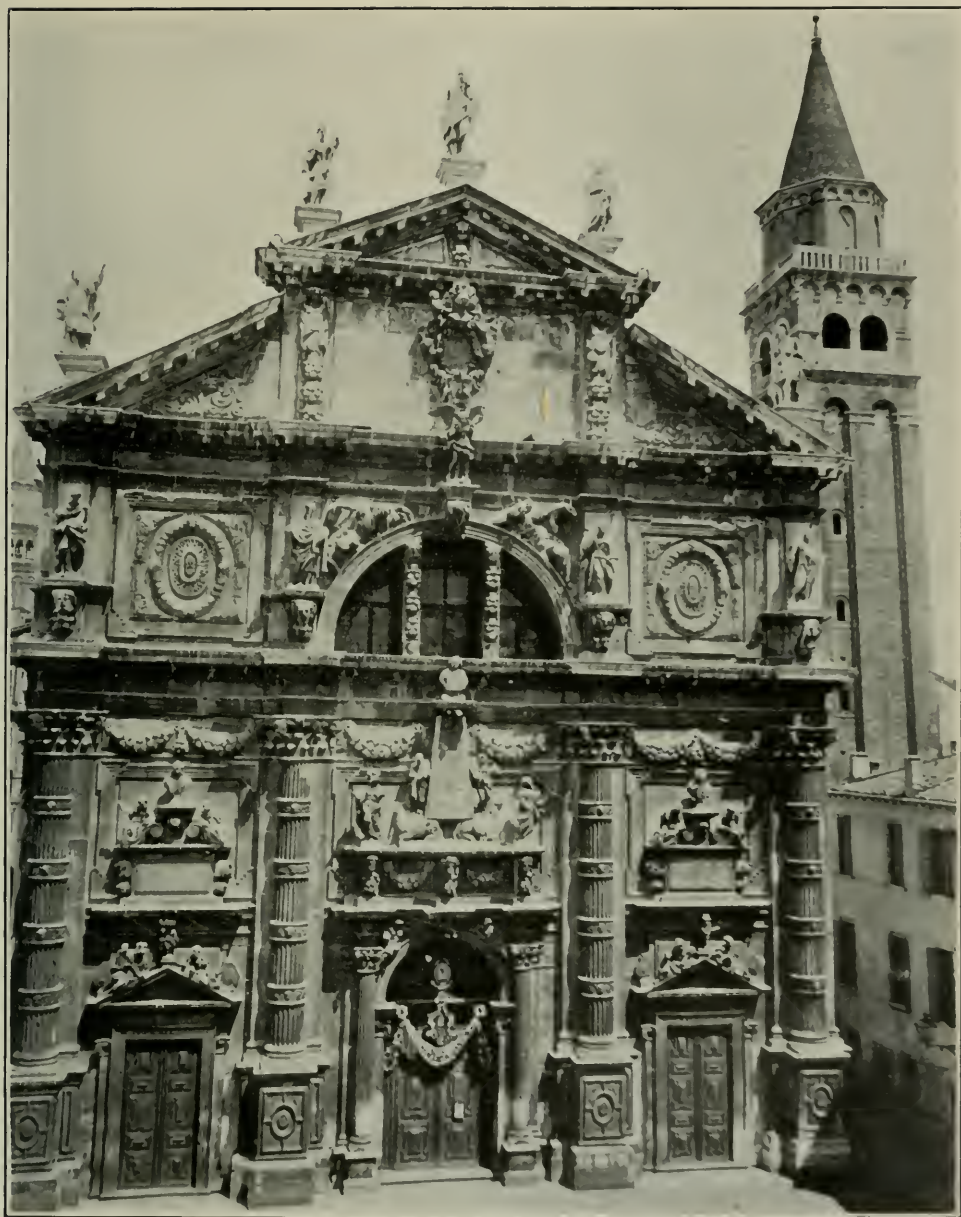
Let us take another illustration of the application of this principle. Some windows were to be designed for a bank. The clients' idea was to have a plate glass window with an iron grille on the street side for protection, and a blind on the inside for privacy; in addition to these, the customary brass name plates were to be placed somewhere on the stone work. It was suggested to substitute for these four frames divided vertically and horizontally with bars into which the glass could be let, and with a copper name plate placed in the center of each light, and to have that part of the window which terminated at the height to which a blind would have reached, finished with a cornice mould glazed with slightly muffled and tinted glass. This arrangement fulfilled all the requirements that the sign, the blind, the grille and the plate glass proposed would have done, and besides being more pleasing in appearance, was far simpler, easier to clean, and in every way more wholesome and satisfactory.

A flagrant example of the neglect of this principle may help us, and this is to be seen in

almost every shop and place of business. One of the conditions an architect, designing business premises, may most certainly count on having to comply with is that signs and name plates will be needed; yet only very rarely do we find that this has been taken into consideration at all. Even the question of a position for these is very seldom thought of, much less is any attempt made to incorporate them into the design. Hence, they are often placed so as completely to destroy any effect the building might otherwise have had. The architect cannot wash his hands of this and say that it is a matter which does not concern him. That signs were necessary and would be introduced in some manner was one of the conditions known to him from the first, and, if he does not so design his building as to make it comply with this requirement among others, he is shirking part of his problem, and has no one but himself to thank for the loss in beauty which his building sustains. If we can see that the elevations,—that is, the outside form of a building,—have been the first consideration, and convenience in planning has been sacrificed to symmetry or anything else, we may know at once that we are studying architecture of a very low order, and we had best give it no further consideration, unless it be in the light of a warning against the same pitfalls. So following up this principle, we shall come to see that the elevations of a building should show clearly that they have grown out of the requirements of the planning, and are the logical outcome and expression of something designed to fulfill its purposes and conditions as perfectly as possible. Granted we find that the building we are considering stands the more elementary test, let us pass on to its massing, the placing of accent, the disposition of the light and shade, the placing and grouping of detail and ornament. Let us first see that in all this there is real breadth of treatment, some largeness of compilation and grasp displayed, unifying into a whole all those parts which have in their turn received ample individual

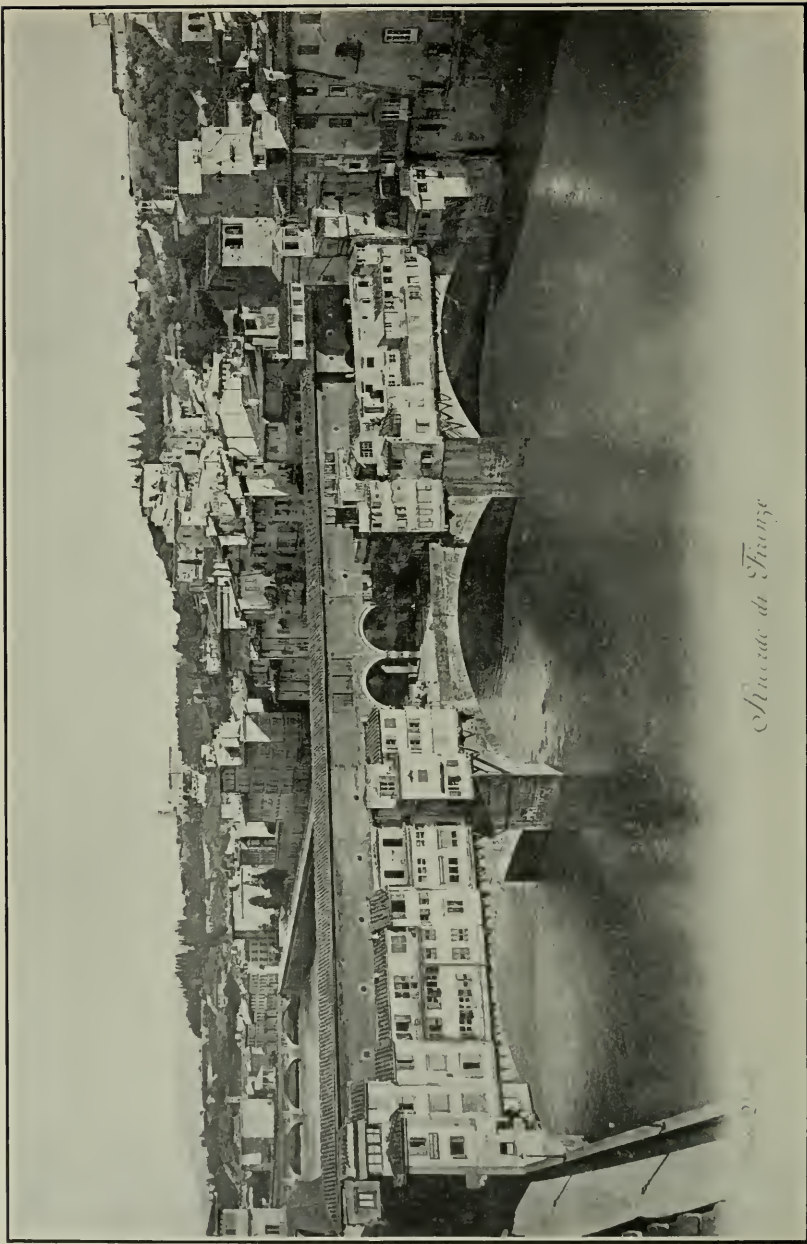
thought. But in this let us have the help of an example. (See illustration No. 6.)

That anything could be so magnificently rich and elaborate as St. Mark's, and yet retain its grandeur, dignity and breadth is most wonderful, and I know of no other building so successful in this respect. Note first the placing, distribution and forms of the main masses of light and shade, the tone values, as it were, given to different planes by the amount they are recessed from or stand in front of one another, and the angles at which they are placed to one another. This massing of the light and shade must dominate everything else if the result is to be good, but without asserting itself too palpably. Note how in St. Mark's those masses are never lost, confused or spoiled, but how they are maintained so perfectly that the building can, and does, carry a variety of richness of color, and a profusion of decoration and multiplicity of materials otherwise quite fatal to it. How beautifully they are graduated and softened off one into the other and maintained without being insisted upon will be best seen by contrasting this church with Santa Croce, (Illustration No. 7), where the dark recesses are abruptly opposed to the light surfaces, producing a harsh and painful effect. In the main facade of St. Mark's as in the whole church, one great secret of the success lies in the placing of the mosaics. The mosaics in the lower row are better in this respect than those in the upper, although the modern ones are poor in themselves, bad in color, out of scale with the building, and lacking in architectural and decorative instinct in their design and composition. The great triumph of St. Mark's rests in this: that the introduction of these modern mosaics has not proved fatal to her, nor destroyed her beauty. She has risen superior even to such a blow as this, and stands, if not as beautiful as ever, still surpassingly beautiful. But, as I was saying, the placing of the mosaics is one of the great secrets of the success of St. Mark's, both inside and



Church of St. Moise, Venice

(ILLUSTRATION No. 11)



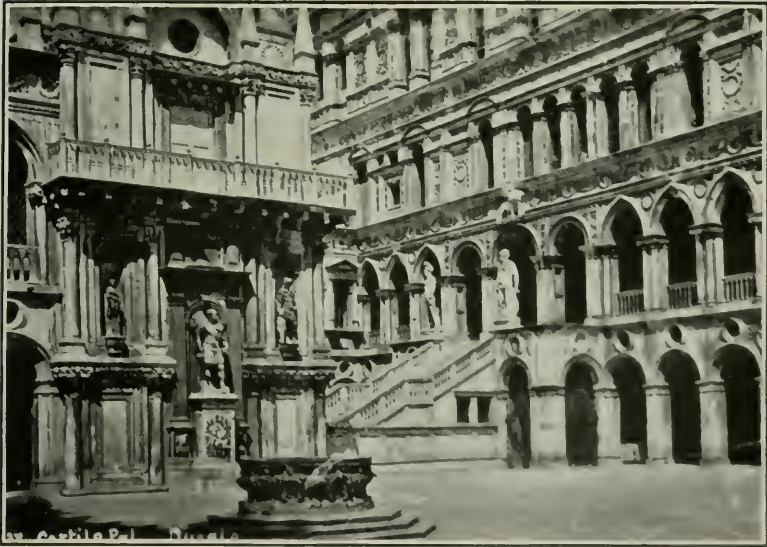
Arno de Firenze

Ponte Vecchio, Florence
(ILLUSTRATION No. 12)



Facade of Doges' Palace, Venice

(ILLUSTRATION No. 13)



Courtyard of Doges' Palace

(ILLUSTRATION No. 14)



Window in a Street in Florence

(ILLUSTRATION No. 15)



The Cathedral, Florence

(ILLUSTRATION No. 16)

out. Many of these pieces are wonderfully brilliant in color, and had they been placed where they could tell more strongly and be more clearly seen, they would necessarily have dominated everything else, and St. Mark's would have degenerated into a scaffolding displaying pictures in mosaic.

The placing of the mosaics is one cause of the beauty of the interior of St. Mark's, as well as of the exterior. But it is the color scheme and the lighting, the broad, flat, or round spaces, opposed to the richness of the carved and modeled surfaces which produce its unique effect. The charm of the surface and the texture of the marbles in which everything below the mosaics is encased is not a main factor in producing this: the pleasure to be gained therefrom forms a sort of under-current not at first consciously reached. Very different in this is St. Mark's from many other Italian churches that rely upon the beauty of marble for their effect, and whose builders thought that to cover a church with beautiful marbles was all that was required to produce a beautiful edifice. In the main facade of St. Mark's, the placing of the mosaics and disposition and forms of the main masses of light and shade are only two of those many things which go to make its beauty. Another is not merely restraint in the use of detail or a sense of fitness in the parts selected for fine detail, but the right perception displayed in the way the detail is grouped. This detail is gathered together and so arranged that it clusters around and accentuates certain parts. This "accent" is most important. Quite as much depends upon it here as in the rendering of music.

With this in mind, I want you to look at this beautiful tower of Mr. Edgar Woods (Illustration No. 8), and see how this feeling for accent and for the massing of the broken up and detailed surfaces, and the placing of them just where they should be and no where else, is a main factor in its success. Then look

around the next time you take your walks abroad at any other modern tower which may come within your range, and see whether you can find that this instinct of the true artist has influenced its design at all; whether such ornament and detail, such mouldings and enrichments as were at the architect's command, have not been spread equally over the whole, profusely or sparsely as funds allowed, but still apparently with the idea that it was only fair to treat all parts alike in this respect.

This little palace on the Grand Canal, at Venice, (Illustration No. 9) shows another and a very simple application of this truth. The grilles over the lower windows of this house are wanted for protection. They were made rich and beautiful in line and form, and the window openings behind were made absolutely rectangular and simple, without mould or carving, in a perfectly flat, unrelieved, marble wall: for where attempt is made to render all parts equally interesting, inevitably the interest of the whole is destroyed. The doorway is to have no grille, so it is in every way a fitting place for moulding and carving. And very delicate and beautiful this moulding and carving is, enhancing the simplicity of the walls and itself gaining enormously from that simplicity.

Now see (in illustration No. 10) the other side of St. Mark's Piazza. The absence here of all that makes for success, and of all that has gone to create the grandeur and beauty of the church is too obvious. See how there is no grouping of light and shade: but the light is all broken up and the shade is all broken up and spread in little patches and strips indiscriminately and universally over the whole surface. See how exactly the same thing has been done with the ornament and detail, the moulding and enrichment, and that there is no appreciation of the value of accent, no opposing of small with great, and great with small, that each may, as the true instinct will always make them, enhance the

other. The smallest and the broadest, and all between them are equally spread in little bits and patches over the whole facade, and all the possibilities of effect in either simply frittered away in just the same manner as the light and shade have been. St. Moise (see illustration No. 11), just out of St. Mark's Square, will admirably suffice for an example of this, as all I have said about St. Mark's is doubly applicable to this church.

By way of further illustration of the value of opposing small and light with strong and adequate, or broad, flat, plain surfaces, a moment's glance at the Ponte Vecchio (Illustration No. 13) will suffice to show it to be this which makes it beautiful. Imagine it for a moment as broken up from the water line to the sky line, as it is in the windowed parts, and it would merely give you an effect of squalor. Imagine it as plain from water line to sky line, as are its piers and arches, and much of its charm would certainly be gone. Or again, contrast for a moment the facade of the Doges' Palace toward the Piazzetta (Illustration No. 13) with the interior of its Court Yard (Illustration No. 14), and I think no one can fail to appreciate the superiority of the former over the latter, and see the cause.

Here is a window in a street in Florence. (Illustration No. 15). I think from the character of the undulations in the leaves that the foliage was cut from sheet lead, but I could not, as this is a first floor window, get near enough to be sure of the metal, it being encrusted with the accumulated dirt of ages, and I only seeing it from the opposite side of the street. This foliage is, remember, some fifteen or twenty feet from the eye, yet it is not big and clumsy. This is one pitfall missed, for the two things both strenuously to be avoided in ornament to be seen from a distance are, on the one hand, making it simply large and clumsy (nothing is uglier or more vulgar than ornament simply magnified, because it is to be seen from a distance), and on the other

hand, intricacies and complications and, above all, multiplicity of different forms, resulting in confusion, perplexity and disquiet to the beholder. This ornament is quite fine, and refined in detail. Yet, at the first glance from below, it gives entire satisfaction, and the longer you look at it, the more you enjoy it.

Now let us look at the Duomo of Florence (Illustration No. 16) and see how it compares with St. Mark's, in fulfilment of the laws of beauty. Is there any massing of light and shade here? This would seem to have had no consideration whatever. What, before anything else, strikes one on seeing it? A mass of streaks and stripes of black and white. What is this striping and streaking which is allowed to dominate every other feature, property and characteristic? A mere decoration and applied ornament, entirely unrelated to and independent of the construction and form of the building. It is an example of ornament simply exaggerated and magnified into the vulgarity which I have said always results from such exaggeration. It is an example also of ornament so insisted upon as to swamp all other properties of the building, all forms, light and shade, tones, relations of planes, and even all possibility of effect from applying any other decoration. But above all, judge the workman by the motives which you can see underlie it. Pause to think of them, and you will find them to be, to a large extent, easy of discovery. Remember always that ornament has no justification for its existence unless it be beautiful, and the love of beauty and the love of creating beauty must go to the making of it, or it cannot be beautiful. One may apply this test without any fear of its failing to sift out the true from the false. Anything about a building which performs no useful function, and which you can feel did not give pleasure to create, but which, on the other hand, you feel has given drudgery, enormous soul-destroying toil, or was produced mechanically by a machine or hand, you may quite safely condemn; and it

is awful to think how much you will have to condemn of moulding, pilasters, column and repeating ornament which never rendered service, or gave pleasure to anyone.

The motive, I repeat, is what must stand testing, or your condemnation must follow. If you can see that the motive was show, display, or ostentation, the result cannot be good. That which you can see exists merely to exhibit the scholarship or cleverness, or even the perception of refinement in ornament, of moulding, detail or line, possessed by the architect, you may set down as bad. When you stand before a building, when you pass and re-pass a building considering it, then think of all you could strip from it and still leave it as capable of fulfilling the uses and purposes for which it exists as you found it; then apply to all you strip off the test I have just given you: think whether these pilasters, cornices, mouldings, pillars, "architectural features," as they are sometimes called, possess enough of true beauty to justify their existence. If they do not, remember that nothing else can do so.

THE FOUR GREAT CATHEDRALS OF THE RHINELAND BY EARL SPERRY

THE Rhineland is of absorbing interest to the student of history, of art, and of architecture. While the regions stretching to the east and northeast remained barbaric in the possession of their ferocious inhabitants, the valley of the Middle Rhine was opened to the civilization of the Romans. Cities yet stand where these conquerors built; they knew the delicious flavors of Rhenish wines, and healed themselves in the mineral springs of the adjacent hills. Their weapons, ornaments and utensils, exhumed after fifteen centuries in the soil, may be seen in great numbers in the museum at Mainz.

From that remote period to the present, the beautiful winding valley, with its gray green river hurrying swiftly northward, has been one of the chief theatres of European activity. It could tell of the pagan Alemanni, of their conquest by the Franks, of Charlemagne, of the great ecclesiastical potentates whose rule and title antedate those of the most ancient of Europe's royal houses. The armies of Louis XIV and Napoleon have bivouacked upon its green plateau; it was known to Blucher and to Bismark. And here German art first shone forth after the long night of the Middle Ages. While the painters of northern and central Germany could do no more than portray rigid, expressionless faces and stiff figures of threatening aspect, the artists of Cologne were producing pictures which are unsurpassed for their spirituality. Love, humility, devotion, radiate from the tender faces of their women to such a degree that the merely corporeal is wholly overlooked in the presence of the emotions to which it gives expression.

And as in art, so in architecture, the Germans of the Rhineland were the first to accomplish great results and display their genius for building in the erection of large religious edifices.

During the first five centuries of their life on the soil of southern Europe the Teutons were engaged in assimilating the civilization which they

found there. The results of this fusion of Roman culture with the Teutonic nature, scarcely visible until the tenth century, do not become numerous and striking until the eleventh, and among them, none are more conspicuous than the achievements in architecture. The small number of all but the most necessary structures, resulting from the indifference of that age to the higher needs of society, the instability, consequent upon poverty, of the few which were erected, incessant warfare, conflagration, and, most destructive of all, the invasions of Saracens, Huns, and Northmen, have left but few survivals of the architecture of these centuries save in Italy, notably in Rome and Ravenna. These, for the most part, are basilicas, and give no clew to the characteristics of the transitional type which, in Germany, must have preceded the fully developed Romanesque of that country.

What the churches of the Visigoths, Burgundians, Saxons, and Franks were like is not known. It is reasonable to assume, however, that they were small basilicas with the features of the Romanesque style in rudimentary form. But as examples of this intervening stage of growth are lacking, the ecclesiastical architecture of Germany apparently moved suddenly forward from the modest basilica with simple and unpretentious exterior, to the type best represented by the majestic cathedrals of Mainz, Speyer, and Worms.

If architecture be the art of building according to principles of beauty and harmony, with regard to utility, the Teutonic builders of the tenth and eleventh centuries deserve to be credited with a high degree of originality, for the basilica, the only variety of ecclesiastical architecture prevalent in western Europe prior to that time, was an architectural nullity so far as the exterior was concerned. Usefulness was its dominant characteristic. In construction it was as simple as it could be and fulfil its purpose; an unadorned rectangular building with the central part of the roof elevated to admit

light into the nave. True, the Greek temple, was even more simple in design, since light was admitted through the roof directly, instead of through the walls of the clerestory, but its perfect proportion and the intrinsic beauty of gable and serried columns, make it architecturally superior to the basilica.

No doubt the German architects of those centuries obtained some ideas of form, lines, and decoration from the fragments of Roman and early Christian architecture which, as late as the eleventh century, were to be found along the Rhine; no doubt they were influenced to some degree by the edifices of Lombardy, and perhaps some of the Italian builders crossed the Alps; the art of vaulting great ceilings successfully was invented by a French monk; but notwithstanding these contributions from foreign sources, the Romanesque cathedrals of Germany are the products of native creative genius.

Of the three great masterpieces of the German Romanesque style the Cathedral of Mainz is probably the oldest. Already a christian city in the fourth century, Mainz had a cathedral dedicated to St. Martin by the first decade of the fifth, but no vestiges of the structure remain. Not until 978, under the rule of Willigis, Archbishop of Mainz, was the church begun, from which, through many vicissitudes, the present cathedral has grown. This building was in the new Romanesque style, but was never used, for on the eve of the day of consecration it was seriously damaged by fire, and a like fate overtook the restored structure in 1081, this time almost totally destroying it. In the church as rebuilt were combined all the features of the German Romanesque, save the vaulted ceilings which were not introduced from France until almost fifty years later. The next centuries saw it further damaged by fire, by use as a fortress, and by lightning. Since the last fire (1191), scarcely a century has passed in which additions and alterations have not been made. The additions



Cologne Cathedral



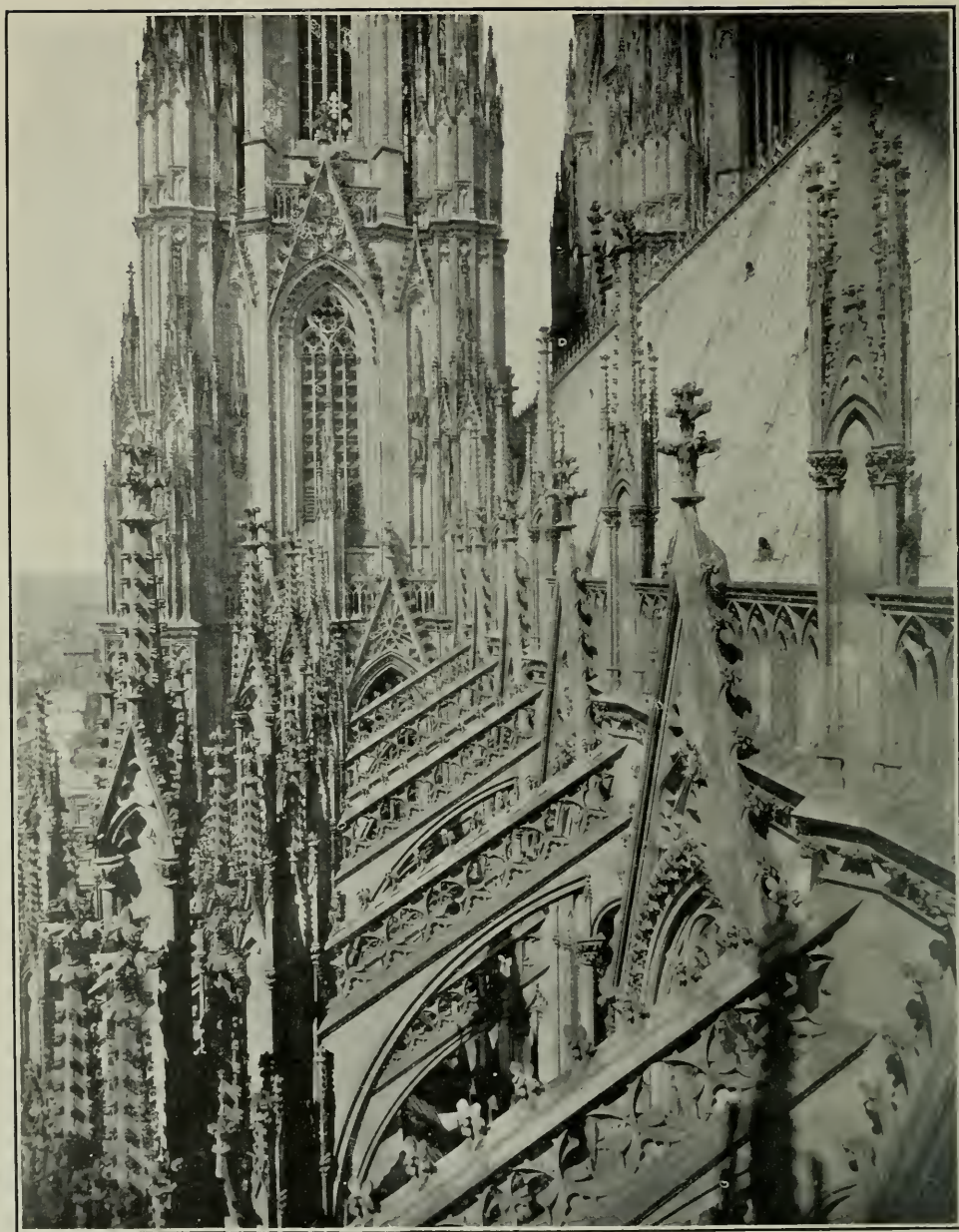
Two views of the Cathedral of St. Peter and St. Paul, Worms



Cathedral of Mainz



Cathedral of Speyer



Flying Buttresses, Cologne Cathedral

made from century to century being in the style prevailing at the time, the cathedral is a record of the history of ecclesiastical architecture, and hence one of the most interesting in Europe for the historian. Save for the Gothic upper story of the large western tower, the higher portions of the building are Romanesque, and as the Gothic chapels ranged along its sides are concealed by the surrounding buildings, this single visible Gothic feature does not impress the beholder. The situation of the splendid church is most unfortunate, the nearby houses and business blocks extending to within a few feet of its walls on all sides, with the result that no satisfactory idea of the whole can be obtained. On the bronze doors of the chief entrance, which is approached by a narrow alley leading from the city market place between the encroaching houses, is an inscription stating that they were manufactured in the year 988 for Archbishop Willigis.

The Cathedral of St. Peter and St. Paul at Worms, in the pure German Romanesque, was almost wholly completed by 1181 and was consecrated the same year. The church which originally stood upon the site of the present building, dated from the far-off days of the Burgundian Kingdom, when the events were transpiring of which the *Nibelungenlied* tells. But the oldest part of the present building, the lower part of the two western towers, was not built earlier than the end of the eleventh century. Happily, this cathedral has been spared the ravages by fire and the enemy which overtook so many of the German churches, and although slow in building, the original plan remained unchanged, thus giving a structure possessing perfect purity of Romanesque design.

There being an open square on either side of the cathedral, the observer can obtain an unobstructed view of the entire building, which enables him to appreciate the beauty of the German Romanesque and the great difference between this type of church and the basilica from which it sprang.

The transept, which, if present in the basilica, was usually built across the end of the nave, is here penetrated by it, thus giving to the edifice the form of a Latin cross, while the basilica was frequently T shaped. The intersection of nave and transept is surmounted by an octagonal cupola ornamented by a gallery with Roman arches just beneath the eaves. Like many of the German churches of this period, this one has an apse at each end of the nave, one square, the other polygonal, and two choirs also. The apses are much larger than in the basilica, and of more importance architecturally. Each end of the nave is flanked by two slender, round towers, one pair of which is decorated by galleries with the Roman arch. Between these two is a cupola similar in construction and ornament to the other. Beneath the eaves of the roof, aisle and transept, and extending around the towers at regular intervals are friezes, or arcades of Roman arches. As was usual in the German Romanesque churches, the principal portal, here facing the south, is richly ornamented with sculptured figures representing biblical and allegorical scenes. Except for this entrance, the arcades and galleries already mentioned, the incipient buttresses, little more than pilasters, which are between the windows of both nave and aisles and the elaborate mouldings of the deeply recessed windows, the exterior is without ornamentation. Simple dignity is the impression which the cathedral makes.

The interior, with its vast empty spaces, uneven stone floor, rude stone walls, with their great stretches of bare surface undecorated by painting or tablet, seems naked and cold. It is light, however, owing to the unusually large windows and the alternation of light with heavy piers. The simple Romanesque style does not of itself supply the rich interior ornamentation found in the Gothic, and in consequence scanty furnishing gives these great churches a crude, unfinished appearance. But the long history of the old city so

stimulates the imagination and fills the mind with pictures of the past, that the handiwork of man is little needed to satisfy the eye.

The third of the Romanesque cathedrals, at Speyer, is not so large as that at Worms, but its bold and striking outlines gives the appearance of great size. It has more than the appearance of size, however, and to the pedestrian approaching the city across the level floor of the Rhine Valley, it becomes visible, while all other features of the landscape are yet veiled in the haze of distance. How majestic it then seems, with all surrounding objects, including the nearby groves, dwarfed into insignificance beside it!

Unlike the Worms Cathedral, it has a single apse and choir, square towers, and a longer transept. It is also peculiar in having a narthex, or vestibule. While comparatively simple, the exterior ornamentation is somewhat richer than at Worms, the galleries and arcades being employed more frequently, along with small decorative windows.

The interior is made impressive by the boldness of the nave, forty-five feet from pier to pier, and one hundred and five feet to the center of the vault, which is constructed in square bays. The problem of withstanding the tremendous thrust of these great vaulted naves was a difficult one for the Romanesque architect, who, instead of employing the flying-buttress, relied upon massive walls and excessively heavy piers. This expedient was adopted in all three of the cathedrals mentioned, but the thickness of the walls can nowhere be observed so well as at Speyer, where a gallery constructed in them, extends around the whole church.

Even if the cathedral possessed no architectural interest, its historical association would make it a place of pilgrimage. Founded in the first quarter of the eleventh century by Emperor Conrad II, as a place of burial for himself and his successors, it received

the ashes of his son Henry III, his grandson Henry IV, and of Henry V. In one of the small adjoining chapels lay unburied the body of Henry IV, until the papal anathema was removed, and interment could take place. Toward the eastern end of the nave is the slightly elevated royal choir, containing the beautiful memorials, in sarcophagus form, of Rudolph of Hapsburg, and Adolph of Nassau.

In common with all of the Rhineland, the Cathedral of Speyer has suffered from the vandalism of the French. It was pillaged and almost totally destroyed in 1689, and again in 1794, the only relic of the interior furnishing which remained after the plunder in 1689 being the tablet, now preserved in the crypt, which marked the grave of Adolph of Nassau.

The purity of design and favorable situation of the Cathedrals of Worms and Speyer make them the best exemplars from which to obtain an idea of the German Romanesque. Their amplitude, massiveness, and simplicity of decoration give a deep impression of power and dignity. There is a repose and strength about them which is absent in more delicate and more ornate structures. And this does not mean that they lack beauty. Their proportions are good, and the arrangement of towers and cupolas, with high, tapering roofs, most picturesque. But to the eye which can see beyond the cathedrals into the minds guiding the busy hands which formed them, they are more than mere masses of ordered sandstone. In the noblest form of human expression they tell of the spiritual life of the people which created them.

The population of western Europe had just entered upon a new phase of its existence, and these churches are enduring expressions of new hopes and desires. Six centuries of tribal and racial warfare, with but one short interval of comparative peace, had given men a deep sense of the instability of earthly things.

No man dreamed of building for more than a day. To plan for posterity when waves of pagan destroyers perennially swept over the land would have been futile. Not until order emerged from this chaos under the firm rule of the Saxon Emperors did men begin to have a sense of security, the feeling that the peace of to-day would endure till the morrow. With this came the hope that they might transmit something of themselves to the future, and the courage to undertake the task. The first fruits of this new sentiment were the three splendid cathedrals.

And they show with equal clearness the place which religion held in the life of those centuries. It is no accident that the churches surpassed all other structures in size and beauty, that more money and care were lavished upon them than upon even the dwellings of royal personages. Religion then held a correspondingly predominant place in human life and thought. Among the most powerful, few men were so hardy as wholly to ignore its claims. Those who neglected them for a time were almost sure to make expiation by some generous deed, the formation of a church, or endowment of a monastery. And such gifts were prompted by a motive of tremendous power. Life in a world to come was not then a hazy possibility but a most clear and ever present reality. No man doubted the existence of heaven with God enthroned, or of hell with its torturing fires; nor did he doubt the power of the church to consign him to one or the other. It was but common prudence to exempt himself from eternal anguish by timely gifts of atonement. The great churches of Europe are one of the results of this interested generosity.

While the same dread forced from the hand of villain and serf a portion of his pittance, he was influenced by a purer religious motive. The uncertainties and sorrows which the church taught to be the lot of all earthly creatures truly were his portion in life. He suffered everything which a heartless and greedy

tyrant can inflict upon his victims. That a man so placed, seeing not even the hope of happiness in this world, should turn a ready ear to the teaching of eternal bliss to come, was inevitable; it was the only preventive of despair, the only hope, however slender, which enabled him to endure his present miseries. To heed the priests' appeal for money was to strengthen his hold on future happiness, and so the coppers of the peasant aided the golden crowns of the nobles in rearing the great churches. But the peasant made his gift to glorify a righteous judge who had prepared a reward which was more than recompense for his unhappy life, rather than to an angry and avenging God.

The great cathedrals, then, are monuments to the religious hopes and fears, to the faith of the mediæval man. In a language whose force and clearness are indisputable, they proclaim that the church was the paramount institution of the age.

That fact is nowhere more impressively presented to the traveler than by the Cathedral of St. Peter at Cologne. In giant proportions and in unity of design it surpasses all the Gothic churches of northern Europe. Standing not far from the Rhine, on the crest of a gentle elevation, it commands the country for miles up and down the river, and its glittering spires are visible long after the rest of the city has faded from view. No one who has once seen it can ever forget its magnificence, its richness.

Yet the architectural style of which it is the best representative was developed from the comparatively simple Romanesque type. This work was carried on in France, and in her churches, beginning with the great abbey church at Cluny, and extending through those of the twelfth century to that of St. Denis, can be traced the development of the principal features of the Gothic style.

The Germans were slow to adopt it, and although the Rhineland was more initiative

than the regions further removed from French influence, its architects long clung to the old style. The church of St. Castor at Coblenz, built so late as 1208, when Gothic had long been common in France, is Romanesque. The first genuinely Gothic work in Germany is the Golden Portal in the Saxon city of Freiberg, dating from 1190. An example of the transition from Romanesque to Gothic, while essentially Romanesque, is the Church of the Apostles at Cologne, in which the pointed arch was used.

The cathedral occupies the site of an old ninth century church which was felt to be unworthy a city with the religious and artistic traditions of Cologne. Accordingly when this structure was almost totally destroyed by fire, the corner-stone of the present building was laid (Aug. 14, 1248). The architect who conceived this splendid pile was Gerard of Riel, under whom the building of the choir was begun. He sought his models in France, imitating almost exactly the then recently completed choir of Amiens Cathedral, and combined in his plan features obtained from several of the most famous French churches. His successors, Master Arnold and Master John, hindered by the contests between the people of the city and the Archbishop, accomplished but little, and the choir was not consecrated until almost eighty years later (1322). The nave and southern tower were completed by 1447, but at the end of the century, the zeal of the builders had so flagged that the hope of completing it according to the original design was given up. During two centuries it was neglected and it began to fall into ruin. Frederick William III., King of Prussia, caused an examination to be made for the purpose of ascertaining what steps were necessary to its preservation, but nothing was done until 1824, when the active work of restoration was begun. From that time until the completion of the spires in 1883, the work slowly went forward, being carried on by public money, the gifts of private persons and societies. Happily, the fourteenth

century plans were discovered and formed the guide for part of the work.

The finished structure is worthy of the many years and millions of money expended in bringing it to perfection. The stranger cannot gaze long enough at that magnificent spreading facade, at the mighty towers whose slender spires rise five hundred feet from the earth. In contrast with the lower, more massive Romanesque, all is height and slenderness. The high towers, the lofty clerestory, the multitude of airy shafts, all contribute to strengthen this impression. Instead of broad, unrelieved wall-spaces with strongly marked horizontal lines and small windows, there are deep buttresses surmounted by long, slender pinnacles; huge windows with complex tracery in stone. This same tracery is used in open gables, balustrades, wherever the opportunity offers, and exquisitely beautiful it is, particularly on the windows of the choir.

One of the characteristics peculiar to the Gothic cathedral which will illustrate the union of the artistic and useful in that style is a prominent feature at Cologne: the flying buttress. This device solves in a new way the problem of supporting the weight of great vaulted naves. The Romanesque architect had resisted the pressure by mere massiveness in walls and piers. But the Gothic architect, turning to use the advantage given him by the groined vaulting which concentrates the pressure at certain points, built buttresses or thick columns of masonry, at these points, instead of a continuously massive wall. The pressure was transferred from the nave walls to the buttress by a half each, and this, with the buttress, constitutes what is known as the flying-buttress. When richly carved, as at Cologne, it becomes an important ornamental feature.

The pointed arch, one of the most admired characteristics of the Gothic style, also possesses structural advantage, being devised to facilitate the

construction of the great oblong vaults of the naves. Its intrinsic beauty and decorative possibilities were at once recognized, and at Cologne it appears in a multitude of arcades, principally upon the huge western towers. In fact the cathedral suffers from a redundancy of ornamentation, particularly of finials which rise like a forest along the aisle roofs, and the decoration of other parts seems almost too profuse. Another and much more serious deficit in the exterior at once impresses itself upon the observer, namely, that the building is much too high for its length. The disproportion is most noticeable from a point of view which includes both the front and the side, when the full effect of the extremely tall and massive towers is plainly felt.

The interior is filled with relics of the fervent devotion of the Middle Ages. The brilliantly colored windows of the northern aisle are among the best examples of the art of glass painting in the early sixteenth century. Those in the southern aisle were given by Louis I. of Bavaria, to whom Germany owes so much of her fame in art. The heroes of the Christian religion are represented by a vast number of statues upon the piers of nave and transept: apostles, church fathers, martyrs and saints, the honorable names from the first century to the Middle Ages have been preserved and here perpetuated. From the semi-circular choir open eight chapels in which stand the sarcophagi of some of the most famous of the Archbishops of Cologne. In the chapel where lies Archbishop Walram of Julich is the famous painting by Stephen Lochner, one of Cologne's earliest masters. After the fashion of altar-pieces it is divided into three parts; the middle representing the adoration of the Magi, at the sides St. Gereon and St. Ursula, on the outside, the Annunciation. Although showing the influence of the Netherland realism, it is an excellent example of the early school of Cologne. The next chapel, dedicated to St. Stephen, is interesting because it con-

tains the sarcophagus of Archbishop Gero who died in 976, and a tenth century mosaic, both of which were originally in the old cathedral. Before the entrance to the chapel dedicated to The Three Wise Men of the East, is buried the heart of Marie de Medicis, Henry IV's widow, who died at Cologne in 1642 when banished from France.

In the treasure-chamber, the cathedral chapter has preserved some of its most valuable possessions. Here can be obtained some idea of the regalia of a mediæval bishop, for the collection includes mitres, bishop's staffs, jeweled garments for great ceremonies, and costly church utensils of many kinds, some of them heavy with precious stones. Perhaps the most interesting and valuable object in the display is the reliquary of the three Magi. It was once supposed to contain their bones which had come into the possession of the Archbishop of Cologne about the middle of the twelfth century. The reliquary is made from gold, in the form of a basilica, and richly decorated with antique gems, many of them engraved.

But, however great the interest which these relics of mediæval life awaken, it is, after all, the church itself which exerts the greatest fascination. It is like the magic of the Alps. So long as those marble peaks, gleaming in the splendor of the sunshine, are within view, the eye, as if enchanted, turns to them irresistibly. And so here, the gaze, resting impatiently upon shrine, statue or altar, wanders ever to the far-off vault, the long perspective of lofty piers, the vast spaces of the choir. Skilled architects say that the interior is faulty in many ways. It may be so. But in that vast church with its great magnitude and its wealth of ornamentation, the mind is so filled with wonder at the grandeur of the place that there is little disposition to examine critically. Humility and awe, rather, are the states of mind produced by so much that is majestic and beautiful.

“THE WAVY LINE” BY IRENE SARGENT

AFTER the sharply defined forms of the thirteenth century had given character and accent to Gothic architecture in England, there arose a floriated ornament which slowly invaded the surface of the structure, until it finally obliterated beneath its vagaries the contours which it had at first softened and graced. The lack of definition, the confusion of structural lines resulting therefrom, in its turn, produced the sudden counter-revolution of William of Wykeham as displayed in his work at Winchester Cathedral; when the Perpendicular style was substituted for the Decorated, and geometric patterns replaced the design based upon plant-forms.

In our own day, art is threatened by a danger similar to that which was averted by the mediaeval churchman and architect. And if it is an art less sublime in its purpose and manifestation, it is of no less vital importance. For if we are no longer great church-builders in the sense of the men of the olden time, we are to the highest degree home-builders. And the home has gradually come to perform many of the functions of the church of the Middle Ages. Decorative or domestic art has assumed an importance which even a century ago it could not have been believed to possess. Through it the personality of the present age expresses itself as strongly as through more practical mediums, and our generation, like those which have preceded it, sees itself mirrored in works of the imagination: in the lines drawn by the designer; in the colors selected by the painter to compose his palette, no less than in the written word which is comprehended the most widely of all art-forms.

If then once we recognize the meaning and importance of artistic movements—since they are the parallels of social ideas—we shall question their tendencies more closely, as we shall feel them to hold a clue whereby we may gain much in knowledge of ourselves. No artist can divorce himself from the time

in which he lives, nor can he, however forceful his personality, do more than modify and translate, after his own manner, the influences by which he is surrounded. And any pronounced, lasting, and widely observed characteristic in an important art-form of any given age, if it be sincere and original, rather than an imitation more or less frank of some previous and admired period, is a sure index of the spirit of that given age. This fact, essential to note, should make us thoughtful and mentally alert as we examine the objects through which are externalized the aesthetic impulses of our time. For it can not be ignored or denied that we are passing through a crisis in decorative art, which we have conceded to be the art-form peculiar and proper to a period of growing democracy, widening culture and large individual wealth.

The crisis indicated resides in a breaking with tradition and historical precedent; in a reversion toward Nature; in a powerful impulse to represent and interpret the line effects of plant-forms. Now in progress in the capitals and centers of culture in both Europe and America, it has been variously named; its best known designations being "the neo-floral style" and "l'art nouveau."

At first thought, in the abstract, and especially in the absence of visible products of the system, this change, revolutionary and radical though it be, would appear as one full of hope and promise: for the great schools of ornament have always found their origin and inspiration in the examples of linear beauty, varied, exact and multiple, which exist in plant-forms. It would at first appear that this crisis were but a modern parallel of the movement which raised the lotus to the ruling place in the decorative art of ancient Egypt, and sent it upon its unending cycle of change and transformation through the ornament of all subsequent civilized peoples. The new impulse to represent the life, the characteristic action, "the very shudder and trembling of

the flower" by means of sinuous line would seem at first to be the legitimate, modern, subtle and significant appreciation of the forms which appealed to the ancients only through grosser, more material linear qualities. Superficially reasoning, we might count this new treatment of plant-forms as a high attainment of our age; as an advance upon what we might name the bare definition of species which is found in historic ornament: the easily recognized though conventional lotus of the Egyptians, the palm of the Assyrians, the fleur-de-lys of the Middle Ages, all of which from a certain modern point of view can be regarded as crude and primitive. But in judgment of the new movement we must not be overhasty either to praise or to condemn. Its present aspect is not so important as its tendencies and possibilities. Will "the wavy line" add value to the legacy of decorative art which has been accumulating for six thousand years, or will its influence be destructive and disintegrating?

The fact regarding it which is most worthy of mention is that it breaks the chain of artistic development. It is revolutionary, and therefore to be doubted, however alluring it may appear. It must be tested by steadfast laws and stand or fall, according as it obeys or defies them. Through obedience to such laws, which in decorative art are named harmony and unity, the lotus, its variants and descendants have persisted and survived down to our own time; receiving from each people into whose art they have entered some minor characteristic, so that they are distinguished one from another like different nations which together compose a single, dominant and long-lived race. Durable elements in art, like durable ideas in political or social schemes are those which come not to destroy, but to fulfil. To realize this fact one has but to turn the pages of any grammar of ornament and to note what is there to be observed, as one follows consecutively the history of the great floral pattern variously named the lotus, the anthemion, or the flower

and knosp design. In the art of the oldest civilized people, that is, the Egyptians, we find the lotus design rising from the base line of the temples, and the plant represented as if vitalized and growing. For this people the temple symbolized the world, and everything entering into its composition had reason for being, was constructive, or necessary in a decorative sense to heighten effect or to intensify meaning. Allowance being made for that conventionalism which is a requisite of decorative art, the design violated no principle of nature. Clusters of aquatic plants, the lotus or *nymphaea*, and the papyrus, appeared in their proper environment. But as the Egyptians, though highly expert in the use of the ideograph, failed to produce an alphabet, they also just missed the arrangement of a perfect design. The lotus *motif*, as originally employed, was a series of isolated units. The element of connection was wanting. It remained for a people subject to different geographical conditions to add the last essential. This was done by the Assyrians, out of knowledge gained through their work in spinning and weaving. The floral pattern, as left by the second artistic people of antiquity, is a strongly unified design, consisting of alternate blossoms and buds rising from unbroken basal lines which suggest the strands of textile fabrics, without removing any strength or beauty derived from the observance of Nature. The second people therefore not only accepted the legacy of their predecessors, but added to it a most valuable and original contribution. They did not destroy. They fulfilled. They attained a result which prevailed in the decorative art of centuries upon centuries as successive peoples rose to prominence by virtue of intellectual superiority or right of conquest. The principles of harmony, unity and proper conventionalism having been once understood and put into practice, were not set aside, and these being maintained, chaos could not enter into ornament nor disintegration begin its fatal work.

But as was indicated at the be-

ginning of the present paper, the art movement of the present day is a most dangerous and threatening one. For, under pretext of interpreting Nature by an advanced and subtle method, artists of great worth no longer observe the great mother of life. They attempt to subvert and destroy principles which are as permanent as the laws of mathematics. They would have chaos in place of order, and set up the personality, the individual fancy of the designer against the laws of the eternal republic of art. They are the nihilists of aesthetics. They no longer observe Nature. They are blind to all save "the wavy line." Their object of worship is the long, floating tress of a Lady Godiva or a Berenice, or yet again the knotted locks of a Medusa or the wind-tortured hair of a Maenad. Such are the leaders of the movement, but there are beneath them talents of less pronounced type whose ideals are far less subversive. These are not the tireless seekers of rhythm and "accent" and of well-defined planes. They are rather those who insist that the artist should control his sentiment and gently yet firmly direct the public taste. Disciples of the neo-floral school of design, they show their allegiance to the cause which they have adopted by dealing with nature after the manner of botanists; thus ignoring the natural and eternal separation existing between science and art. They observe, analyze and dissect, and in short attempt to create *motifs* in design from the entries of a student's note-book. They are not to be feared as enemies of art walking under friendly disguise, but rather as those who through obtuseness of feeling fail to perceive delicate distinctions, and who cannot understand that the function of art is not to imitate but to represent. A third division of the active advocates of the wavy line are much less frank in their purpose than the two classes which have already received mention. They are those who, too feeble or too fearful to invent, distort the historical styles and obscure plant-forms. Among them are the self-deceived who imagine themselves to be

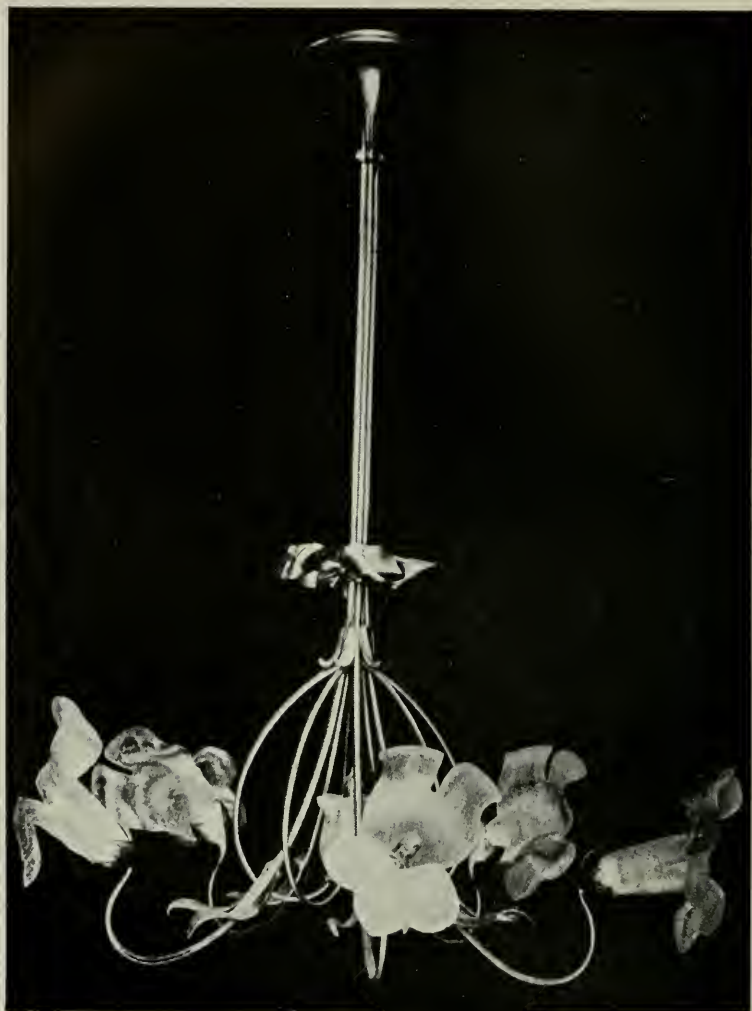
seeking a line of great subtlety, but in this group largely predominate those experimentalists who desire to create that which has not before existed without regard to necessity or value.

The name of these innovators is legion, and they are found in every department of the fine arts, even in music where "the wavy line" can exist only in equivalent. It is interesting to note "the signs of the times" which reveal themselves in the objects of use and adornment by which we are daily surrounded.

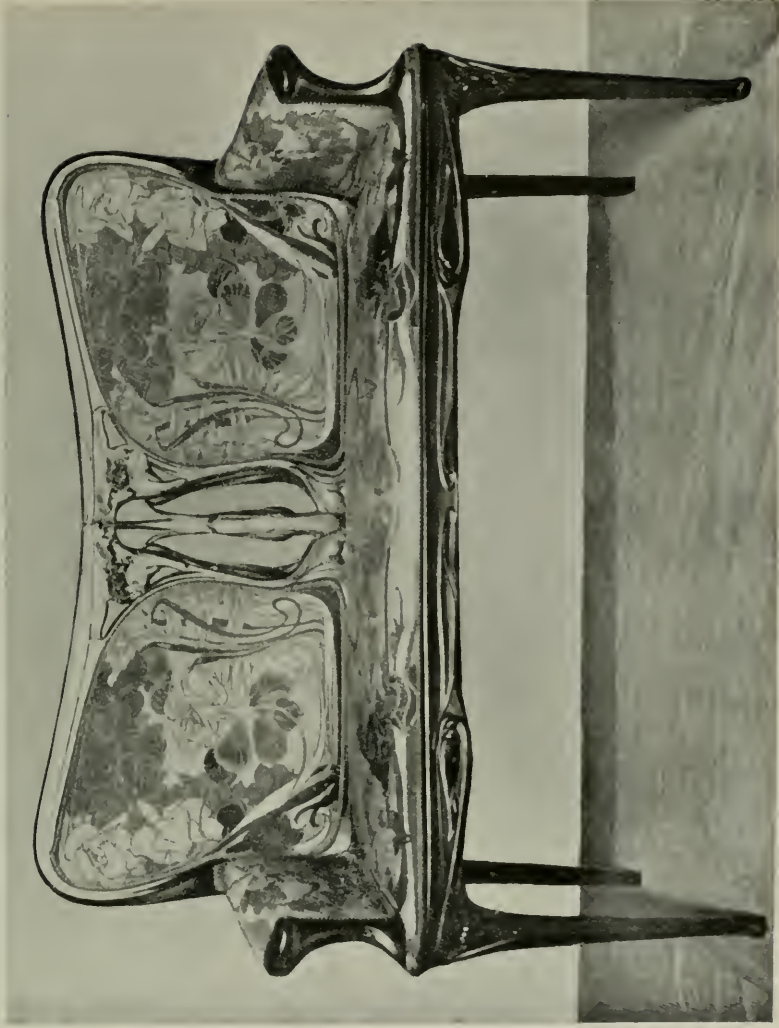
First in importance must be noted the furniture of our own homes, wherein the platform has been brought into prominence. For the best examples of such objects we may turn to those which were displayed at the last Paris Exhibition under the name of "L'Art Nouveau Bing." The fascination exerted over the visitors by these household furnishings was in a measure due to their admirable fitting into their surroundings, and to the color schemes of the rooms containing them, in which wood, metals and delicate fabrics combined to produce a complex harmony of effect. But separated from their surroundings and studied as to their structural lines, these objects reveal facts and tendencies before unobserved. According to the statement of their makers, and as may be plainly seen, they are revivals of French eighteenth century traditions adapted to modern ideas of comfort. Further than this they contain the new elements of both design and ornament with which we are more directly concerned. Skillfully joined with the souvenirs of the transitional Louis XV-XVI period, there is a plain factor derived from the household art of the Japanese. In their adaptation of a national historic style, the producers of the "Art Nouveau Bing" declare that they are following the evolution of ideas and habits which should be reflected in the objects of daily use, causing in them an incessant transformation corresponding to the growth and progress of life. They seek to be interpreters



*Door in Carved Wood
After a sketch by Henri Grousse
(Courtesy Art et Decoration)*



Chandelier
Designed by Dampf
(Courtesy Art et Decoration)



Sofa
By G. de Feure
(Courtesy The International Studio)



*Mirror-frame
By G. de Feure
(Courtesy The International Studio)*

rather than copyists, and cast themselves on the side of dangerous invention rather than remain producers of objects of arrested development. As artists of far more than ordinary merit, as historical students of attainments and discernment, they are able to please, or at least to allure both the connoisseur and the uninstructed. But this result should not be their sole or highest aim. They should ask themselves whither tends this movement to whose progress and extension they are lending an important influence.

It must be remembered that the French furniture of the seventeenth and eighteenth centuries owed a large share of its beautiful effect to its surroundings; that it was made to finish and perfect the architecture of the building for which it was intended; that it forms an integral part of the apartments in which it was originally placed and that it cannot be removed from them without detracting from their structural beauty and losing much of its own meaning; above all that it bears the impress of stateliness and most rarely that of intimacy and domesticity.

In order to ensure the last named characteristic in furniture adapted to modern uses, a new element was necessary, and for this the so-called Frenchmen of the East gave a suggestion. Lightness of line, reflections of plant-life in both construction and ornament were thus borrowed from the art of a people who, as William Morris once indicated, are distinctively non-architectural, owing to their geographical position and the volcanic character of the islands which they inhabit. By examination of the Bing models it will be seen that the supports of these tables, chairs and seats are clearly plant-stalks; that the cabinets and armoires have a portable air which has characterized the furniture of all warm countries from that of the ancient Greeks down to that of modern artistic peoples living under similar climatic conditions; furthermore, that the upholstered portions recall to the

least imaginative eye either the petals of flowers, or the wings of insects; and finally that "the wavy line" dominates the ornament, whether it be in the carving of woods, or in the floral designs of textile fabrics. Further, to note the last named point, a mirror frame produced in the Bing studios will serve as an illustration. "The wavy line" is here found in a design executed in carving and composed of birds, flowers and a female figure. The birds are swans, the flowers are convolvuli, and the woman is a dual being, half plant and half human creature, apparently seized in the very act of metamorphosis as Daphne, the laurel, is represented in the ancient marbles and wall-paintings. It is a design curious and chaotic, which only the technique of the trained artist raises above the abnormal and the trivial. It is a specimen of a decadent, rather than of a rising art, showing the same symptoms of dissolution which are apparent in the latest classic sculptures and ceramics: multiplicity, fineness and mannerism of line; the use of the distorted female figure as a decorative unit; a composition in which no idea is dominant, treatment is obtrusive and ornament excessive.

If such is the "wavy line" treated by the foremost among the advocates of the neo-floral school, what vagaries and extravagances may we not await from those who lack technical training and the traditions of historical art, but who are seized by a mad desire after the rhythm of the plant form or the undulations of the "curly tress motive;" or what gross sacrilege may not be perpetrated by designers actuated by commercial motives.

The new system lacks the first and great essential of permanence in that it is not structural. "The wavy line," like a trail of volcanic fire, lurks beneath the foundations of the domestic and decorative art of the opening century. To allow the chaotic and the negative in design to gain the ascendancy is to introduce a real danger into our environment. The eye is one of the

two broadest and most direct avenues of perception leading to the brain, and the images cast upon the retina have untold power in influencing thought, promoting action, and inducing mood. Let the structural lines of the furnishings of our homes, studios and offices be frank and emphatic, dignified and significant. And if it be true, as Morris has written, that these lines must be either a development or degradation of forms used hundreds of years ago, let them err rather on the side of adaptive imitation than on that of decadence. Let us provide that the record of our age which is surely expressed in domestic art, be not one of negation and degeneracy. And from these considerations we may arrive at the principle of the great craftsman whom we have so often quoted, that "a sincere art must be developed by the people, for the people, as a reciprocal joy for the maker and the user of the thing produced."

If now we return to the pursuit of "the wavy line," we can come upon its wanderings in any one of the minor arts which we may select. In the metals with their dominant characteristics of ductility, it seems to find its legitimate use. But even here with its obscuration of plant or flower forms, as seen in the elaborate fixtures for electric lighting, designed in accordance with "*l'art nouveau*," we find a lack of force and of unity in composition.

In some instances, however, the wires themselves became an integral part of the design,—thus serving at once purposes of necessity and beauty,—and the flower forms are also skilfully and reasonably employed. As a whole, compared with the wrought-iron work of the historic period, that of the neo-floral style has a lightness of effect which comports with modern conditions; since our houses are no longer fortresses, nor our toilette tables strong boxes that they should be heavily barred with the work of the smith. The effects of "the wavy line" in iron-work are perhaps the most

pleasing when they occur in open-work balustrades and grilles. In these pieces, the floral form seems often to have been adapted from the well-known Louis XV. scroll, and at other times it falls into a well-ordered and well-conventionalized leaf-design. On the contrary, the lamp designs of the new school are liable to show at their worst the exaggeration of "the wavy line," the distortion of the plant-form, and the peculiar use of the female figure before indicated. And here the results are even more trying and unhappy than in cabinet-making, for the reason that woods are less obtrusive and aggressive in their effects than the more stubborn mediums of iron and bronze.

Among workers in the precious metals, the neo-floral style has found great favor, owing to the adaptability and appropriateness of floral forms to the designs of gold and silversmiths. Into these "the wavy line" has so obtruded its presence that some of our most familiar table ornaments and utensils, twisted almost beyond recognition, appeal to us from shop-windows to guess their old uses beneath their new disguises. Furthermore, society women have welcomed the new art into their personal ornaments. Buckles and brooches, pendants, belts and bracelets often combine in miniature the figure-motif with the curling tress, the flower-petal and insect-wing design, and add beside some grotesque of fin or feather.

The non-structural design of which we have been treating has perhaps nowhere gained such firm footing as in the department of ceramics. The new art lends itself naturally to the brush of the china-painter and floral patterns have ever been favorites with potters. "The wavy line" not here content to represent the highly hybridized chrysanthemum, or other flowers of similar possibilities makes novel and advanced demands. It breaks the time-honored traditions of this class of design. For purposes of illustration one division of decoration will suffice, and that division will best

be the border, in which formerly continuous motifs were employed. Under the new conditions, the continuous motif has been discarded in favor of repeated and isolated units. A case in point exists in the border known as "the ship and wave motif," in which the sinuous line is broken at short intervals, the ends of the line curling upward, balancing each other and forming part of a curious figure, which if completed, would not be unlike the Louis XV. scroll. Then, within this enveloping line, a ship is pictured, conveying in a mysterious way the idea of the motion known in marine language as the "pitch." The vessel itself is of an indefinite classic shape—a galley perhaps—with a high prow, crescent-shaped keel and other details which within the concavity of the wave echo the first, stronger and larger figure.

This border like the specimens of cabinet-making earlier mentioned, is not one of the extreme examples of the new school, but beneath its attractive qualities lurks the non-structural, nay, the destructive element which is the *sine qua non* of the system, if system it may be called. The "ship and wave" border lacks the connecting strand which, as we have seen, was the last essential added by the Assyrians to perfect the otherwise excellent flower-design of the Egyptians. Therefore, borders like the new one used in illustration are retrogressive, since they impair the legacy of historic ornament. Their use in art would be paralleled in book-making, if the alphabet were to be discarded for the ideograph, or picture-writing. If space permitted, we might adduce other examples in recent ceramic design in which the isolated decorative units are themselves disintegrated, becoming in floral patterns a symmetrical arrangement of separate, scattered petals. In some instances, the very names of these motifs are suggestive of their artistic intention, as we find it to be in the case of "The Ragged Tulip" and others equally significant. But it is useless further to seek examples of the new system, for they

would without fail reveal the same essential qualities, and to repeat arguments is to waste words.

Enough has now been said to imply that the path of "the wavy line" throughout the art of our day breaks the continuity of development. It is a sign of the times and, like other strange phenomena, it deserves to be closely studied: not worshipped after the manner of the superstitious men of the olden time who saw in every comet the soul of some deified hero, or else dreaded in the brilliant visitant an agent which should destroy the world.

To threaten is not to overwhelm, and the arts appealing to the eye may in their resistance draw courage from the history of music as developed within the last few decades. There, Richard Wagner incarnates the spirit of "the wavy line" and he fought against the masters of structure. The good that he wrought in his art remains to commemorate the passage of a great genius, while the evil influence effected by his innovations was transitory. "The wavy line" in its very quality of disturber and destroyer is not without its uses and benefits. But it remains with artists and laymen to decide whether they will have Cosmos or Chaos.

HOW TO LOOK AT A BUILDING

BY GUY KIRKHAM

“Wel-building hath three Conditions :
Commodity, Firmnesse, and Delight.”

Sir Henry Wotton

OBERVE in how many cases reason confirms the judgment of taste. Often, perhaps always, what we call taste is but an involuntary process of reasoning whose steps elude our observation. Acquiring taste is nothing else than familiarizing ourselves with the good and the beautiful; but to familiarize ourselves with the beautiful we must know how to *find it*, that is to say, how to distinguish it. It is our reasoning faculty which must help us to do this. We come upon an edifice which at once awakens our admiration, and we say, What a beautiful building! But this instinctive judgment does not content us. We ask ourselves, Why is this building beautiful? We want to discover the causes of the effect it produces on us, and to discover these we must have recourse to reason.”

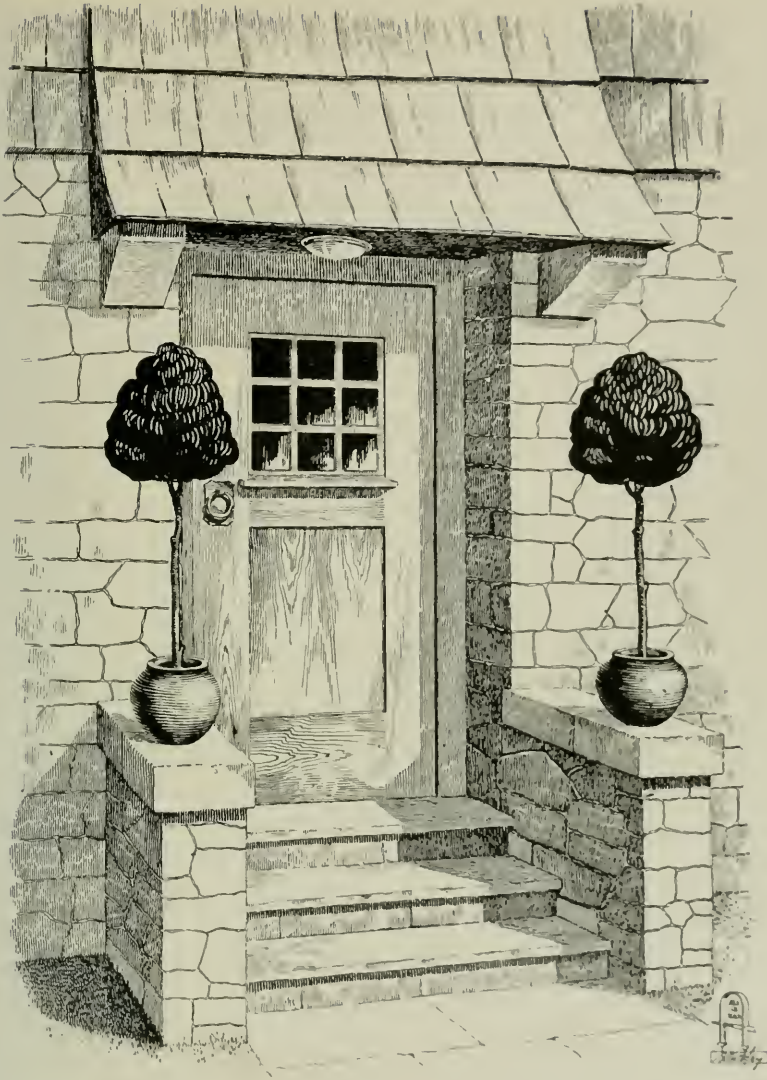
I take this passage from Viollet-le-Duc’s “Discourses on Architecture” to illustrate my view of How to look at a building. Essays, possibly volumes, have been written on How to listen to music, How to judge a picture; and in the belief that something of interest might be said in a similar way about architecture, I ask you to consider this subject with me, not from the point of view of the archaeologist or the professional man, but of the lover of beauty.

In order to enjoy music or painting it is not necessary to be versed in the technicalities of those arts: it is but necessary to be susceptible to their impressions. So it is with architecture. Indeed it was no idle thought that called architecture a “music continual and fixed.” All the arts are bound together. Imagine a child’s impressions of Amiens cathedral: The sunlight is streaming through the rich stained glass of the great western rose window, painting its brilliant colors on the pavement where it falls. The lofty arches, the soar-

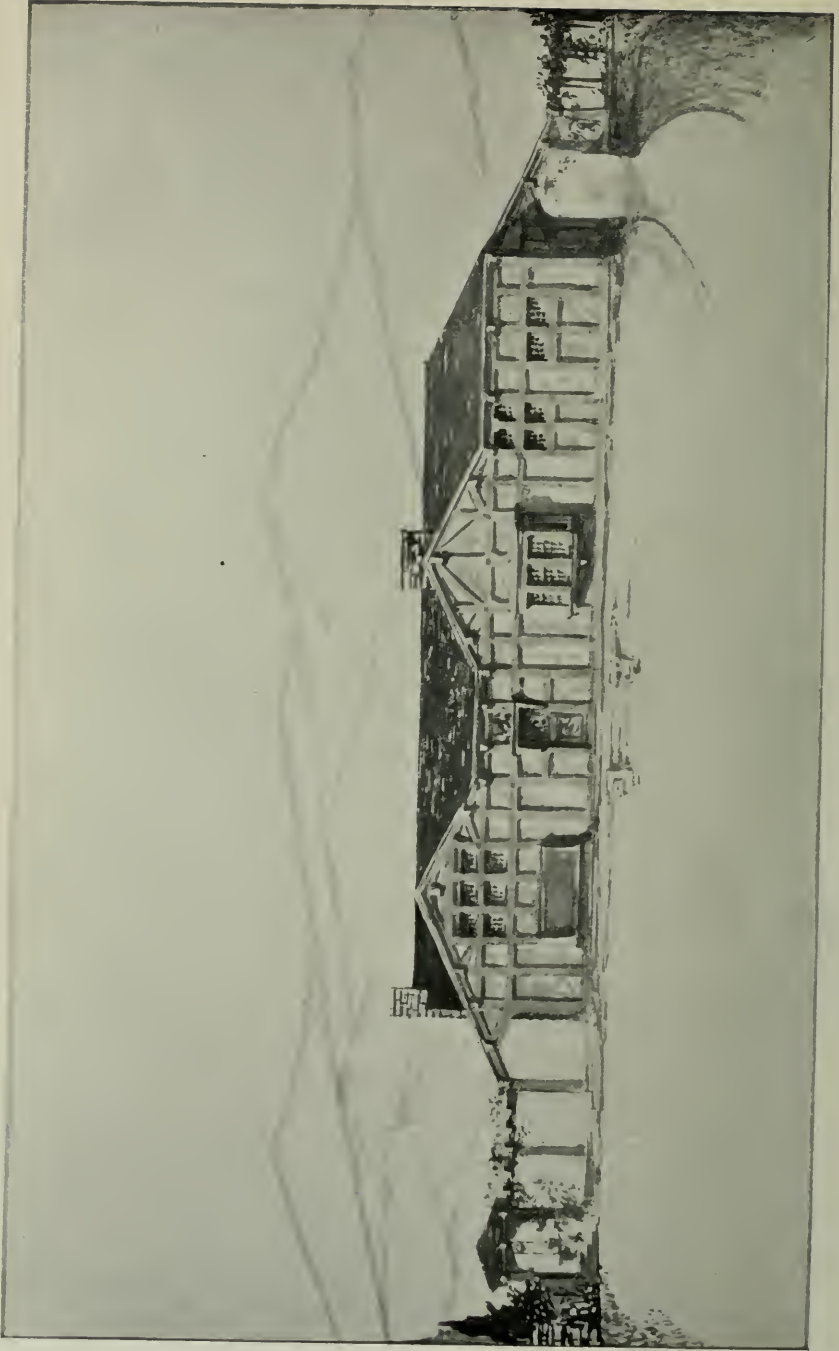
ing vaults of the sublime structure seem lost in an immensity of space. The music of the organ fills all and seems to be in all. In the child's mind sound and color, arch and vault, blend into one harmonious whole reaching upward toward the very throne of heaven. In some aspects the child's view is the true view; and it is well to retain something of his faith, imagination and ideality, even when we try to analyze and criticize. Certain it is that all the arts have fundamental principles in common, not only with each other but with all morality; that not only is there a natural law in the spiritual world, but a spiritual law in the world of art; that truth is universal; that simplicity and sincerity are delightful everywhere; that temperance and harmony and repose are to be sought in all our work. And why? Because these are the eternal things; because they appeal to what is best in us, and our best nature responds. The divine nature is in them as it is in us, and we recognize it and claim it as our own. For what is art but the soul of man put into his work, the realization of the divine nature through the human?

In the architectural art there should be both activity and idealism, as there was in the Greek of Pericles' time, in the Gothic of the Middle Ages. The tendency of the Eastern civilization is for idealism to repudiate activity; of our Western civilization, for activity to repudiate idealism. We must have the activity of idealism as well as the idealism of activity.

In the great works of architecture we recognize the divine spirit and reverently bow before it. Who cannot feel the sublime power in Notre Dame of Paris? Who does not worship before Reims? Petty cares sink in the serene presence of the Capitol at Washington. If you would learn how the sympathetic eyes of genius look upon some of the great buildings of the world, read the selections gathered together in the little book called "Turrets, Towers and Temples." Why do these grand structures seem to belong to all time, to be a

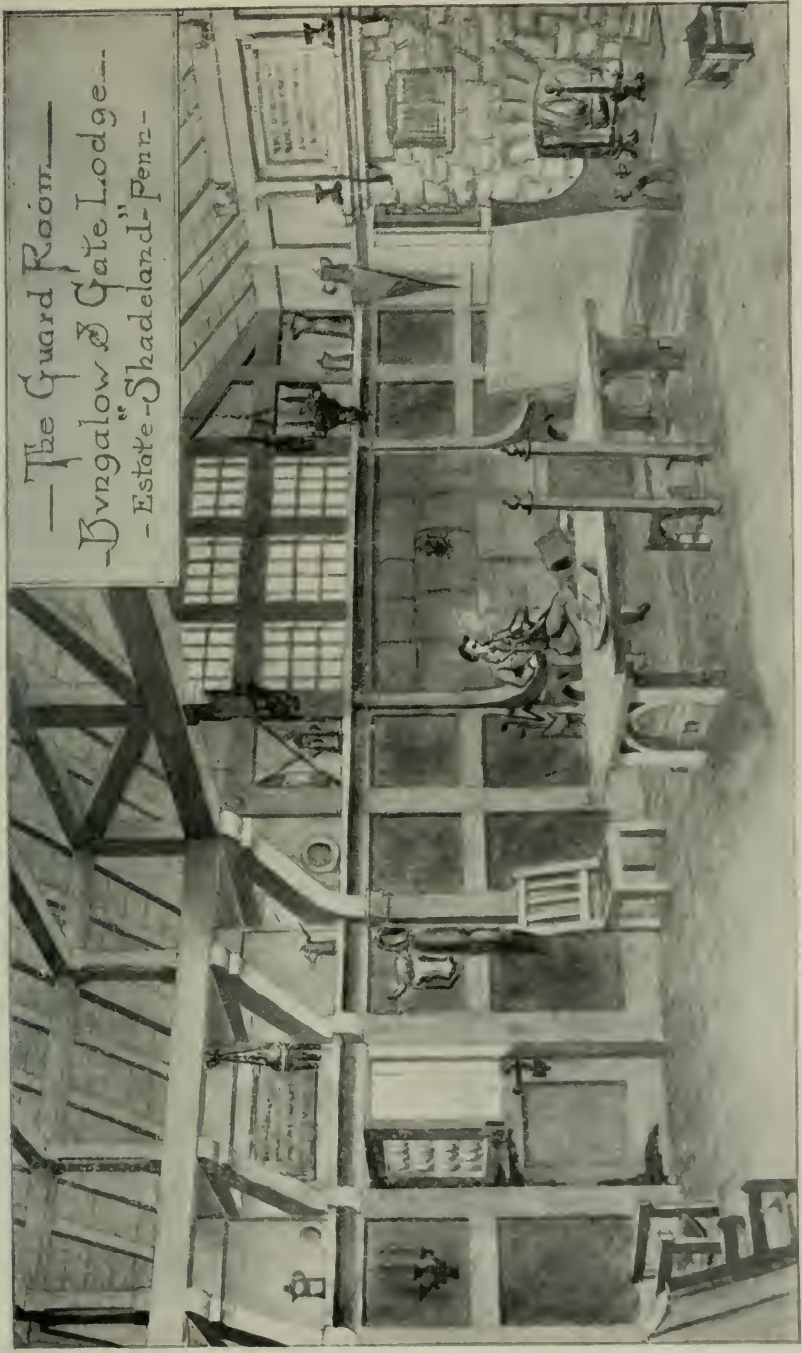


Suggestion for a Doorway
By The United Crafts



*Design for Lodge and Bachelor's Bungalow at Entrance to an Estate at Shadeland, Pa.
H. Fairchild Steven, Architect.*

—The Guard Room—
 Bungalow of Gate Lodge—
 —Estate "Shadeland," Penn.—



*Design for "Guard Room" of Bungalow
 Woodwork and Furniture of Fumed Oak, the walls paneled in leather to the height of the doors, and above in rough cast white plaster;
 the floor of unglazed green tile laid in black cement, the fire place of variously colored field stones
 H. Fairchild Steven, Architect*



*Lounging Room of the Gentlemens' Driving Club of Syracuse, New York
Designed and Furnished by the United Crafts*

part of very nature? "Are not the elements of ease on the face of all the greatest works of creation? Do they not say, not there has been a great effort here, but there has been a great power here?" (Ruskin) As to lesser things, the difference is but one of degree. A friend tells me that he was moved to tears by the beauty of the chapel of St. Paul's school, at Concord, New Hampshire. Men go long distances and many times to see Salisbury cathedral, the chateau of Blois, the little Rotonda of Palladio near Vicenza, the Boston Trinity church. These are the masterpieces; and it is the distinction of the masterpieces that it is recognized by all, by expert and by layman alike. It is the universality of a work of art that makes of it a masterpiece.

It is more difficult to apply abstract standards to architecture than to painting or to sculpture. It is by its nature more complicated and involved. In its practical considerations are inseparably mixed with aesthetic,—if the latter enter into it at all. We are conscious of beauty in a building, as in anything else, by the pleasure the sight of it gives us. Rarely do we find complete and unmixed pleasure in looking at a building, for completely beautiful buildings are rare. This need not deter us from taking a limited enjoyment in the limited beauties we see. We must not demand or expect too much. We do not expect every piece of music to thrill our spinal cord.

Have we a right to ask of any building that invites our attention and lays claim to consideration as a work of architecture how much it cost? I believe that a building, to be considered as architecture, should (1) indicate its character and purpose, (2) suggest a logical construction, and satisfy with the appearance as well as with the fact of stability, and (3) please by its form and proportion and by its judicious use of material and color. Finally, (4) it should convince us of its unity and vitality.

Given a building to look at, I would ask: Is its character indicated, its purpose expressed in its appearance? Not: does some sign or mark on it indicate it; not: does each part of the building proclaim its own particular use; but does the building itself, in general and as a whole, proclaim its character and purpose? Do I know that the building I am looking at is a church, a library, a dwelling, a stable? I believe a church should look church-like, a business building business-like, a home home-like. Accepted conventions and the association of ideas have much to do with our impressions and the emotions which they arouse. This is as true in architecture as in music. But there are qualities, aside from these conventions, which, if worked into a building, as into a piece of music, give out again from it to move the spirit of the beholder. I believe that the spirit of consecration may be so wrought into a church—should be so wrought—as to be ever after recognizable in it.

Next I would ask of the building we are looking at: Does its appearance indicate a logical and sound construction? Ruskin says: "Neither can there be any architecture which is not based on building, nor any good architecture which is not based on good building." The good is the essential basis of the beautiful, and we must have good building before we can have beautiful building. There must be honesty and propriety in the use of material, and indication of a reasonable structural organization. Truth in design, as in morals, is primarily a matter of right relations, rather than of bald and isolated facts. Unpleasant, inopportune, unrelated or unimportant facts may be as unnecessary, as objectionable, to state in architecture as in morals. Of one thing we may be certain. There can be no true pleasure in makeshifts, shams or pretences. These things are ugly aesthetically as well as morally. Neither can there be more than a passing interest, a stirring curiosity or wonder, in tours-de-force. Repose is an element of beauty in

architecture as in sculpture. All violence is disturbing. I wish that sturdy foundations were more to us than expansive show windows; that broad wall spaces were more to us than flaring sign boards; but I realize how utterly reactionary this wish is. The sight of overhanging masses, of vagrant towers without visible means of support, is a burden to us all. We feel in our own structure something of the tension they exert and long for rest, for the security and ease of nature's laws frankly acknowledged and adequately met.

Thirdly, I would ask of the building we are looking at: Does it please in its form and proportion, materials and color? When the crude architect wishes to lead the thought away from the hopelessness of his base detail, he generally lingers lovingly on the beautiful proportions of the design, feeling secure in the indefiniteness of the thing. Unwittingly he pays tribute to a power he knows not of. Why is it that the architectural schools make the classic orders the basis of all their study in design, in the face of perennial protest? It is because the classic orders are the most perfect exemplars of proportion, and proportion lies at the base of all good design. Proportion has ever been called the whole of architecture. When we consider the details of a building, we regard it as an aggregate, and concentrate our attention on each component part in its individual aspects and relations. When we consider the proportion of a building, we regard it as a composed whole, and concentrate our attention on its aspects and relations as a total composition. The larger aspect is the more important,—the whole is greater than any of its parts,—and matters of proportion and composition are relatively more important than matters of detail. It follows that no richness of material or cunning of handiwork is able to redeem bad proportion; that good proportion rises superior to detail, and glorifies the humblest material; and that color, except as it affects proportion and detail, is subordi-

nate to form in architecture. The judicious use of color, however, may add materially to the beauty of a building; the right use of material, too, may be a considerable factor in the success of a design. What we should require of material is that it should be chosen judiciously, used honestly, and treated properly according to its nature and its place.

Finally, I would ask of our building: Does it appeal to us by its unity and vitality, does it seem organic? Is there something inevitable about it, as there is to the works of nature, or is there a conscious and obvious straining after effect?

All architectural construction, broadly considered as a means of covering space, is a construction of either the beam or the arch. In this classification the truss may be considered as a compounded beam acting, like the simple beam, as a load with direct downward pressure, to be resisted by vertical supports. The arch exercises a lateral pressure, to be resisted by inert mass, as in the Romanesque, or by counter pressure, oblique supports and buttresses, as in the Gothic. Of the two constructive principles, the beam reached its most perfect development, its highest artistic expression and excellence, in the Greek temple, of which the Theseion and Parthenon at Athens and the temple of Poseidon at Paestum are great examples. The arch attained its most perfect development, in the Gothic cathedrals, of which Reims, Paris, Chartres and Amiens are the highest examples. In the Greek buildings every opening was spanned by a lintel; in the Gothic by an arch. In the Greek the predominant lines were horizontal; in the Gothic, vertical. Greek architecture is pre-eminently the architecture of repose; but "the arch never slumbers," and Gothic is the architecture of thrust and counter thrust. That is its vital distinction, not the pointed arch, as many suppose. There are buildings pure Gothic in which the pointed arch hardly appears, if at all. The Roman, com-

ing between the two, was a transitional architecture. It partook of the character of both constructions without fully realizing either. The Renaissance was a revival of Roman forms adapted to later uses. The main point to be observed here is this: that the consistent and expressive development of a system of construction constitutes a true style. Whole and part take on expressive forms through practical and artistic exigencies. In the true style form follows construction, not construction form. We moderns speak of building in this or that style when in fact we build in the modern style. We knowingly give a name to the whole construction which applies only to superficial details adapted with more or less consistency.

Both Greek and Gothic were religious architectures. Their important buildings were temples and churches. Roman was a secular architecture. Its greatest works were baths and palaces, aqueducts and amphitheatres. The Renaissance, the architecture of Roman revival, was like it, a secular architecture. Greek and Roman and Renaissance were essentially aristocratic, existing for the few; Gothic was democratic, representing a great popular movement, existing for the many. Each period or style was sympathetically carried out through all its detail of molding and ornament; and it is interesting to trace the evolution of whole and part through successive generations. Gothic pier is the lineal descendant of Greek column. The Greeks, with their fine perceptions, made the outline of the ornament echo the profile of the molding it enriched. The developed Gothic architecture anticipated each separate pressure of groin and rib in the clustered pier shafts.

An enterprising architectural periodical of wide circulation lately invited from its subscribers an expression of opinion as to which they considered the eight greatest facades in the world, and again, the ten most beautiful buildings in the United States, and published lists of the facades and buildings receiving most

frequent mention. The results were interesting as showing at once notable unanimity of opinion and catholicity of taste. The eight facades most frequently found on the lists were Notre Dame de Paris, the Parthenon, the Paris Opera House, St. Mark's library at Venice, Amiens cathedral, the Farnese palace at Rome, and the Doges' palace at Venice. The ten buildings were the Capitol at Washington, the Boston Public Library, Boston Trinity Church, the Congressional Library, Columbia University Library, New York Trinity Church, Madison Square Garden, St. Patrick's Cathedral, New York, Biltmore House, North Carolina, and New York City Hall. I would suggest that the next time you have occasion to see any one of these buildings, you look at it in the way we have outlined, asking: Is its appearance indicative of its character and purpose? Is its appearance suggestive of a logical and sound construction? Is it pleasing in form, color and material; and finally and supremely: Has it organic unity and vitality? Does it seem to be just as it is, because it could not as well be different?

Let us apply these questions to some familiar building and see what answers we get. Can you realize a picture of the New York Trinity Church? As we see it, should we know from its appearance that it is a church? Yes. How, by its spire? Yes, partly, but only partly. The whole building looks the church. Because of its use of conventional church forms? Yes, partly, but only partly. The building is obviously adapted to the uses of a church, and perceptibly partakes of the nobility of character and consecration which should distinguish such usage. As we see it, should we judge that it is logically and substantially constructed? Yes. Why? Because there is visible evidence of it. The building appears to set firmly on the ground, the spire has a broad base and is well buttressed, the door and window openings show a good thickness of wall, and the stones seem well bonded together. As we see it, does

its treatment of form and color and material please us? Yes, aside from its indications of high character and sound construction it is distinctly pleasing to look at. We feel it would be a personal loss to be deprived of all sight of it as we pass.

Finally, as we see this building, has it an appearance of organic unity and vitality, as our bodies, or the forest trees have? Yes, one part seems to develop naturally and easily from another part to make a united, complete, and inevitable whole, to which nothing need be added; from which nothing could well be taken away. There is no apparent straining after effect, no conscious exaggeration, no sense of violence. It does not look lop-sided, top-heavy, incomplete, overloaded, disjointed. All seems natural, straightforward, unaffected and gracious.

Few realize how much and how inevitably the designer puts himself into his work. As Phillips Brooks said, "The man is in the work and the work is in the man." A German admirer of Richardson's works, when Richardson's self was pointed out to him, exclaimed: "Mein Gott, how he looks like his own buildings!" If we desire certain qualities in our buildings we should consider the personalities of our architects in placing our commissions. The usual method is to commission this one because he is the cheapest, that one because his father is a member of our church; expecting equally fair and lovely results from any and all, no matter what the character of the work may be. The architect cannot put in his work qualities that have no place in himself; he does put into it something of the qualities that have. The man who would have vulgarity in his house should seek the architect of vulgar personality—if there be any such! The man who would have refinement in his house should seek the architect of refined personality.

There is an inevitable publicity in buildings. Even the private house invites public atten-

tion. Our taste in painting or sculpture, or music is primarily a matter of individual concern, and, to be cultivated as such. But no man builds to himself alone. In architecture the public interest is inevitably involved, and our taste in it becomes relatively many times more important. Let us have thought for this "noblest art of all the arts." Let us "hold communion with her visible forms," for like nature, to her lovers "she speaks a various language." It will vastly increase the interest of our daily walks as well as of our wider travels. Let us cultivate a discerning judgment and a discriminating taste in this "finest of the useful arts and most useful of the fine arts." In this way can our cities best grow into beauty; for this alone is it well worth while to consider, How to look at a building.

THE SMALL COUNTRY HOUSE BY H. FAIRCHILD STEVEN

THE small country house in America, as opposed to the pretentious country-seats of the American aristocracy, is often so inconspicuous as to escape our notice, or if we notice it, to receive only our hasty judgment. Because the country house is to be limited in size or expense, either from necessity or from the desire of the occupant to cast aside during his summer rest most of the customs and necessary functions of the town house, there is no excuse for slighting the problem of the cottage by the sea, or the bungalow in the mountains, since the question of artistic merit need not necessarily be measured by the amount expended.

The country house, like the town house, should conform in appearance and arrangement to its occupant's mode of living; indeed, if it be considerably isolated from its neighbors, it may express more forcibly the characteristics, or even the eccentricities of its owner, without fear of casting reflections on its neighbors, as would usually be true of an eccentric town house closely penned in by sombre brown stone facades. But



Toilet Table by the United Crafts

The wood is oak, finished in "driftwood" effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles

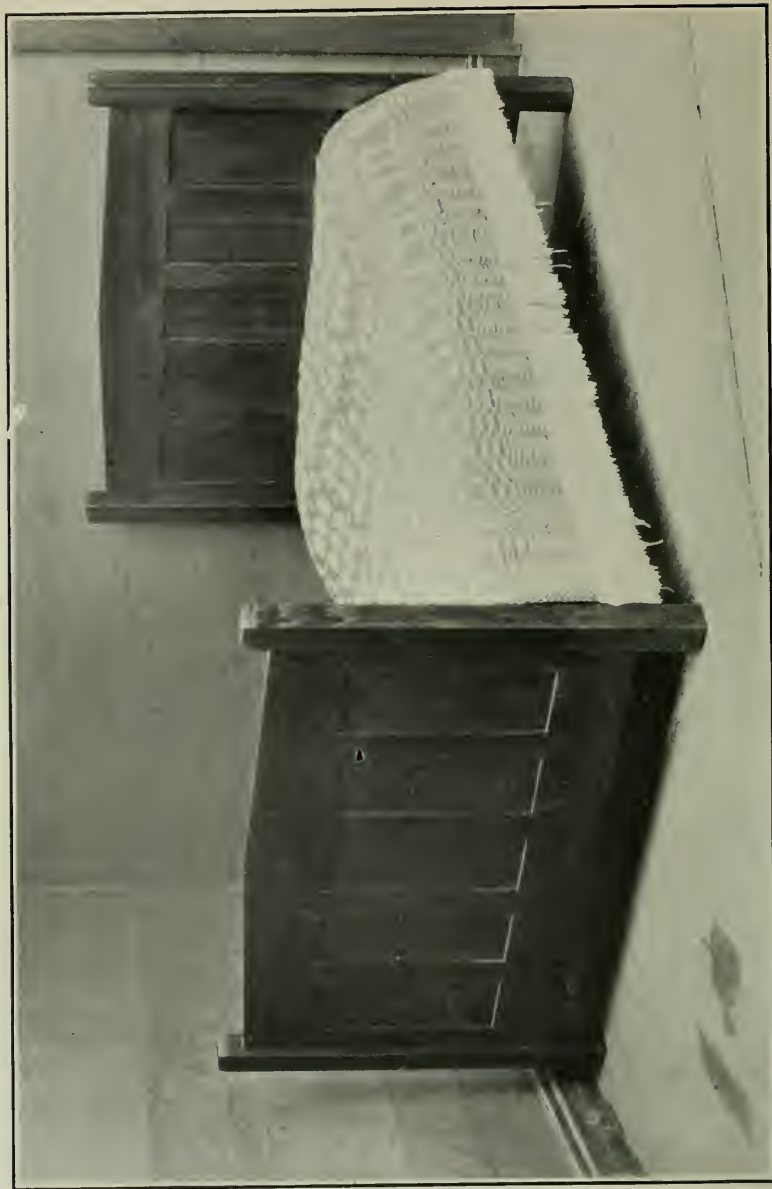


Bookcase, stool and rocker from the workshops of the United Crafts

The stool has a covering of sheepskin in a greenish shade; the rocker seat is of uncolored raffia. On the bookcase are Russian copper vessels together with a candlestick of iron finished armor-bright with bands and rivets of hammered copper



*Divan by the United Crafts
In fumed oak with cushion and pillows of sheepskin laced by hand with leather thongs*



Bed in Austrian oak by the United Crafts

The blue and white homespun coverlet is a relic of Colonial days and is in pleasing contrast to the deep brown of the wood

the idea so prevalent of late that to build a successful house one must search for new ideas with which to outdo his neighbor is contrary to all laws of harmony and usually disastrous, not only in the house itself, but in its relation to nature, for eccentricity seldom agrees with nature.

Taste in color and form being dependent to a considerable extent upon the latitude of the country, the people of the United States are possibly justified in the houses to be found in Boston of the Georgian Period; in the various examples of French city and country architecture existing in New York; and in the Spanish and Moorish work occurring in Florida and California: so widely different are the climates of various sections of the country, and so varied are tastes of the people.

With these differences in taste, however, there are a few fundamental principles to be considered in designing not only the country house, but the town house, churches, municipal and government buildings irrespective of country; and the result will be Greek, Renaissance, Roman, Gothic, Georgian, or Colonial, according to the local conditions and the taste of the people concerned: the two most important considerations being, (first) the logical and economical arrangement of given requirements: resulting in the place; and (second) the logical treatment in design of the above result in relation to environment: resulting in the style.

The accompanying sketches show a country house of the smallest kind: a one-story bungalow of four rooms and bath, planned and designed to fulfil the above conditions.

Requirements: large entrance hall, library or den, two bedrooms, and bath; to be used as bachelor's quarters on an estate in Pennsylvania. Entrance hall also to serve as a sort of guard room at the entrance to the estate. With these requirements the most economical arrangement suggests an oblong structure twenty-five feet wide and about eighty feet long, thus

forming the roof on one long ridge, with two abutting ridges over guard room windows and den.

As the building is to be used at the entrance to the estate, some degree of security should be expressed, and the guard room being open to the roof, naturally suggests the use, both interior and exterior, of the half-timber and plaster construction, as used in England. The furniture for the interior follows the same scheme as the walls, being heavy, substantial, and covered with leather, as are the panels of the walls to the height of the doors.

APRIL MEETING OF THE EASTERN ART TEACHERS' ASSOCIATION

THE meeting of "The Eastern Art Teachers' Association" which occurred in New York, on April 24-6, was an occasion of much importance.

The programme followed at the meeting was indicative of the strong sentiment now existing among educators that knowledge of art must be scattered broadcast, and that to ensure both the material and the moral well-being of the people art must be allied to labor.

A glance at the subjects treated by several of the most prominent members of the Association will show the interest and the belief of these speakers in the public value of the Arts and Crafts Movement. This topic was specifically discussed by Mr. Henry Belknap of the International Gallery, New York, and Mr. Theodore H. Pond of the Rhode Island School of Design. "Art in the Industries and the Outlook for the Art Student" was treated by Mr. Caryl Coleman, president of the Church Glass and Decorating Company, New York; "The Manual Arts in the Public Schools," by Dr. James C. Haney; "The Beautifying of our Cities" by Mr. Frederick S. Lamb, secretary of the Municipal Art Society of New York; "The Art School and its Relation to the Arts and

Crafts," by Mr. Walter S. Perry, director of the Department of Fine Arts, Brooklyn, N. Y.

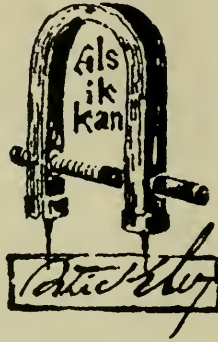
Dr. Maxwell, superintendent of the New York City Schools expressed an emphatic opinion that free-hand drawing must be taught throughout the country by grade teachers, and that this branch of instruction is necessary in all walks of life.

Mr. Caryl Coleman argued that it is impossible to expect any art of value in future industries, if these are to be pursued by the exclusive aid and use of machinery.

Mr. Belknap observed in his paper that the time is approaching when the objects and utensils of daily use must be made beautiful, and when the artisan shall again take his rightful and honored place in civic and social life. To this end he urged the elevation of the standard of taste among the pupils of the public schools, that the craftsman may come to receive proper encouragement, and be enabled to live as befits a man of intelligence and culture.

Dr. James C. Haney formulated a course in primary instruction which should bring into play the child's instinct to plan, construct and decorate; thus joining home necessities with school activities in a way to produce the happiest and most practical results. By lessons requiring skilful planning and nice execution the boy or girl would acquire the power arising from well-directed energy, and become alert, and disposed at all times for action. These results, Dr. Haney asserted are of the highest importance to our country; since the United States are destined to be the workshop of the world, and since our economic supremacy will depend largely upon the organization of our means of technical training.

The papers of Mr. Perry and Mr. Lamb were also of the first importance, but quotations from them are now withheld as they will be printed in the July number of *The Craftsman*.



INCENTIVES and inspiration are necessary to raise work, either mental or physical, above the level of the commonplace. The need of such stimulants is as old as humanity itself, and as the greater number of individuals are eye-minded, a legend or device serving to encourage and exhort, which may be constantly in sight of the worker, has a value difficult to estimate. This value was recognized by the Arts and Trades Companies of the Middle Ages, each one of which appropriated to itself a sentence setting forth its principles and aims. Of such nature is the "Als Ik Kan" of the United Crafts, which is at once an acknowledgment of desirable possibilities and a declaration of intention to attain thereto.

VOL. II JULY MDCCCII NO. 4

THE Craftsman

that thing which
I understand by
real art is the
expression by man
of his pleasure
in labor

WILLIAM MORRIS

20 cents the copy

Published monthly in the interests
of Art allied to Labor

by THE UNITED CRAFTS
EASTWOOD NEW YORK

THE CRAFTSMAN

Vol. II.

No. 4

CONTENTS FOR JULY, MDCCCCII.

- I. Prince Kropotkin's Economic Arguments, *Irene Sargent*
 - II. The Beautifying of Our Cities, - *Frederick S. Lamb*
 - III. Art in Industries and the Outlook for the Art
Student, - - - - *Caryl Coleman*
 - IV. The Art School, Its Relation to the Arts and
Crafts, - - - - *Walter S. Perry*
 - V. Some Impressions of L'Art Nouveau, - - -
- - - - *Josephine C. Locke*
-

ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

Copyright, 1902 by Gustave Stickley

Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter

FOREWORD

THE Craftsman of the current month has been compiled with especial reference to the season when our colleges and schools send out their graduates to measure theory with practice and to meet the rude issues of life. These young graduates are, it can not be doubted, the trustees of the prosperity of our nation. It is therefore of the first necessity that both they and the public be impressed with the seriousness of the work which awaits them; that they be encouraged to meet and not avoid those economic and social questions which grow graver and more insistent with every passing year; above all that they be made to acknowledge the dignity of labor and the uses of art in the conduct of life.

To this end the July number of The Craftsman offers first on its table of contents a *resume* of certain arguments advanced by the scientific Russian economist, Prince Kropotkin, who urges that public instruction be modified and reformed until it shall tend equally to develop the intellect and to train the hand. The article also touches upon the prophecy of this authoritative old-world writer regarding the future of industrialism and the changes which are imminent in both the theory and the practice of agriculture.

The remaining papers contained in the current number were read at the meeting of the Eastern Art Teachers' Association, held in New York, April 25 and 26 of the present year. They are of wide and differing interests, earnest, practical, and written with the desire of advancing the cause of the people in all that makes for enlightenment and real prosperity.

The first of these papers calls for especial mention. Its author is Mr. Frederick S. Lamb, secretary of the Municipal Art Society of New York. It advocates the beautifying of our cities, as a means of popular education, and as a moralizing agency. The terse style of the writer is rich in suggestiveness and the plea for an elevated municipal art appeals to the nobler more unselfish element of that love of splendor which is

one of the strongest of human instincts. Mr. Lamb's article should gain an extended hearing alike among engineers, civic officers and citizens,—in fact among all who conceive of the ideal city as similar to the city of the Middle Ages: a strong, highly developed and beneficent organism sustaining its inhabitants by ministering to their honor, their corporate spirit and their aesthetic sense.

Mr. Caryl Coleman's paper upon "Art in the Industries and the Outlook for the Art Student" commands the respect due to authority and experience. As an artist and an inheritor of artistic traditions, as the president of a company devoted to one of the highest forms of decorative art, he is justified in his criticisms, and entitled to attention in all that he may suggest for the development of art-industries and the training of the student designer and craftsman.

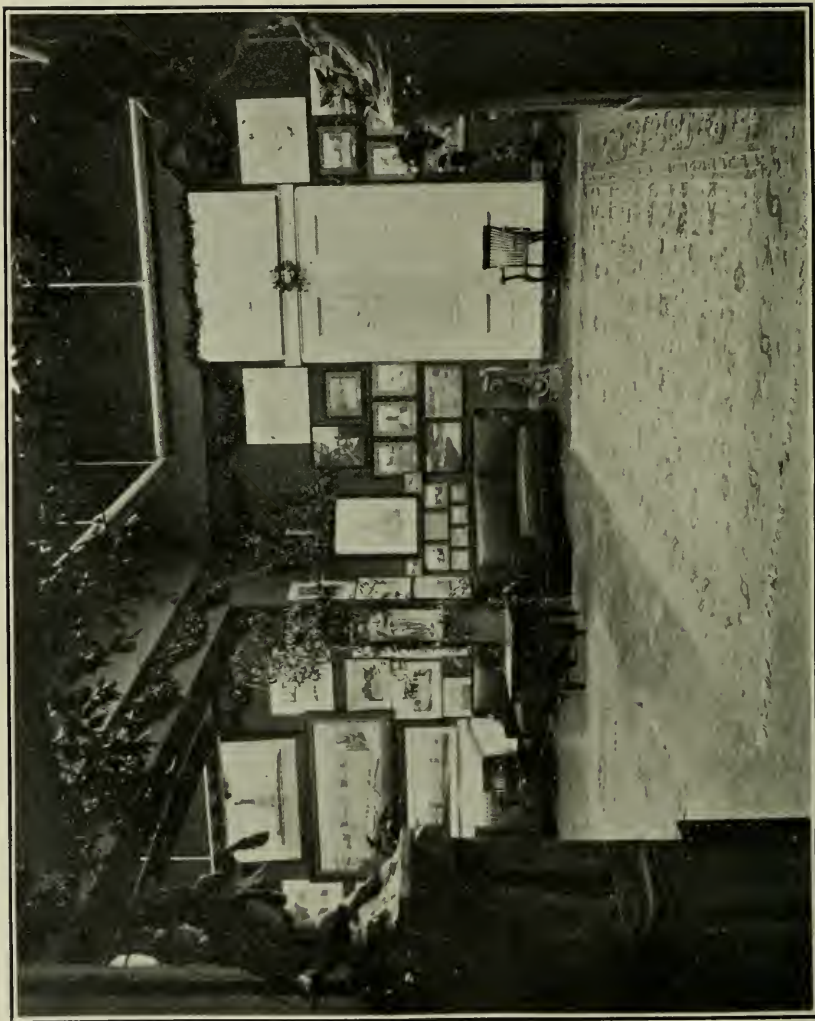
The third paper—that of Mr. Walter S. Perry of the Pratt Institute, Brooklyn—defines and emphasizes the aim of the most advanced educators of our times. He indicates with convincing power the object and mission of the art school, and its relation to the arts and crafts.

The fifth and last paper of the group by Miss Josephine C. Locke of Chicago, is of timely interest, as treating of a recent art-movement much too important to be slighted, but whose tendencies are to be questioned, since they are subversive and revolutionary.

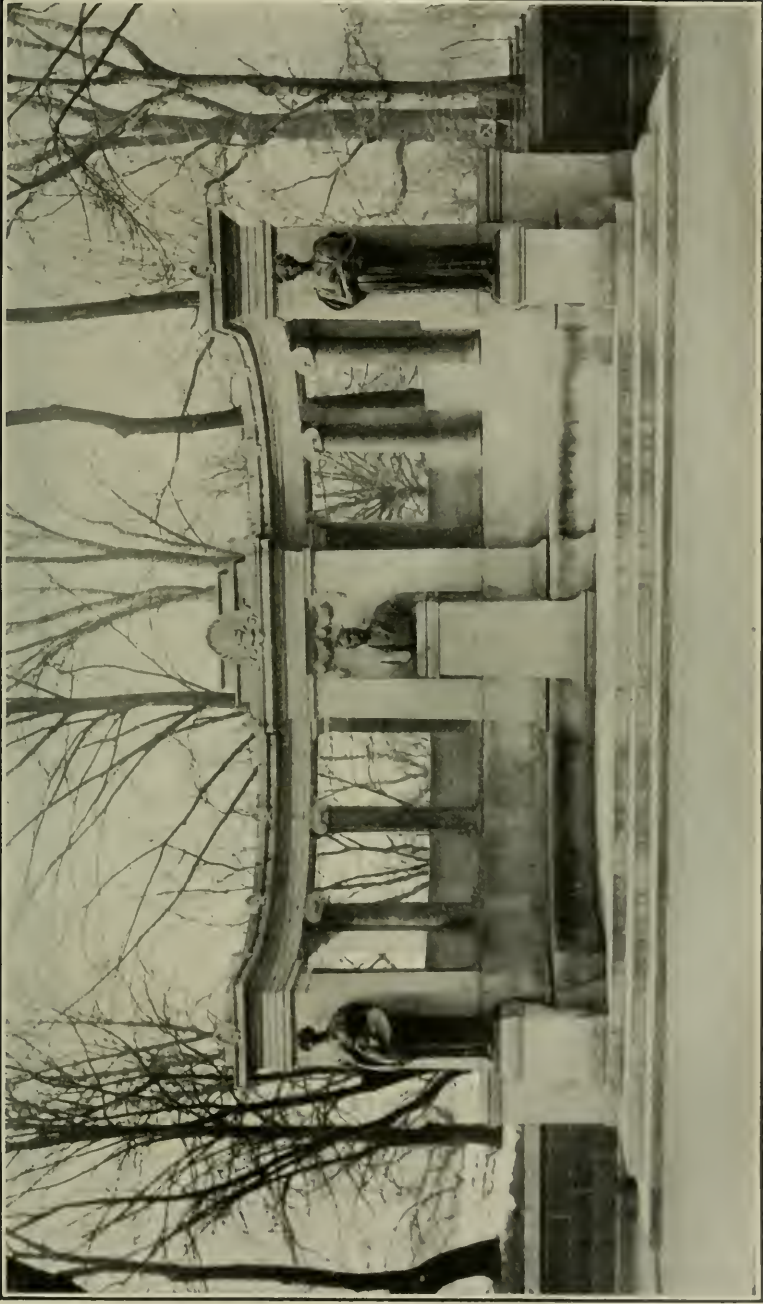
The educative idea thus governing the current issue of *The Craftsman* will be continued in the August number, in which there will be offered a series of articles upon "Simplicity," as an element necessary to a highly civilized form of society.



Oaken Chest of Drawers, by the United Crafts



View of Exhibition of the Municipal Art Society, held at the National Arts Club, New York, in winter of 1902.



Memorial to Richard M. Hunt, erected by the Municipal Art Society of New York



Model for Flag Mast to be placed in front of the City Hall, New York. Designed by Charles A. Lopez, Sculptor. Prize in competition held by the Municipal Art Society.

PRINCE KROPOTKIN'S ECONOMIC ARGUMENTS BY IRENE SARGENT

ALTHOUGH the thought of this Russian writer is familiar to American students of science and not unknown to the legions of readers of current literature existing among us, his statements are of sufficient importance to bear repetition and comment. He deserves to be heard and understood by all who desire to further the real education, progress and prosperity of our people. His words upon the "economy of energy required for the satisfaction of human needs" merit the closest attention from parents who are now meeting the perplexing problem as to how the abilities of their children shall best be employed; nor should these same words interest to a less degree the youth who are advancing to receive the burden of the world's work.

Prince Kropotkin's series of essays, now published in book form, under the title "Fields, Factories and Workshops," were, in the main, previously printed in *The Nineteenth Century* and *The Forum*; but as in our large country a few mediums of information cannot accomplish all necessary and desirable results, a brief review of the same work will not here be superfluous. The essays in question are a discussion of the advantages which civilized societies could derive from a combination of industrial pursuits with scientific agriculture, and of brain work with manual labor.

The importance of such a combination, Prince Kropotkin says in his preface, was recognised a half century ago by certain investigators who gave the proposed system various names, such as "harmonized labor," or "integral education," and these first advocates of the fertile union of brain and hand pleaded that the greatest sum total of well being can be obtained when a variety of agricultural, industrial, and intellectual pursuits are combined in each community; that individual man shows at his best when he is in position to apply his varied capacities to several pursuits in the farm, the work-

shop, the factory, the study or the studio, instead of being riveted for life to one of these pursuits only.

When viewed from the middle of the nineteenth century such a combination could only be a remote possibility and desideratum, but the Russian author regards the wonderful simplification of the technical processes in both industry and agriculture as a distinct and rapid tendency toward a synthesis of human activities.

The theories of Prince Kropotkin are contained in germ in the statement that his economic ideal is one of a nation supplying its own wants, both as to manufactured articles and as to foodstuffs, the latter to be obtained by a scientific tilling and care of the land which he names "intensive culture." His entire system is therefore one of decentralization, of home-producers and home-consumers; one which he claims would do away alike with the waste of the earth's resources and the waste of time and human energies.

At the beginning of his essay upon the decentralization of industries, the Russian author gives a gloomy though graphic description of the present "division of labor." He pictures the modern ideal of a workman as a man or a woman, a girl or a boy, without the knowledge of any handicraft, without conception of the industry in which he or she is employed; who is only capable of making all day long and for a lifetime the same infinitesimal part of something; who from the age of thirteen to that of sixty pushes the coal cart at a given spot of the mine, or makes the spring of a pen-knife, or the eighteenth part of a pin; who is a servant to some machine of a given description, having no idea how and why the machine performs its rhythmical movements.

Nor would certain economists and political men have this process of specialization stop here. They would divide entire humanity into national workshops or producing centers, the outputs of which have been determined by nature or historical events. As

for instance, according to their theories, the destiny of England is to provide the world-market with cottons, iron goods and coal; that of Belgium to supply woolen fabrics; that of Hungary and Russia to produce corn to feed the manufacturing countries.

This plan having been partially carried into effect, has proven to be discordant with the tendencies of human life. Individuals and nations alike refuse to be specialized. The individual, as Plato affirmed twenty-five centuries ago, is the epitome of the State; each being an aggregate of tastes and inclinations, of wants and resources, of capacities and inventive powers. The same is true of nature herself, for variety is her chief characteristic: a variety manifest in soil, climate and topography which demands a diversity of occupations,—the integration, rather than the specialization of human capacities. Agriculture, affirms Prince Kropotkin, calls manufactures into existence, manufactures support agriculture, and the two activities in combination, or “integration,” produce the most desirable results. He emphasizes the truth apparent to all thinkers, that technical knowledge has become international and can no longer be concealed: which means that each nation to-day may apply the whole variety of her energies to the entire range of industrial and agricultural pursuits. Once again, the author refers to the division of labor as a past stage in the evolution of humanity; proclaiming what he names “integration” as the state toward which the world is tending: a society in which each individual shall be a producer of both manual and intellectual work; in which each aggregation of individuals, large enough to dispose of a certain variety of natural resources, shall produce and itself consume the greater part of its own agricultural and manufactured products.

As a picture of the present, he quotes from the description of international traffic given by the enthusiastic Neumann Spallart, whom he calls the

statistician and poet of the world-market: "Why shall we grow corn, rear oxen and sheep, cultivate orchards, go through the painful work of the laborer and the farmer, and anxiously watch the sky in fear of a bad crop, when we can get, with much less pain, mountains of corn from India, America, Hungary or Russia, meat from New Zealand, vegetables from the Azores, apples from Canada, grapes from Malaga', exclaim the West Europeans. 'Already now' they say, 'our food consists, even in modest households, of produce gathered from all over the globe. Our cloth is made of fibres grown and wool sheared in all parts of the world. All races of men contribute their share in supplying us with our staple food and luxuries, with plain clothing and expensive fabrics, while we are sending them in exchange the results of our higher intelligence, our technical knowledge, our powerful industrial and commercial organizing capacities. Is it not a grand sight, this busy and intricate exchange of produce all over the earth, which has suddenly grown up within a few years?'"

The comments of Prince Kropotkin upon this quoted passage are most thoughtful and interesting. He claims that economists and politicians in general have mistaken a temporary stage in the evolution of society for a permanent state; that the world-wide existing specialization and division of labor is but a single phase in the consecutive development of nations. To sustain his point he draws illustrations from modern European history. The Napoleonic wars between England and France had, he insists, a foundation much deeper than political causes. They were economic. They were wars for the supremacy of the world market. The victor in the contest, Great Britain, was favored by an era of invention and began to produce in great quantities both improved machinery and manufactured articles. In less than seventy years, says our writer,—from 1810 to 1878,—the output of coal grew from 10,000,000 to 133,000,000

tons; and the exports of manufactured goods from an insignificant figure to 200,000,000 pounds. The tonnage of the commercial fleet was nearly trebled, and fifteen thousand miles of railways were built.

These results were obtained by tyranny and torture exercised over the manufacturing people. Meanwhile, capital accumulated in the hands of the privileged classes to the degree that to-day a person considered rich on the continent appears only as one of modest means in the British Isles. Industrial production was thus monopolized for nearly a half-century by England, at the end of which France, having repaired the injuries to her industries inflicted by the Great Revolution, reasserted herself in the world-trade, becoming stronger and stronger, until she now shows a marked tendency toward becoming a self-supporting country, relying upon a wealthy home market for the sale of her manufactured articles.

Germany, according to our author, has followed the initiative of France: having reorganized her industries since the war of 1870, and having begun her new manufactures at the point at which Manchester arrived only after a century of costly experiment.

And thus the march of industrial progress continues to the eastward, Russia giving certain promise that while remaining an agricultural country, she will expand her industrial powers to the extent of producing in manufactures all that she needs. And this desirable result will be obtained partly through her natural resources, and partly through the efforts of her laborious and intelligent youth, who even now are firm advocates and exponents of technical education, of workmanship combined with science.

The lesson drawn from these economic changes and progress, from this consecutive development of nations, is that the two industrial pioneers, England and France, instead of ignoring facts, should

seek a new direction for their creative genius; that they should utilize both land and industrial power to secure well-being to the entire nation and not to the privileged few.

The tendency toward emancipation from foreign guardianship is everywhere apparent. Italy—in the words of a native economist, a country having neither fuel nor minerals of her own—has developed, within a few years, a notable metallurgical industry. Brazil, doomed by the old economists, to export raw cotton, has recently developed her manufactures to the degree of producing cotton stuffs by millions of yards annually, and in quality equal to the imported article. India also bids fair to produce her own cotton textiles: even now owning, according to the statements of the German chambers of commerce, spinning mills almost rivaling those of the German Empire, and possessing native workmen, whose natural talent is equaled alone by the operatives of Lancashire. Japan has also entered the list of manufacturing nations, with China soon to follow, according to the prophecy of Prince Kropotkin, who builds his statements upon figures rather than fancies. In closing his argument he gives utterance to words which deserve to be quoted, saying: “Industries of all kinds decentralize and are scattered all over the globe; and everywhere a variety, an integrated variety, of trades grows, instead of specialization. Such are the prominent features of the times in which we live. Each nation becomes in its turn a manufacturing nation; and the time is not far off when each nation of Europe, as well as the United States, and even the most backward nations of Asia and America, will themselves manufacture nearly everything of which they stand in need. Wars and several accidental causes may check for some time the scattering of industries: they will not stop it; it is unavoidable. As soon as any industry has taken firm root, it calls into existence hundreds of other trades. . . . This fact is so well understood

that colonization: that is, means to provide markets for manufactured goods—has become the distinctive feature of the last twenty years. . . . But colonies will not help. There is not a second India in the world, and the old conditions will be repeated no more. Nay, some of the British colonies already threaten to become serious competitors of their mother country; others, like Australia, will not fail to follow the same lines. . . . But progress is in another direction. It is in producing for home use. . . . Under the present conditions of labor, the spreading of industries over new fields is accompanied by horrible facts of pitiless oppression, massacre of children, pauperism, and insecurity of life. The Russian Fabrics Inspector's Reports, the Reports of the Plauen Handelskammer, and the Italian inquests are full of the same revelations as the Reports of the Parliamentary Commissions of 1840 to 1842, or the modern revelations with regard to the "sweating system" at White Chapel and Glasgow, and London pauperism. The Capital and Labor problem is thus universalised; but, at the same time, it is also simplified. To return to a state of affairs where corn is grown and manufactured goods are fabricated for the use of those very persons who grow and produce them,—such will be, no doubt, the problem to be solved during the next coming years of European history."

One of the steps or processes of this problem Prince Kropotkin discusses under the title of "The Possibilities of Agriculture." He begins by recalling the teachings of the older school of economists and politicians, that overpopulated territories must import food and export manufactured articles; also, that even if it were possible to grow in such regions all the food necessary for their inhabitants, there would be no advantage in doing this, since foodstuffs are obtained most cheaply from those countries which are *destined by nature* to produce them. To refute the first point, Prince Kropotkin adduces the case of Great Britain, which at present yields

food for one-third only of its inhabitants, and possesses a proportion of only one acre of cultivatable land to each inhabitant, an acreage most insufficient under the present system of agriculture. But hope lies even in these figures; for statistics prove that while in 1853-60 the soil of Britain nourished one inhabitant upon every two acres cultivated, three acres were required for the same work toward the end of the nineteenth century: a fact which argues the decline of agriculture. And such decline has been inevitable, for within the last half-century one-third of the farm laborers of Great Britain have gone to reinforce the artisans of the towns, leaving the fields, in the phrase of a sympathetic writer, "*starved of human labor.*" And now, by the showing of the census returns, only 1,383,000 men and women in England and Wales work in the fields, while more than sixteen millions belong to the "professional, domestic, indefinite and unproductive class." For the recall and the reinforcement of the agriculturists Prince Kropotkin offers a scheme which is to be mentioned later. For the betterment of the results of field labor he urges "intensive culture:" that is, the application of the latest discoveries in biology, chemistry, and science in general to the production of cereals and green crops; such intelligent culture as is found in Belgium, the island of Jersey, the neighborhood of Paris, the irrigated plain of Lombardy, and the "truck" farms of America. At all these points, as is indicated in the essay, life and growth are treated physiologically, and according to the law of the survival of the fittest. Whatever may be the plant, it is treated like an individual, it is developed and trained to highest degree of its possibilities. Nor is there more a question of good or bad lands, since the soil is made: made even in such quantities that in the case of market gardening, it must be removed in part each year,—a fact which in itself creates a source of income for the cultivator. Indeed, the production of soil is so sure and successful that the Parisian market-gardener defies both natural

formation and climatic conditions. It is said of him in pleasantry that he could grow his crops, did he so desire, upon the asphalt of the boulevards, and that he has given to his city "the two degrees less of latitude" after which a noted French scientist spent his days in longing. Prince Kropotkin sums up the accomplishments of this strenuous tiller of the soil by saying that "he supplies the city with mountains of grapes and fruit at any season; and in the early spring he inundates and perfumes it with flowers. But he does not only grow articles of luxury. The culture of plain vegetables is spreading every year; and the results are so good that there are now practical cultivators who maintain that if all the food, animal and vegetable, necessary for the three million, five hundred thousand inhabitants of the departments of the Seine, and the Seine-et-Oise had to be grown on their own territory, it could be produced without resorting to any other methods of culture than those already in use; since these methods have already been tested on a large scale, and have proven themselves successful.

Continuing his argument, the essayist confesses that even here he does not find his ideal agriculturist; for the Frenchman thus employed, has no time in which to live the life of a human being; devoting, as he does, his entire time, together with prodigies of labor, intelligence and imagination to the manufacture of soil and the protection of plant-life by providing moisture and an equable temperature. To some degree the pains of this laborer are lost, since the first essential, the soil,— can be made as well by machinery as by hand: an aid and alleviation of which the agriculturist would avail himself, if a right social and political organization prevailed to prevent fraud in the manufacture of fertilizers, and excessive profits in the production of implements. Were such organization in force, and were agriculturists everywhere sufficiently enlightened to discard tradition for the latest results in invention and science, each country of the tem-

perate zone would easily—at least, such is the opinion of one who bases his belief upon facts and statistics—supply its own foodstuffs, both vegetable and animal; satisfying the needs of all in spite of teeming population.

This plea for “intensive agriculture” is no Utopian, impossible scheme. Rather it contains elements of certainty, as may be proven by a comparison between the farms of different regions of our own country, in which the average crop of the chief wheat-growing States of the West is from eleven to twelve bushels the acre, while thirty to forty bushels on the same area are produced by intensive farming in some of the Eastern States, where the soil is the work of man’s hands.

In this system of culture the Russian finds the refutation of Malthus’s so-called “Principle of Population” which has directed for three generations the current of economic thought by the assertion that the poverty of the many is not due to institutions, but that it is a natural law as fixed as are the governing principles of the natural world. Malthus wrote in the eighteenth century that population increases too rapidly and that “the new-comers find no room at the feast of nature;” that there exists but a *limited and insufficient supply of the necessities of life*. This theory superficially showing an affinity with certain of Darwin’s ideas, and thus apparently gaining scientific sanction, has long justified the wealthy classes and deprived the poor of hope; while both possessors and dispossessed have alike believed that a population which should double each thirty years would soon be confronted by a lack of the necessities of life.

The rapid increase of industrial wealth, through the development of steam and electrical power, has latterly somewhat shaken the Malthusian doctrine, since it is a rate of growth which no increase of population could reach; but economists still maintain that the surface of the soil, as well as the productive power of

the earth, is limited; therefore that the danger is not averted by the rise of the new agents. Confronting theory with fact, Prince Kropotkin cites the case of France, whose peasant cultivators, within the last century, have nearly doubled the area given up to wheat, and have increased almost fourfold the returns from each acre; while, at the same time, the population has increased but forty-one per cent., facts which show that the ratio of increase of the wheat crop has been six times greater than the ratio of increase of population. Farther on, the essayist recommends the horticultural, that is, the individual or "pedigree" treatment of cereals, by means of which the product of a wheat or barley field is multiplied to an almost incredible degree. The treatment, as described, consists of two processes: a process of selection, in order to create new varieties of cereals, similar to the breeding of new varieties of earth; and a method of immensely increasing the crop from each grain by planting each seed separately and wide apart, so as to provide room for the development of the young plants which, under the old system of broad casting seed, are stifled and deteriorated, like human life under the tenement system.

In concluding his essay upon the possibilities of agriculture, the scientific economist is grimly humorous when he says: "The obstacles against 'intensive culture' are not in the imperfections of the art of husbandry, or in the unfertility of the soil, or in climate. They are entirely in our institutions, in our inheritances and survivals from the past—in the 'Ghosts' which oppress us." But again, he strikes a high note of hope and optimism in the words: "Our means of obtaining from the soil whatever we want, under any climate and upon any soil, have lately been improved at such a rate that we cannot yet foresee what is the limit of productivity of a few acres of land. The limit vanishes in proportion to our better study of the subject, and every year makes it vanish farther and farther from our sight."

Once again the essayist insists that this intensive agriculture of which he is so fervent an advocate could not make the tiller of the soil a slave, as is now the case with the skilful farmers of France, or the Channel Islands, and even in America. The remedy which he proposes for the present evil is a return to that union of the farm with the workshop which existed prior to the development of machinery. And in his belief the dissensions between labor and capital which now agitate the economic and social world must be ended by a speedy combination of agriculture with industry, by a rural manufacture which shall supply the wants of the million, and shall infuse a new interest in the lives of countless families and individuals who are now made hopeless by the monotony of a single and exacting labor. He would not, as might be inferred, displace the factory with its facilities for rapid production, but he regards the extension of small industries as an economic necessity dependent upon large enterprises. He argues that each new factory calls into existence a number of workshops, partly to supply its own needs, and partly to submit its produce to a further transformation; also, that each new industry, however important its destiny, passes through a preliminary process before arriving at the factory stage; again, that the number of these rising industries stands in proportion to the inventive genius of the peoples among whom they are developed; finally, that the factory stimulates the birth of small trades by creating new wants, as is instanced in the effect of the cheap production of cottons, woolens, paper and brass, which has filled our households with things made from them and quite largely of very recent invention. For examples of small industries Prince Kropotkin turns to France, a country which he considers as successful in this department of labor as in highly developed agriculture. In this connection he makes the interesting comment that small industries—at least such as are essentially good and useful—do not disappear at the establishment of

the factory; but rather modify and adapt themselves to the new conditions, precisely after the manner of organisms in the natural world. This fact is especially noticeable in the hill country about Lyons, where, within the past thirty years, the small industries have undergone a thorough transformation, preserving their original financial importance, but altering largely their products: in this way showing the advantages of the union of agriculture with craftsmanship as well as the creative genius of the Gallic race; making credible also the popular opinion that France, if the mass of her people be considered, is the richest country of Europe. To the assiduous practice of small industries is also attributable to the position of the Parisian workmen, who have a higher intellectual development than the artisans of any other European capital, and whose powers are used constantly to produce new designs and to perfect technical methods. But as the ideal tiller of the soil is not realized in the alert, laborious and intelligent market-gardener of the suburbs of Paris, no more is the ideal craftsman incarnate in one who prodigally spends his delicate manual skill at the bench of an ill-lighted workshop within the walls of the same overcrowded city. According to Prince Kropotkin, the ideal artisan can develop only under condition that his workshop be carried into the field, that his capacities be "integrated," so that he may use at will his brain and his hand; that he may labor alternately in his field and in his cottage; that he may not be the slave of a certain section of his brain or of a single set of muscles.

The integral education discussed in the last chapter of Prince Kropotkin's treatise, is a scheme for the training of a youth, by which the individual, man or woman, at the age of twenty, might be fitted easily to earn a competence from the exercise of some manual trade or art; which trade or art would be acquired not to the detriment, but rather to the advantage of intellectual development, through provision being made

for the more natural and rapid acquirement of the sciences and mathematics. This education, or *leading out* of human powers, would be accomplished by the co-operation of the brain, the eye and the hand. It would create a society in which producer and consumer should no longer be separate and hostile forces, but should be joined in one and the same individual. Such education at once scientific, artistic, technical, and industrial, would conserve and augment the energy required for the satisfaction of human needs. And as an example of its workings, we might see the discoverer or inventor, the civil engineer, and the artisan combined in one man capable of piercing the secrets of nature, of applying what he has found to practical uses, and of fashioning the apparatus by which his discovery or invention is made to supply a real need, or to increase comfort and happiness. By such means would the productiveness of labor be immensely increased, and work itself be rendered easy and pleasant, since every task would be thoroughly understood as to its purpose and relative importance.

It is the plea of the Russian economist that the school and the factory or workshop should be regarded as a single place of training and culture, and that in the decentralization of industries—which is the spontaneous expression of our times—the factory and the workshop should be set within the fields and at garden gates. There men and women would not be driven by hunger, but rather they would be attracted to a place where, aided by the motor and the machine, they would choose that branch of usefulness which best suits their inclinations.

Such are in brief the theories advanced in "Fields, Factories and Workshops," and here almost quoted in the words of the author. But to appreciate the enthusiasm and optimism of these arguments a personal contact with the work is essential. The book is not one to be avoided by those who distrust Uto-

pias and Ideal Republics. It is based upon facts, and proceeds with scientific reasoning to justifiable conclusions. It does not deny the statement to-day heard on all sides: "It is good to be rich." It modifies the assertion by a higher and finer knowledge. It teaches that men in order to be rich need not take the bread from the mouths of others, but that there is possible a society in which men, by the work of their hands, their own intelligence, and the aid of machinery already invented and to be invented, may themselves create all imaginable riches.



"Each nation her own agriculturist and manufacturer, each individual working in the field and in some industrial art, each individual combining scientific knowledge with the knowledge of a handicraft, —such is, we affirm, the present tendency of civilized nations."

Prince Kropotkin, in "Fields, Factories and Workshops," Page 6.

THE BEAUTIFYING OF OUR CITIES BY FREDERICK S. LAMB

WE appeal for an art broader than the art we have to-day—an art that touches the lives of the people; an art that will be in their streets, in their parks, in their homes. Not for the isolated statue torn from the portal of the cathedral and placed in a light for which it was never intended, in a museum or gallery, where it can be seen but at infrequent intervals.

We appeal for monuments: not the monument such as we now have it, when we desist from our ordinary vocations and decide to purchase by subscription some hideous combination of granite and marble: we appeal for the monumentalizing of the great utilities of a city. What finer memorial could there be in a city than one of its great bridges properly designed? What finer monument than one of our great buildings properly created? Yet our bridges are hastily thrown together, inadequate in design and poor in conception, while many of our public buildings are of inferior construction.

We appeal for sanity in street fixtures and the arrangement of our thoroughfares. Why should a people claiming to be interested in art, claiming to appreciate architecture, allow every street, every thoroughfare, to be desecrated by signs of a character too hideous to describe?

Every discussion eventually leads to the conclusion that the only remedy for our ills, whether political or artistic, is education. It therefore behooves us carefully to scrutinize our system of teaching and to see whether there may not be certain features added in the future which will be of benefit. With the creation and development of the union and federations of labor the old apprentice system practically disappeared. Each trade and each union made stringent regulations as to the number of those to be employed as apprentices in each factory, and as competition among workmen because of immigration increased, the number of apprentices per-

mitted was made less and less, until, at the present time, the apprentice system can be counted upon to supply but a small amount of the necessary skilled labor. It therefore devolves upon the schools to take the place formerly occupied by the workshop apprenticeship and supply by their classes and teaching, the loss which has been evolved from this peculiar condition of affairs.

Art education has two distinct points of view: one, the general education of the individual, training the observation and creating a love for the beautiful; second, the imparting of technical knowledge which will give the individual the necessary preliminary training for earning a livelihood. Either point of view is possible. It is merely a question of the condition of the times as to which is preferable. In the early days, the first was the only one considered, and drawing and music were taught as accomplishments,—perhaps one or two hours a week being given to each,—but they were never considered essential. In many of our private schools this teaching was of the most trivial kind and the result, as far as the community was concerned, of little or no value. No one considered a knowledge of art in any other light than that of additional, but unnecessary information. But at the present day, when our cities are growing to such enormous proportions, is not technical art-training a commercial necessity? And in our cities, do we not require for their welfare and financial advancement, a broader knowledge of municipal aesthetics?

It has been demonstrated again and again that municipal art is a paying investment; that it costs no more to build a well-designed fixture than a poor one; that there is a competition of cities just as there is a competition of individuals; and that to succeed in this competition, the broadest municipal intelligence is necessary. The welfare of a city in the future will depend as much upon the craftsmen or artists, as upon any other single factor. The ugliness of a small city may be out-

lived and outgrown; the ugliness of a large city becomes an insurmountable obstacle to its success. How much Paris and even Washington owe to their beauty?

Our commercial interests should recognize that the greatest product can only be secured under the most favorable conditions. In Philadelphia, the experiment was tried of introducing music on certain days in a factory where the work was extremely monotonous, with the result that on those days the production was greater. Several factories throughout the country are trying the experiment of pleasanter surroundings and more sanitary conditions with satisfactory results. What is true of the individual factory is doubly true of the city. With this point in view, "The Municipal Art Society of New York" has made the suggestion through the "Fine Arts Federation" that photographs of representative cities, showing the best example of city plans, street fixtures, parks, sculpture, bridges, improved markets, and other points of interest, be secured and hung in our public schools, so that unconsciously the rising generation may be made familiar with the best, so that those who later become employes of the city (and we are told that in New York City alone there are forty-five thousand), will have, at least, a casual knowledge of what is being done in other parts of the world.

The Middle Ages understood the commercial necessity of strict discipline and training. The Florentine Guilds for two hundred years held supremacy in Europe by their intelligent insistence upon the careful training of the apprentice, and their severity in condemning poor and uncraftsmanlike work. The number of men permitted to engage in a craft was strictly limited. The quality, the weight, the measure of each piece were carefully scrutinized and offenders severely punished. Thus was laid the foundation for one of the greatest arts the world has ever seen. The artists of the Renaissance were but apprentices on a higher plane. They did their

work in a simple, unassuming way, and future ages have recorded them as great. There were no differentiations: no high art, municipal art, or applied art. Art was recognized as a force contributing to the welfare of the community and valuable alike for pleasure or profit.

“Art is nature passed through the alembic of man,” and it is neither nature pure and simple on the one hand, nor personality of man alone on the other. How difficult it has been to demonstrate this simple truth! The photographer demands to have his photographs ranked as art, although they are but mechanical reproductions of nature. His opponent avoids nature, creates abstract ideals and claims them to be art.

The history of the teaching of art shows it to have been either too conventional on the one hand, or too unrestrained on the other. Precedent is used as a club to repress originality, reaction sets in and unrestrained license in the opposite direction is the result. “L’Art Nouveau” is but one of the many revolts against precedent, and while it has much that is good it also has much that is unfortunate.

The craving for variety and novelty is a powerful influence in the human mind. The greatest works cease to please after a time, and temporary fashion may occasionally lord it over the perennial taste. Every style or development of art, in order to live, must from time to time return to nature to be refreshed and rejuvenated. An impression produced without comparison with nature becomes in time meaningless. If a scholar follows the master’s work literally, he loses that intelligent appreciation of its purpose which makes it virile,—whether it be ornament, architecture or painting. The scholar’s scholar becomes an imitator and with imitation comes decadence.

There are but two ways of expressing facts in art. To apply old forms to new ideas, or to express old ideas with new methods. Early schools

followed continental precedent, and were but a faint repetition of the then existing fashion. Our far-famed Hudson River School was but a weak imitation of the Royal Academy. A single copy of a famous portrait of Hogarth is said to have revolutionized the American portrait painter's point of view. Benjamin West stands as much for the foreign school as for American influence. Our artists were training themselves to answer a demand existing on the continent, but not existing here.

In former years, it did not matter how poorly our artists deported themselves or what vagaries they exhibited, for they were not an important factor in the welfare of the community. To-day, the problem has changed. Much of the commercial success, as well as the better municipal conditions which make a higher living possible, depends upon the education and training of our artists.

It must be admitted by the most radical that in the early settlement of the country, it would have been impossible for the most imaginative to have conceived a city plan suitable to the requirements of modern life, and yet, that much can be done by a logical scheme strictly adhered to, is shown by Washington and by the experience of those who have recently formulated plans for the city's adornment. The wide interest in the aesthetic side of our cities led to the appointment of a Commission for the replanning of Washington. The Commission went abroad, studied the best of continental work, compared plans, compiled data, and when all was said and done, returned to this country and reproduced the plan of L'Enfant, originally prepared, a hundred years ago, under the direction of Washington, which unfortunately, was followed but for a short time. This stands as one of the most marked examples of the possibility of planning in advance for the future of a great city; and owing to the peculiar character of Washington, the plan will undoubtedly be adequate for years to come, This would not be

true if the scheme had been prepared for one of our great commercial centers, as a mental comparison of New York City in 1700 with New York City of to-day would show; and we are reluctantly forced to admit that the solution—an ideal plan for rapid transit and intercommunication, as well as beauty—has not as yet been achieved.

The invention of machinery, with the necessary congestion of population caused thereby, has so increased the area demanded by great cities as to make the old form of plan rudimentary and impracticable. But you say: "Our cities are already planned—why discuss something that cannot be changed?" They are, however, changing year by year in response to demands of commerce. Why, therefore, if these modifications are to take place, should they not be conducted, under intelligent guidance, on a comprehensive plan? Why should not the old portions of the city, as well as the new, be considered? It is true that changes take place gradually and cannot be too radical; but such as they are, they might all be carried out with reference to an ultimate result to be obtained, say fifty years hence. It has been said that within the memory of those living, certain sections of a great city have been built three times. How much better would the present result have been had this fact been recognized in advance, and the two rebuildings, been carried out with reference to the requirements of a city as it is to-day.

We have in the recent French Exposition a most striking example of the possibility of designing a new and radical feature in the center of an old city. Whatever criticisms may be advanced against the architectural and artistic quality of the buildings as a whole, no one can possibly find fault with the masterly plan which has been evolved. Certain old buildings in the Champs Elysees, which had outlived their usefulness were torn down, and new buildings designed and constructed in their place. These were connected by the

utilization of the bridges and the water-fronts of the Seine with certain park places in front of the Hotel des Invalides and the Trocadero. The result was that a new Exposition City was practically created in the center of the old City of Paris. When the Exposition was removed, certain main features, such as the Bridge of Alexander III., the Petit Palais and the Grand Palais remain as permanent features in the city itself. Thus, in a most masterful way, the transient scheme, which was placed in the heart of an old metropolis, fulfilled its purpose for the time being, and when destroyed and removed, has left certain fixed factors, which are of permanent aesthetic value to the city itself.

Again, in Vienna, we find a city that has outgrown its mediaeval walls. It became necessary to have more space, and, at the same time, to remove the old walls, in order to obtain the required communication. A remarkable scheme of connecting parks with occasional buildings was devised, and what, a few years ago, was a restriction to the growth of Vienna, has now become its Ring Strasse, one of its most beautiful acquisitions. The fundamental principle of the plan is the necessity for communication, and the commercial necessity is that the communication should be of the most direct and expeditious character. If it were possible to plan cities in advance and then induce them to grow as by the scheme laid down, our problem would be a simple one; but, unfortunately, the question is complicated by the rapid growth of our great commercial centers, modified from time to time by varying conditions which we cannot foresee.

In mediaeval times the cities were built for defense, the circular plan being the one most frequently adopted with the citadel or castle in the center, surrounded by an external wall. As the cities grew and other buildings were necessary, the walls were extended; but the lines of communication were always the most direct.

While it is proper to admit that every plan must have a certain elasticity, and while we must recognize that individual cities must have individual requirements, still in the main, every city must develop certain basic needs: thus there must be a commercial section, there must be a residential section, there must be a section set aside for amusements, or recreation; and these must be connected in a way that will allow of the most direct intercommunication. Modern life has shown the impossibility of exercising in any great city these three markedly different functions in any one quarter. While in mediæval cities it may have been possible for the residence and the shop to be combined, under present conditions it is avowedly impracticable. The same, in a measure, is true of the home and of recreation: while in sparsely settled sections, the home may have contained the possibilities for amusement and recreation, in the large congested centers this again is an impossibility, and certain sections, parks, or reservation, must be set aside for this purpose. People in large cities become addicted more or less to sedentary habits, and children have suffered more from overcrowding than from any other cause. It, therefore, becomes the province of the designer so to plan his city as to compensate for the limitations which have been brought upon us by modern conditions.

Can we propose improvements of aesthetic value, without in any way decreasing the commercial value of our cities? The first thing that suggests itself is the diagonal or radiating street which gives more extended vista and suggests the possibility of this vista being terminated by some great public monument or statue. The radiating angles give by their intersection with cross streets, corner spaces, which can be successfully treated with artistic memorials, or objects of utility, as for example, the Fontaine St. Michel in Paris. There are hundreds of such opportunities in our cities, none of which have as yet been utilized. When a city

has, as our great cities have, rivers to cross, the bridge, which is a continuation of the street, becomes a point at which artistic embellishment can be of great advantage; the approaches to the bridge, the towers of the bridge, the various sections of the bridge, may be embellished and emphasized with statuary of historic character.

Advertisements of commerce, instead of being the abominations which they are now, could, under more intelligent guidance, become accents of beauty and of advantage to the city. In 1894 a society for this purpose was founded in Belgium by a few artists. The results obtained have been successful beyond the most sanguine expectations of those who started the movement: the glove merchant's sign, the sign of the inn-keeper and the hotel-man, the sign of the wine merchant, the cigar dealer, corporation banners, insignia of societies, instead of being commonplace, under the encouragement of this society became things of beauty and acquisitions to their city. Encouragement was given to designs in embroidery, sculpture, iron work, the making of banners and posters; the designing of public utilities, such as underground stations, bill boards, water fountains, electric standards, street names, numbers, guide posts, newspaper stands, park seats, etc. Festivals and holidays were also considered: the holiday dressing of Brussels and Antwerp was seriously studied, and holiday festivals, instead of being commonplace, as they are with us, became occasions of interest and of note. Surrounding cities became imbued with the same enthusiasm and the good work spread from town to town. Galleries of public art of all periods were founded and attention was called to all that there is artistic in things of historic interest. It was found that while utility is economy, artistic utility was even greater economy; that the finer designs secured by this society often cost less than the more gaudy, more elaborate efforts which had preceded them. Brussels, today, is markedly benefited by the existence of this society.



View of the Exhibition of the Municipal Art Society, held at the National Arts Club, New York, in winter of 1902. Photograph shows copy of Raphael's "School of Athens," made by Mr. George W. Breck for the University of Virginia.



Three views of streets in Berne, Switzerland, showing provision made against congestion of traffic. These ideas have been recently used by the Municipal Art Society, for a possible treatment of an "Isle of Safety" (place of protection for pedestrians from vehicles) in New York City.





So much for the street and bridge! Now is it not possible to take the block system, as we have it, and by a few radical changes, not so extensive as they may at first seem, secure an artistic and beneficial result? Would it not be possible to pierce the blocks from side to side by means of galleries or arcades, thus giving not only light and air, but increased facilities of communication? Our block is a cumbersome one and of unwieldy proportion, some two hundred by eight hundred feet. Why would it not be possible to pierce these blocks by small or subsidiary streets or arcades, increasing the intercommunication, and, at the same time, offering space which could be treated with shrubs and flowers, and would make what is now an uninteresting rectangle, a residential section of interest and beauty? The suggestion of arcades would of course apply to commercial sections, where buildings of a great height are a necessity; in residential sections, streets would take their place; in either case, increased facilities for communication, for sanitation, and for fire service would be obtained. This subdivision of the block would change the proportion of the building lot, and would give, instead of the long rectangular space,—which is difficult to handle, and which gives dark rooms, both in the business building and in the residential, a squarer ground plan, which lends itself much more readily to successful design. Thus, instead of having a unit of from twenty to twenty-five feet in our houses, the unit would be from twenty-seven to thirty feet; the depth proportionately less, but the increased squareness of the space offered would give possibilities for a much more successful design. Financially, the value of real estate arranged on such a basis would be much greater. There would be more corner houses; there would be greater possibilities for trees, shrubs and flowers, and all these are distinct, financial assets.

If we go one step farther and consider the possibility of property being treated in spaces

greater than the city lot, what changes may not be suggested? The grouping of public buildings has already been considered and discussed, and it is not too much to predict that in the near future, our great cities will, instead of erecting their buildings at random, create one great center or block, in which all civic activities may have place. While it may not be possible to achieve these results at one time, it is possible so to arrange our designs that from time to time they may be added to, until the final result is accomplished. In residential sections, similar results may be obtained by syndication of design: a number of property owners may agree upon a certain plan and accomplish results which have heretofore only been possible to governments. Again, where a community is in favor of certain conditions, these may be obtained by restrictive legislation. The uniform cornice-line of the buildings at the World's Fair was the secret of the great success of that scheme. Had different levels been allowed, had each architect been permitted to develop his own ideas, the great plan as a whole would have been distinctly marred. Much of the beauty of Paris is due to this wise restriction. Restrictive legislation might be carried farther in suggesting a limit to projections. With these two limitations—the extreme height of buildings and the extreme limit to which each projecting cornice, moulding, carving, etc., may come—a certain architectural unity would be obtained. Monotony would be avoided by regulating the height of the cornices in proportion to the width of the street; thus, in wide avenues, buildings would be permitted to a greater height, while in narrow streets, they would be proportionately restricted.

Much of the difficulty now experienced in narrow street ways could be overcome by adopting the system of an upper street way, as used in Chester, England. Here the first floor front is practically an open shop in each building, thus forming a series of open shops, which are connected and which form an un-

interrupted arcade through the buildings. Imagine this scheme continued through blocks in the lower section of our congested cities, and one would see a great advantage, not only to the pedestrian, but also to the shop owner.

The restriction placed by the angle of light would suggest the possibility of stepping our buildings back from the cornice or street line, permitting the greatest height in the center of the block. The suggestion of combining buildings in squares,—say of one-fourth the present block,—carries with it greater possibilities of artistic embellishment. If there were but one main entrance instead of a dozen, as at present, with their meaningless ornamentation, one simple, good approach might be designed. Competition of a lavish character is responsible for much that is deplorable. Concentration would avoid this. There is nothing more distressing than an avenue of small stores, each endeavoring to outdo the other in violation of all artistic principles, with the excuse of advancing its business interest. Under the modified block system, artistic embellishment would be made easier, for not only would greater wealth be concentrated in smaller areas, but the control would be more centralized, and by being centralized, would fall into more intelligent hands. It would then be easier to plead for the monumental entrance, for the use of sculpture, for exterior painting, for tablets recording such historic events as have occurred in each locality, for names that recall the obliterated past of the older city.

The city lot, with all that it implies, relates to the development of fifty years ago. It carries too many restrictions on the one hand, with too much power antagonistic to public welfare on the other. The aesthetic conditions in all cities will be distinctly improved when this is modified.

While certain thought has been given to the commercial and residential problems in our city, there has been but a tardy recognition of the neces-

sity for recreation. While the park area is great in many of our cities, it is so poorly distributed as to be almost inaccessible to many. So badly are our parks planned that in many cases public use is prohibited. Such artificial conditions have been created that there is nothing left but to place a twelve foot grill about them and lock the gates, forcing people to gaze through the bars as if flowers, trees and shrubs were wild animals. Such squares as are open to the poor, are so lacking in playgrounds that it requires a formidable force of police to protect what, if properly planned, would be carefully cherished by the people.

Contrast our system with Paris, where one is not told to keep off the grass, where gravel is placed for the children, where courts are set aside for active exercise, where, at stated intervals, the young athletes may give public exhibitions, and all this within a stone's throw of one of the greatest museums in the world. Is beauty in any way marred by these concessions? Not at all. The entrance gates have those wonderful animals by Cain; the gardens of the Tuileries are filled with beautiful flowers, accentuated here and there with statuary of the rarest description. Nothing is ever hurt, statues are not mutilated, flowers are not picked, nor are shrubs broken, and why? Because human nature is here considered, and ample provision made for recreation. The same is true of other larger parks. At St. Cloud and St. Germain, one is allowed to walk upon the grass, to play under the trees, to enjoy nature in an intelligent way. Thus the park area of Paris, although much less than our own, seems infinitely greater.

While not criticising the ability which created our larger parks, we do suggest that in the parks of the future a radically different scheme of planning be adopted. In a small park of one square block or under, not more than one-fourth of the space should be necessary

under competent designing for aesthetic embellishments; thus leaving seventy-five per cent. for playgrounds, gymnasiums, and open air sports. Every opportunity should be seized by city authorities to increase small parks. With every radical change, there are opportunities for the setting aside of certain reservations for the public. As buildings of a semi-public nature, such as theatres and churches, outlive their usefulness, the ground upon which they stand should be acquired by the city and converted into small parks, thus relieving the congested localities in which they are placed.

In this utilitarian age large expenditure for artistic quality is considered extravagant, and yet artistic utility is the greatest economy. The simpler the building, the greater the ability required to design it; yet the greatest architectural ability is reserved for the palace and not for the factory. Ability seems to be sought in an inverse ratio to the number to be housed.

A more enlightened understanding of municipal aesthetics, both by professional men as well as laymen, will greatly aid our ultimate progress. Municipal aesthetics treats of our city as it affects the mind, through sight, sound, and the sense of smell. It is the science of the beautiful in its nature and art. It is strange in this country to speak of the nature or of the art of a city, yet both are essential to the well-being of any great metropolis. How art has drifted from the realization that it is in any way an integral part of our city! How little is thought of the effect of color, form, light and shade on the mind of the citizen! Art was the picture-writing of the Assyrian, the vase of the Egyptian, the statue of the Greek, the Colosseum of Rome, the Madonna of the Christian religion. Art now is the print, the etching, the picture in its gilded frame. Art is what can be exhibited in the salon; all else is commerce. The picture-writing, a city's heraldry, is done by some expatriated foreigner; the city's fountains, its vases, are machine

made, their defects condoned by high sounding names. The city's statues, whether soldiers' monuments or citizen memorials, are equally acceptable, whether they are the work of an eminent sculptor or that of some nameless monumental company. The city's paintings, alas, exist no more! Our public buildings greet us not with record of their history, but with blank walls of untinted hue.

In searching the past, in reviewing the oldest cities, with a desire of gaining knowledge to guide us to a more profitable study of municipal aesthetics, we find ourselves face to face with a new problem. All former standards of appreciation are swept away. The Duomo of Florence comes to us not so much as the masterpiece of Brunelleschi, but as a building that was started by noble citizens with the noble words: "We order Arnolfo, head master of our Commune, to make a design for the renovation of Santa Reparata, in a style of magnificence which neither the industry nor the power of man can surpass; that it may harmonize with the opinion of many wise persons in this City and State, who think that this Commune should not engage in any enterprise, unless its intention be to make the result correspond with that noblest sort of heart which is composed of the united will of many citizens."

The Villa Medici is not the old palace of the Medici, but the modern school of Rome for France. Westminster Abbey is not a finer specimen of architecture than a dozen buildings of the same period, and yet its national functions, its coronations, have made it the greatest church of England and known throughout the world.

The Opera House of Paris is of interest to us not because it represents the finest effort of Garnier, not because it is practically the first successful building to give exterior expression of interior form, but because it is a *most* perfect example of the true placing of

a monumental building at the terminus of a prearranged vista. The Boulevard St. Germain appeals to us not so much as a successful boulevard, but as a record of the success of the masterly replanning of Paris by Haussmann. The Musée Plantin is to be considered not for its beauty alone, but from the interesting fact that the Government saw fit to purchase it for the people, so that it might forever stand with its books and missals as a record of the invention of printing and its consequences.

The Louvre, the Gardens of the Tuileries, hold our attention, not from their historic recollections, not as monuments of architecture, or as the record of its varying styles, but because the palace and the garden of the King have become the museum and the playground of the people. St. Cloud, St. Germain, Bois Meudon are notable, not for their intrinsic beauty,—for that existed when they were detested and execrated by the mob,—but from the fact that to-day they contribute under intelligent restriction to the health and happiness of all in the municipality.

Only the *most* perfect beauty can be obtained by combined effort for common appreciation.

The cathedrals, those monuments of the middle ages, were the outcome of the gild. They are the precious inheritance which the combined effort of that period left to us. Then, the gild was inspired with a higher motive than inspires us to-day. Then, the craftsman must have produced a masterpiece that he might become the master workman. Then, quality of work was the standard of admission, and this produced higher ideals and a higher intelligence. Then, the workman needed the gild, now the gild needs the workman. Then, art did not have to be pleaded for, for every craftsman was an artist. Then, architecture was "frozen music." Then, the cathedral was the great stone Bible for those who could not read save through pictures.

Then, the town hall was a great stone symbol of commonwealth and unity, studded thick with carved and painted lessons; speaking to the citizen with its statues and mural tablets. Then, even the humblest citizen might aspire to be recorded upon its walls for a heroic deed or a generous act. Then, art sprang from the merchant, the magistrate, the artisan; then art was "of the people, for the people, by the people."

"They builded better than they knew" is said of the ancients. Perhaps we of to-day shall learn the lesson which antique monuments, properly understood, bring to us, and with the great commercial forces which surround and dominate us, create a city which for all future ages shall be the City Beautiful.



"If you accept art, it must be part of your daily lives and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet country side as in the busy town, no place shall be without it. You will have it with you in your sorrow as in your joy, in your work-a-day hours as in your leisure. It shall be no respecter of persons, but be shared by gentle and simple, learned and unlearned, and be as a language that all can understand."

William Morris in Lecture: "Art and the Beauty of the Earth."

ART IN INDUSTRIES AND THE OUT-
LOOK FOR THE ART STUDENT  
BY CARYL COLEMAN     

THE subject, "Art in Industries and the Outlook for the Art Student" is in truth two subjects, not one; although there is no doubt a correlation between them. Correctly to understand the present status of Art in Industries and its possible future advancement, it will be necessary to consider its standing in the past, and the reasons for its presence then; for there have been periods in the world's history when many of the objects produced were constantly and distinctively marked by one or more artistic attributes. At these times, even objects of a purely utilitarian character bore the impress of beauty, and shadowed forth the individuality of the maker and his love for the outcome of his handiwork: the child of his heart and brain.

In this very statement I have given the reasons why the objects of industry at these particular periods were more or less manifestations of art; for it is obvious they were the result of handicraft, which gives free play to the fancy and invention of the craftsman, offering him a field in which he can give expression to his apprehension of beauty; the merit of the expression of course depending upon his art knowledge: his natural appreciation of form, color, and composition, in union with skill of hand. The craftsmen and the artists belonging to these epochs differed in no way from their fellow craftsmen and artists of to-day, except in their method of training: not having to compete with cheap mechanical processes, to face an excessive and wasteful consumption artificially stimulated by commercial greed, and a childish demand for novelty, engendered by suddenly acquired wealth, time saving instruments, and a superficial knowledge of the canons of good taste.

The more these artistic industrial periods are studied, the more they teach the value of handicraft, and force the student to a single conclusion, when he compares period with period; namely: that art

in industry is markedly present wherever and whenever its products are the children of handicraft. Hence, he cannot expect art in industries when there is an absence of handicraft. All this makes it evident that art in industries is the result of craftsmen and artists attempting to give expression to the art-sense within them, to their love of beauty, yes, and more than that, to their love of truth; for, believe me, this question is largely an ethical one belonging to the department of political economy. The more complicated the industrial organization, and the more each workman is employed, not on his own property working for himself, but on another's property, for a master, or on joint property for a body of which he is but one small constituent, the less motive there is for careful work, the greater likelihood of negligence; hence, a deadening of his artistic faculties, and a decay of his sense of beauty.

Further to prove the truth of this reasoning, let us take the history of some one industry: an industry in which art is an important factor, that of textile fabrics for example.

Textiles made on hand-loom call for great skill and care on the part of the craftsman. The work develops his ingenuity, stimulates his pride, offers him a field in which he can exhibit his art sense and creative faculty; and when he finishes his task, he feels that it is a part of himself, and if it proves to be a "thing of beauty," he cannot help feeling that he has not worked in vain, that it is not only a joy to himself, but that it will also be to others. Because of the truth of all this, artists and collectors are always seeking hand-made fabrics, just as they seek the paintings of master artists. At the same time, they pass by almost with contempt the products of machinery.

An oriental rug is of greater value than the same rug from a carpet factory. Why? Because it is the handiwork of a man, a master-weaver, who has given it an individuality, has impressed upon it

an artistic quality, and, in addition, it is an honest piece of work, made from honest materials. On the other hand, the factory rug is at best an imitation, a copy, painful in its mechanical perfection, too often made from dishonest materials, the mere product of an inanimate contrivance run by a human automaton.

Prior to 1750 all textile fabrics were the joint product of men and women: husbands, wives, daughters and sons. It was largely a home industry; it had over and around it the affection and blessing of family life. The first blow at the life of this cottage industry was given by the inventions of John Kay, which were followed by the introduction, in 1767, of the spinning-jenny of Hargreave, and shortly after by Arkwright's water-frames; all of which at once and forever took out of the hands of women the distaff; thus reducing the word spinster to a legal term, and Webster to an obsolete word, suppressing "the principal manufacturing function of one-half the human race."

In 1785, Cartwright's power loom, and, in 1792, Whitney's cotton-gin were produced: two inventions which struck almost as great a blow at the domestic industry of men as the spinning-machines had at that of women; changing the whole textile fabric industry from hand-work into machine-work, breaking up the home, creating the tenement house and its attendant evils, and making the craftsman a factory hand, the feeder of a machine. From this time on, textile fabrics were without artistic value, ugliness superseded beauty, the commonplace reigned in place of art. So they have remained very largely to our own day, although brave men have from time to time, attempted to bring to life hand-weaving—men like the late William Morris—but with only moderate success; for the great public was not ready to return to the products of handicraft; it had been too long debauched by the great enemy of art, commercialism, to take kindly to what it was pleased to term the

vagary of a few artists; according to the accepted opinion, it was a retrograde movement, not to be tolerated.

All this sounds extremely pessimistic, but, believe me, there is a way out of this darkness, and you, drawing-teachers, are the torch-bearers to lead the way. You are the ones to distribute the leaven, to plant the seed of the tree of beauty among the masses, to revive that which is dead, to call into life an appreciation of the artistic, to spread a correct knowledge of form, color and composition among the people at large, so that at last they will demand art in industries. It is a noble work to restore handicraft to its rightful position, but coupled with it, there is a nobler work, viz: the saving of man from the heartless factory system, with its strain and over-pressure, which makes the operative an old man at forty. Art in industries! There is no such thing among us, except where the industry is carried on by handicraft. There is no such thing among us, in spite of the flaming advertisements of the tradesmen: art wall-paper, art furniture, art this and art that, until every true lover of art becomes sick of the word, and avoids it as a thing of evil.

The future of "Art in Industries" is largely in your hands, for it is within your office to create, not artists, for they are born, but to raise up an appreciative public, from the youth entrusted to your care, by implanting in their minds a knowledge of form, of color, of composition, of the motives of design, and the history of ornament; by stimulating their curiosity to know the reason why one picture is better than another, why one style of ornament in a particular case is better than another; by revealing to them their own talent, if they have any, or if they have not, by making them more modest in their judgment in matters of art.

This brings me to the second division of my subject: "The Outlook for the Art Student." And here occurs the correlation to which I referred in my opening remarks.

It is obvious that an appreciative public must of necessity make a place for the art student. Take the history among us of a sister art—that of music! It is within the memory of some of us when a general appreciation of good music did not exist; while now, we all know, music must be of a very high order, in order to interest the public. What is the reason for this? Why are the people so critical? Because of the increased knowledge of the art, and the cultivation of the public ear, through school instruction, for years past, of the youth in vocal and instrumental music. And it is strange that this movement originated from a most frivolous motive. For music at first was regarded, in this country, as a drawing-room accomplishment,—as one of the elements of a fashionable education.

Yes, my friends, there is a great and useful future for a well trained art student. But mark me, we must make haste slowly, for it is my belief that we have been going far too fast. We must take care that our methods of instruction are the right ones. Every practical worker in the arts will agree with me that there has been heretofore something wrong in methods; for our everyday experience tells us that the majority of students graduating from the art schools,—those expecting to earn their daily bread by the knowledge and skill of hand they have acquired—have to begin anew. And this is a sad fact; for we must not forget that the larger number of these students are poor, and that their parents often have to make great sacrifices to enable their children to pursue their studies.

In the course of years, I have had not one, but hundreds of these graduates come to me seeking places, and I have been forced to turn them away, because their knowledge was superficial, because they had never been taught to think, because they were mere copyists. When I asked them what they knew, they showed me their studies from life, from models, from his-

torical ornament, their so-called original compositions for book covers, wall papers, textiles, colored glass windows, furniture, jewelry, leather-work, wood-carving, or burnt-wood. Sometimes, their skill of hand was excellent, more often faulty; and as for their compositions, usually they were very bad, absolutely without merit, and in many cases,—more particularly in ornament,—they were nothing more or less than imperfectly remembered pages from Owen Jones or Racinet. When there was an idea of value, it was usually unpractical, owing to the student's insufficient acquaintance with the possibilities of the material in which it was to be rendered, or from lack of knowledge of the technical demands of the art or craft for which it was designed.

Without irreverence, it may be said of the art student, "many are called and few chosen."

Surely something is wrong in our methods of instruction that we have such unsatisfactory results. Is it not possible that the reason for this miscarriage lies in the attempt to cover too much ground in too short a time? Would it not be better to insist upon good draughtsmanship, and when that is acquired, and only then, to allow the student to study exhaustively one subject, and not the whole field of design; guiding him in the course for which he shows a special aptitude.

It is hardly necessary for me to say more. One word and I shall have finished. It is addressed to you, teachers.

It is a noble work that you have in hand: the diffusion of that particular knowledge which is indispensable to an intelligent appreciation of the arts: a most valuable element in the general education of man, making for his greater culture; "for man without artistic culture, no matter how superior he may be in other respects, lacks an instrument which is indispensable to his complete enjoyment and his use of life."

THE ART SCHOOL: ITS RELATION TO THE ARTS AND CRAFTS BY WALTER S. PERRY

THE introduction of drawing into the public schools was a purely utilitarian movement; since it was urged that this subject should be taught in order to produce native designers. The work first prescribed was entirely conventional: borrowed from the English School, and consisting largely of the arrangement of flowers and leaves about a center, to illustrate the principle of radiation, or of the same elements in a border design to illustrate repetition.

When this kind of work had proven to be of little value, it was advocated that the children be taught to make working drawings. The plea met with decided opposition; the objectors holding that this plan would involve the teaching of orthographic projection, a subject much too difficult for children. And even when it was shown that orthographic projection might give way to a common sense method,—locating the top view above the front view, the right view at the right of the front view, etc.,—the point at issue was not decided for many years.

Over and over, the argument was used that this new “common sense” method should not be taught in the public schools, because it was not taught in the technical schools, and was not used in the shops. But the new system finally prevailed, and, when a few years ago, over eight hundred letters of inquiry were sent out, it was found that three-fourths of all the important technical schools, draughting rooms, and instructors of instrumental drawing had accepted the new method.

The study of working drawings was followed by that of “the appearance of objects.” Again, a long time was required to insure recognition of the fact that children could learn to draw the appearance of objects. It was difficult to introduce this work into the highest grades of the grammar schools, but now

it is taught in the primary schools. Naturally, at first, the aim in all this work was mechanical accuracy, which reacted in a desire for more freedom. Freedom abounded until it became license; and, in some of the exhibitions, it was difficult to decide which work was done by the primary children and which by the students of the higher grades. Later, children were taught to draw the many objects and nature-forms about them, and the drawing of the figure was introduced, together with the study of water color; until now, so many things are included that the real value of the whole subject is in danger of being lost, through a misconception of the fundamental principles of art education.

The subject of manual training is now generally recognized. There is scarcely a city in the United States that has not its manual training school. Its value is acknowledged, not only in manual training high schools, but in the higher grades of grammar schools, and enormous sums of money are being spent on buildings, equipment, and instruction. But when the matter was first agitated before the National Educational Association, it was difficult to secure an audience for a discussion of the subject. At that time, Dr. C. M. Woodward addressed only twelve individuals. The next year, at another meeting of the same association, Dr. Woodward introduced a speaker who said: "There is little use in giving this address, as there are so few interested." Dr. Woodward replied: "Go on! When I read a paper on the same subject, last year, there were but twelve present, and you have an audience of sixteen!"

Many superintendents opposed the idea of introducing manual training into public schools, and ridiculed it by saying: "Conceive of the absurdity of a teacher standing before a class and crying: 'Children, take your saws! One! Two! Three! Saw! Now, children, take your hammers! One! Two! Three! Hammer!'"

Gradually, as the subject received recognition, it was believed that manual training meant mere "doing" or working in the concrete, regardless of accuracy or of appreciation of good form and proportion. At the great exhibitions, held in Madison, Wisconsin, 1884, and in Chicago, 1887, there were displayed great numbers of things made by children illustrating manual training, as then taught in public schools. All this work illustrated child-activity, but there was very little quality in it. Then, the educators began to ask: "If we are to have manual training, what plan can be introduced into the grades below the high school, so that the work may be done better and with fewer tools?" This problem was answered by the introduction of the Sloyd System; but even this can no longer hold the place assigned to it, for it lacks individuality. Set exercises worked out by every child in the school, a few for one grade and a few more for another, are not what is now demanded. There must be something else engrafted on it, and that something is art, and in place of Sloyd must come the Arts and Crafts that can be carried out in thin wood, weaving, basketry, wood carving, bent iron, hammered metal, etc.

As to the teaching of art in American art schools, just criticism can be made on the methods of the past, as well as on those prevailing at the present time in some of our institutions. Students were formally taught to draw from casts, week after week, and year after year. Do I overstate the matter? Not long ago, I asked the manager of a well-known art school the question: "What do your students do the first year?" "They draw from elementary casts only," was the reply. "And the second year?" I inquired. "They draw from the antique," was the answer. "What do they have the third year?" They go into the life classes and draw from life for two years," was the response. I hold that it is not honest to take time and tuition from a student, and

give him nothing in return but cast drawing and life drawing. That is not art education. There is much else to be recognized in the development of art appreciation and expression. Then too, there is a fatigue-point which is reached by students in three or four hours. Students cannot go on with one kind of work, hour after hour, day after day, with profit to themselves. They should be given in the afternoon, work supplementary to that which is pursued during the morning session, and in the variety of work they will find stimulus, as well as creative development. I do not mean that the work should be superficial, but that one subject should be complementary to another. There should be taught in every art school from the first week of the session,—no matter how elementary the work,—the subjects of design and composition. Composition should go hand in hand with other work. The old idea that we must teach the student to draw before he can originate, means to teach him to draw and never to originate. The student reaches that point of perfection in technique which enables him to express technique but not originality. A student should early be led to believe that he can originate, and he will create. The subject of composition introduced into the general art course should be fundamental to all other kinds of work. The principles of composition that should be taught are fundamental to all art: to architecture, to sculpture, to painting and to all divisions of applied art.

Students in the art schools of past years were obliged to adhere to the old formula of "cast drawing, antique, and life," through a series of years; making painstaking copies of casts and then drawing laboriously from the human figure, without any means of developing the creative faculty, or of expressing individuality. The art school to-day must recognize the practical, as well as the technical side of art education; aiming to provide as an outlet for the many forms of art that engross the attention of students, work in the direc-

tion of the Arts and Crafts. While a few students, having marked ability and opportunity for making art a life study, may continue in the life and illustration classes, the great majority of art students of average talent and limited means of support must seek employment early in their career. Provision must be made for this class of students. It is not enough that students shall know how to produce creative designs on paper. They should also be able to apply them to the objects for which they are made. The knowledge that comes through practical application is of the utmost importance for the vitalization of the design and in acting as a stimulus to the creative impulse. It is a lack of this knowledge that makes so many of the designs made by students in the schools of this country and abroad unpractical, and oftentimes valueless, whether they are regarded from the aesthetic or the economic point of view. As soon as a student is taught the nature and function of the material or object to be decorated or wrought, he will learn to beautify it in a manner that shall be simple, dignified and individual. In other words, students should be taught fitness and adaptation to purpose. Things should possess an interesting personality and be so adapted to purpose that they will wear well.

As has been shown, in the early days of the manual training movement in this country, children in the public schools were allowed to do almost any and every form of handwork, regardless of the tools used and of the quality of results. To bring about more systematic and skilled work, and to meet the demand for the introduction of the subject of manual training in the public schools at a minimum expense and with the use of few tools, the Sloyd Method became the prevailing system. This system, while producing good technical results in a limited field, is, as it has been taught, lacking in originality and artistic value. With the advent of the Arts and Crafts movement, has come the demand for work in

manual training that shall be directly related to, and based upon, art instruction; that shall give greater variety of work; and that shall call forth the creative efforts of the children.

But originality in all these things does not mean novelty. A design is not good because it is odd. To call anything good because it is odd or unfamiliar, may betray ignorance. While direct imitation always leads to degeneration, teachers should absorb the best of things already done and produce new growth. New things are not created by sweeping away the old. New things come by growth. There is something good in everything that has been at any time worth the doing. The germ should be preserved and developed. To divide oneself from the past is to attempt to expect to produce the flower and the fruit by cutting away the root.

The Art School of the future must teach not only a pictorial art, but an applied art. Drawing in the public schools must be genuine art education, and manual training in the public schools must have a vital connection with true art principles and illustrate a fitting adaptation of art to material.

SOME IMPRESSIONS OF L'ART NOUVEAU BY JOSEPHINE C. LOCKE

I HAVE found in L'Art Nouveau a revelation and an attraction. I came upon it one day suddenly and without prejudice, in the Musée Galliera on the Avenue du Trocadero, Paris. Later, I visited the studio of M. Baffier, the Maison Bing and the Maison Moderne. But my interest centered in the Museum; the rare things expressive of the inner significance of the movement were there.

The commonest phase of L'Art Nouveau, the one most familiar, is found in postal cards, in posters and in decorative use of certain well known motifs for newspaper head lines and book covers. This motif may be described as a wealth of whirling, flowing human hair.

We go back to the story of the origin of the volutes of the Ionic capital as the tress of some lovely Greek maiden. We see thus that the motif or element in itself is not new. But it carries with its present adaptation a novelty of charm and grace.

Loosen the formal, restrained, classic coil from its rigid fixedness and let the breeze play with it; or borrow a long curling lock from a Botticelli painting; or travel even farther, and steal out of a Japanese picture the blue winding dragon line. It is immaterial where we select it, the element obtained will be the same: a line of subtle, undulating beauty, a movement of vibratory life, with capacity for sentiment and feeling and a wealth of artistic treatment.

The ordinary disciple of L'Art Nouveau uses this whirl of flowing beauty to frame a face half Japanese, half classic, or wholly modern. He reproduces it in bronze, in marble, in ivory, in enameled pottery, or in any medium that pleases his fancy. Or it may be that the line alone, without the face, is used in a hundred different ways; since it lends itself with equal readiness to several mediums of expression. But this is after all only a minor phase of the movement. A larger char-

acterization notes the revival of a spirit of ingenuousness, the expression of an art-feeling, pleasure-giving, stimulating, and rich in possibilities.

The follower of the new movement regards the world as a living organism, as an ensemble of different members acting and reacting upon one another. His art consists in expressing the play and interchange of this all-pervading life. The secret of the artist lies in a selection of materials unique and suitable, as well as plastic to his mood. He seizes upon and represents plant-life and landscape, not in their structural and geographical details only, but as masses of growth in relationship, as vistas of impressions, as an ensemble of many forms melting into one other and mingling together in a single glow of color or atmosphere.

One instinctively asks can such art be cradled in a School or Academy, or taught by rule and precept. The answer is no. The pages of Owen Jones and Redgrave never pictured such breadth of freedom, feeling or beauty.

In Europe, outside of Great Britain, there are conditions of comradeship, personal influence and thought exchange, that now, as in the early days of Italian art, develop "temperament" and make the craftsman sympathetic, plastic and responsive. This attitude of the personality is one secret of L'Art Nouveau.

It is useless to disguise the fact that "L'Art Nouveau" is a revolt against the academic, the conventional, the formal of all kinds. It is this and more. Under the name of secessionist, the departure dates back to 1864, when the reaction began against the falsities and mimicries of the Rococo, the decadent Renaissance vagaries. The present headquarters of the movement are in Munich. The Kaiser's recent criticism upon the exhibitions now in progress in the above mentioned city and Berlin are significant to the student of "L'Art Nouveau."

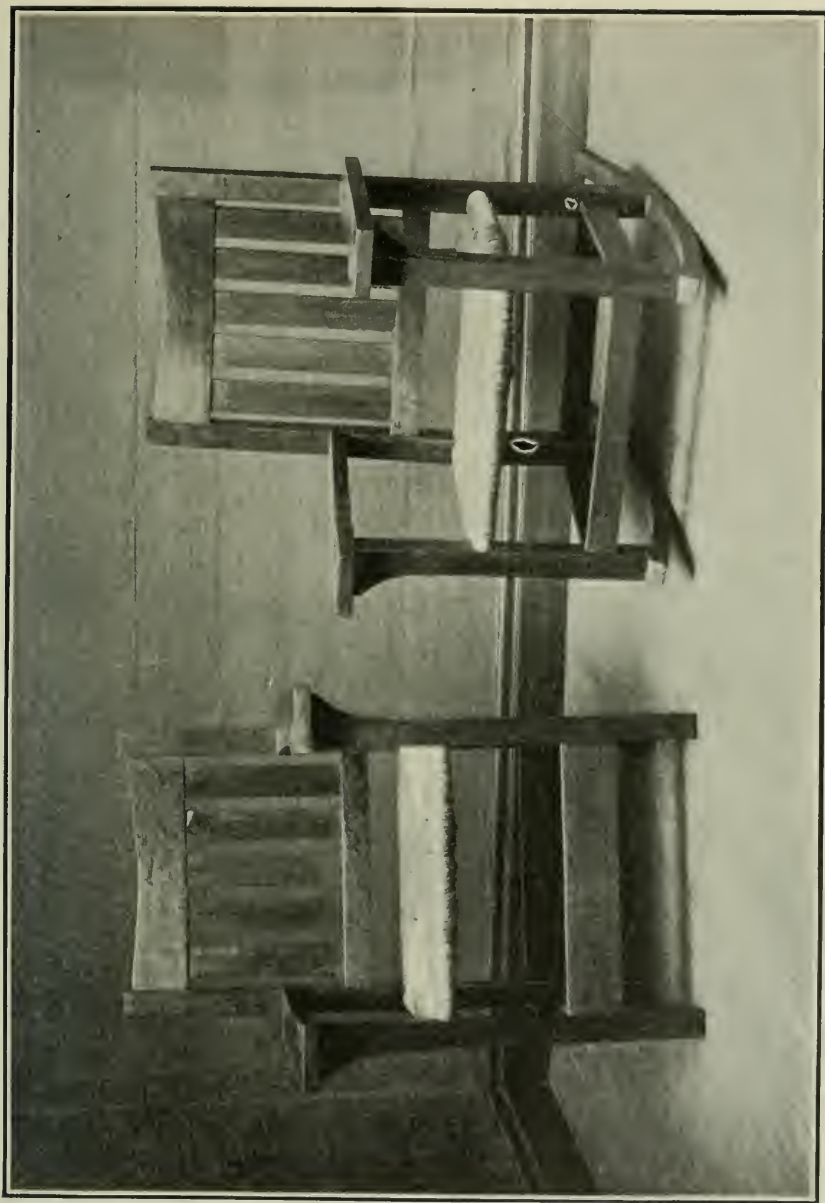
The advocate of the new principles has intense convictions that art expression is not a series of dry formulas, and that there are worlds upon worlds of form and color-experiences awaiting translation at the hands of one devoted enough and daring enough to surrender himself to the guidance of pure emotion. I can well understand how a one-sided or partial investigation might offend Puritan taste or shock Anglo-Saxon sensibility; but no one interested in evolutionary progress and in art as the mirror of life can safely ignore a pathological study of L'Art Nouveau. It is an intensely human movement, at once charming and fascinating, sometimes erratic, and occasionally chaotic. It is an extension into the realm of the craftsman of the influence of men like L'Hermitte, Rodin, Manet, Fritz Von Udhe and Von Bocklin. The art-artisan uses his material as so much pigment. He treats color as materialized light. A pearl, an amethyst, a topaz are so many spots of light. He mixes together alien substances, the cheap and common with the rare and costly: material to him is regulated not by its price but by its capacity for aesthetic effect, and by its quality for self-expression.

The worker in L'Art Nouveau delights in unusual elements and neglected forms of nature. Beaks of common birds, talons of house sparrow or thrush, scales of fishes, feathers from barn-yard fowls, the spider and its web, fronds of young fern, all sorts of bugs and insects, acorn-cups, and chestnut burrs supply him with a wealth of material which he weaves together after the manner of a mosaic worker; allowing not infrequently the color to dominate the form. Color is to him warm, vibratory light, opalescent yet rainbow-like, flashing and changeful. With the skill of a magician he attracts to the surface the color latent in the substance; whether it be lapis lazuli, jade, bone, wood, or ivory, till it shines like the surface of an antique bronze, or glows like a piece of old tapestry. One feels that there is a friend-

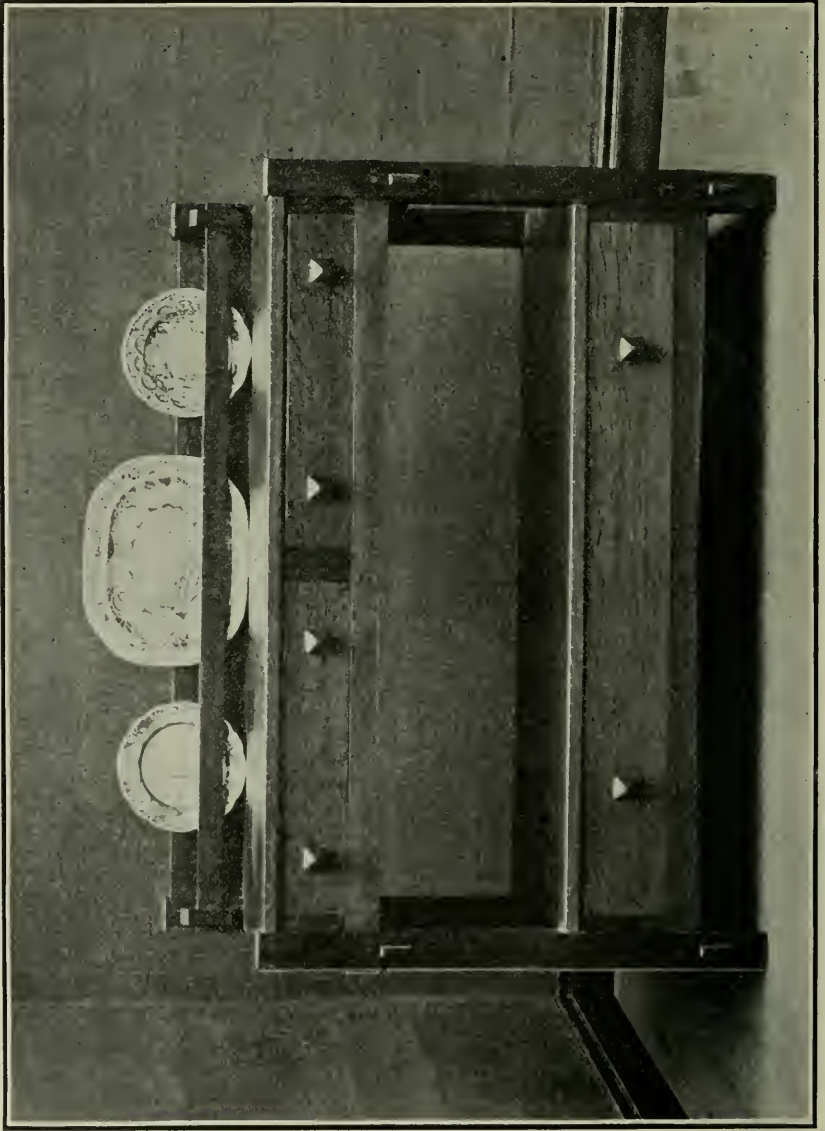
ship between the artist and his materials, he loves and caresses them, and when he uses them, it is never in a meaningless way but always with significance. The movement is something more than a return to the facts of external nature, it is a return after the manner of the Greeks, involving insight and intimacy.

The words of Henri Vever: "Too long have we been hypnotized by the past, borrowing obstinately our motives from consecrated styles," suggests a conversation between two Greek friends of long ago, a noted sculptor and a painter. The former inquired of the painter: "Among your predecessors whom do you select as worthy of imitation?" The painter waving his hand toward a passing crowd, replied, "There go my models!" This anecdote epitomizes the experience of all original and genuine art workers. The art that does not express the story of its own time and place is inferior.

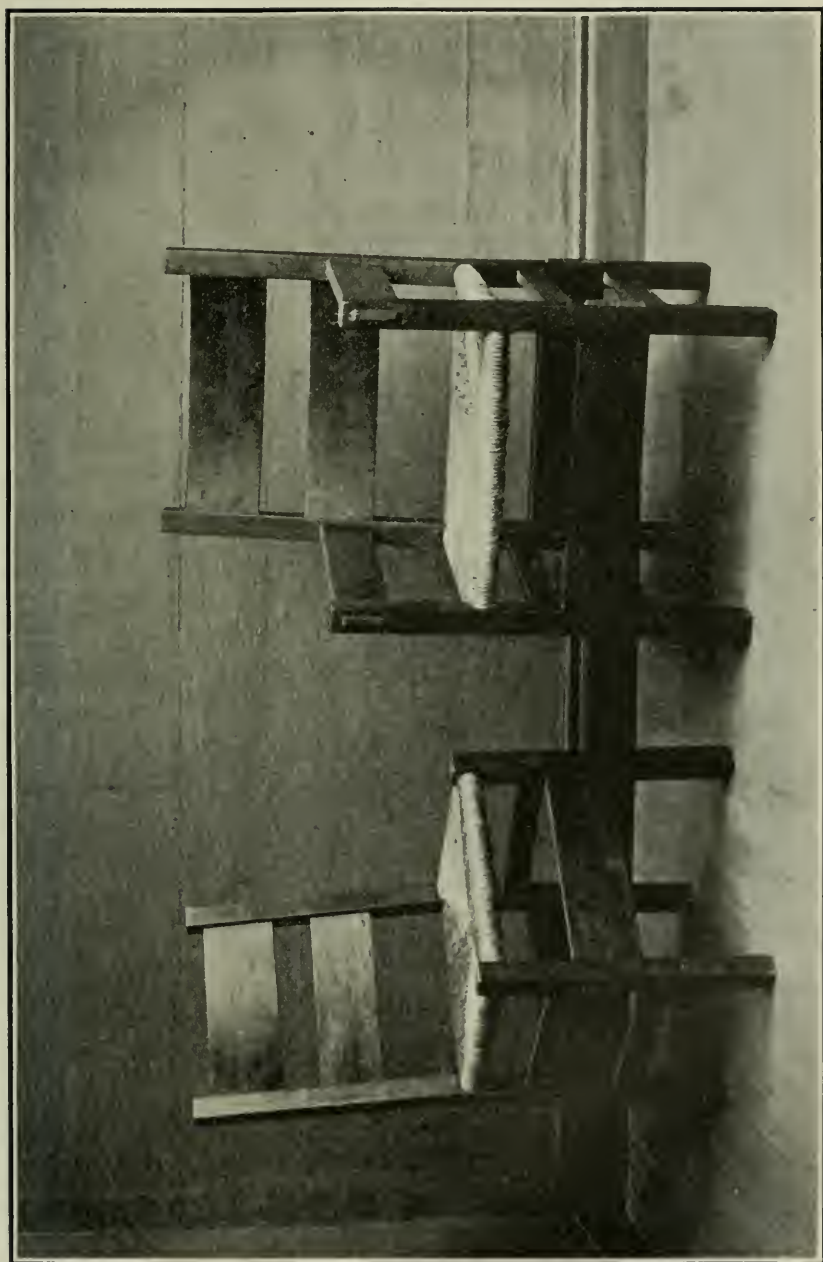
Certainly the life of our own times and country is as worthy of representation as the life of any epoch, and the products of nature are as lavish and precious as they have ever been in the past. And if the wheels of accomplishment and attainment are hindered unless men realize themselves at first hand through their own experiments and experiences, then indeed let us welcome *L'Art Nouveau*, not as a frivolity, any more than the Renaissance was a frivolity, but as a step in a series of experimental movements toward a larger field for the play of human genius and the expression of personality.



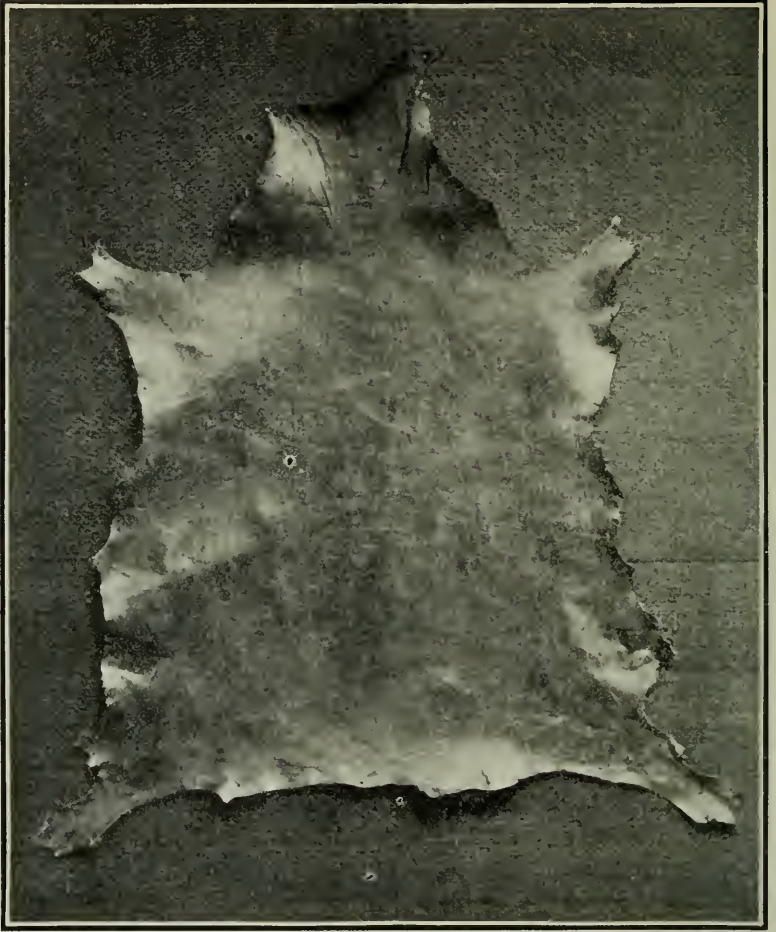
Arm Chair and Rocker in fumed oak, with seats woven in colored raffia, by the United Crafts



Buffet in brown fumed oak, by the United Crafts



Dining Chairs in fumed oak, with seats woven in colored raffia, by the United Crafts



Sheep Skin dressed by the United Crafts

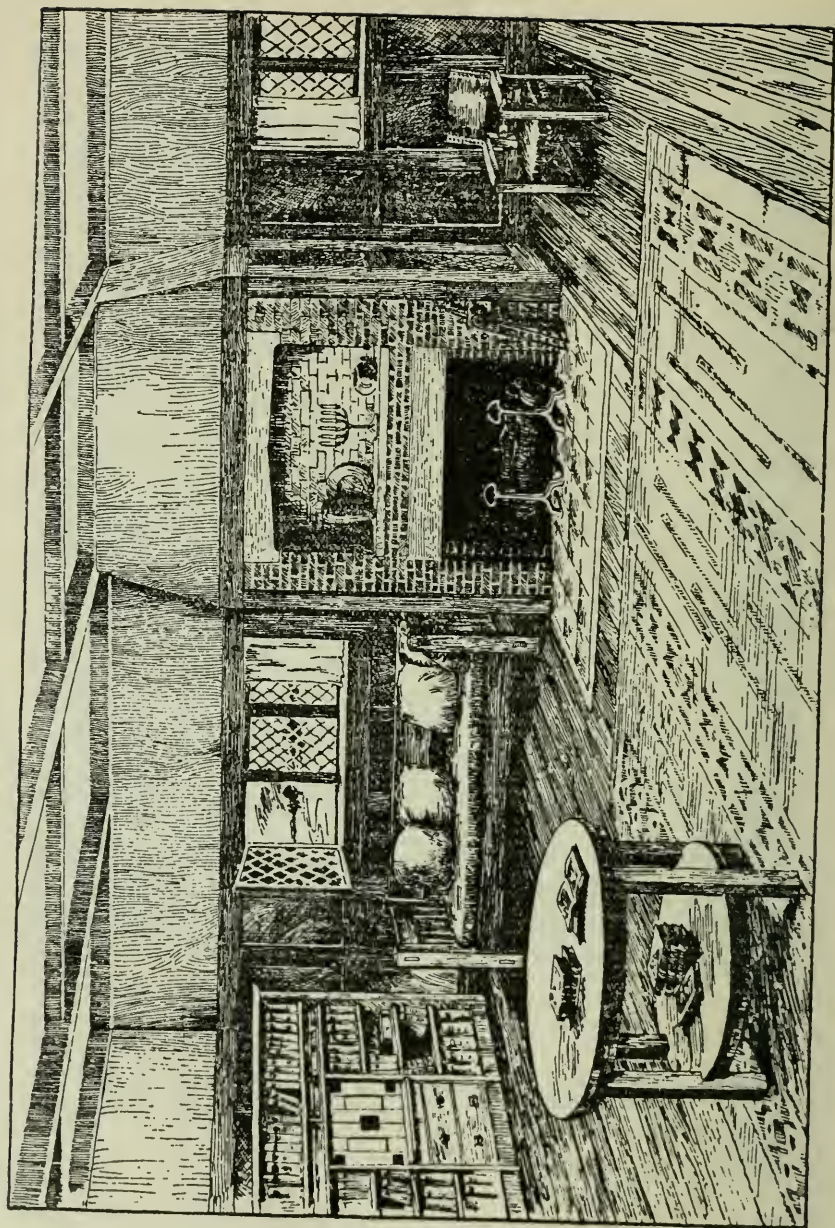
AN OLD ART REVIVED AND ADVANCED BY MODERN SCIENCE

THE rapidly increasing substitution of leather for expensive and easily injured textiles, as wall, seat, and cushion coverings, has occasioned a long series of scientific experiments in the workshops of the United Crafts. The processes attempted have now proven wholly successful in all that relates to the dressing and coloring of such skins as are adapted to the above-mentioned uses. The results attained consist in a perfect softness and pliability, which are secured without detriment to the substance; the retention of which may be called "the tool-marks" of nature, the papillae being as plain and prominent as in the living animal; finally, a variety of colors and a gamut of shades never obtained by the Spanish or other historic cordwainers.

The durability of leather and the economy consequent upon its use assure for it a wide demand, when it is obtainable in the fine quality produced by the United Crafts. As a wall-covering, it has a richness of tone, an unobtrusive character which is approached by no textile hanging. It offers with each gradation of light and each play of shadow beauties which attract by their novelty and changefulness. It is an important factor in the making of a restful and distinguished interior.

The leather dressed by The United Crafts is prepared for various uses dependent upon its weight and thickness: the heaviest quality designed for wall-hanging, doors and screens; the second for seat, chair and table-coverings; the softest and finest for cushions and book-bindings.

Specimens of these advanced processes of leather dressing will be furnished, upon request made to The United Crafts, Eastwood, Syracuse, N. Y.



"Have nothing in your houses which you do not know to be useful, or believe to be ornamental."

William Morris.

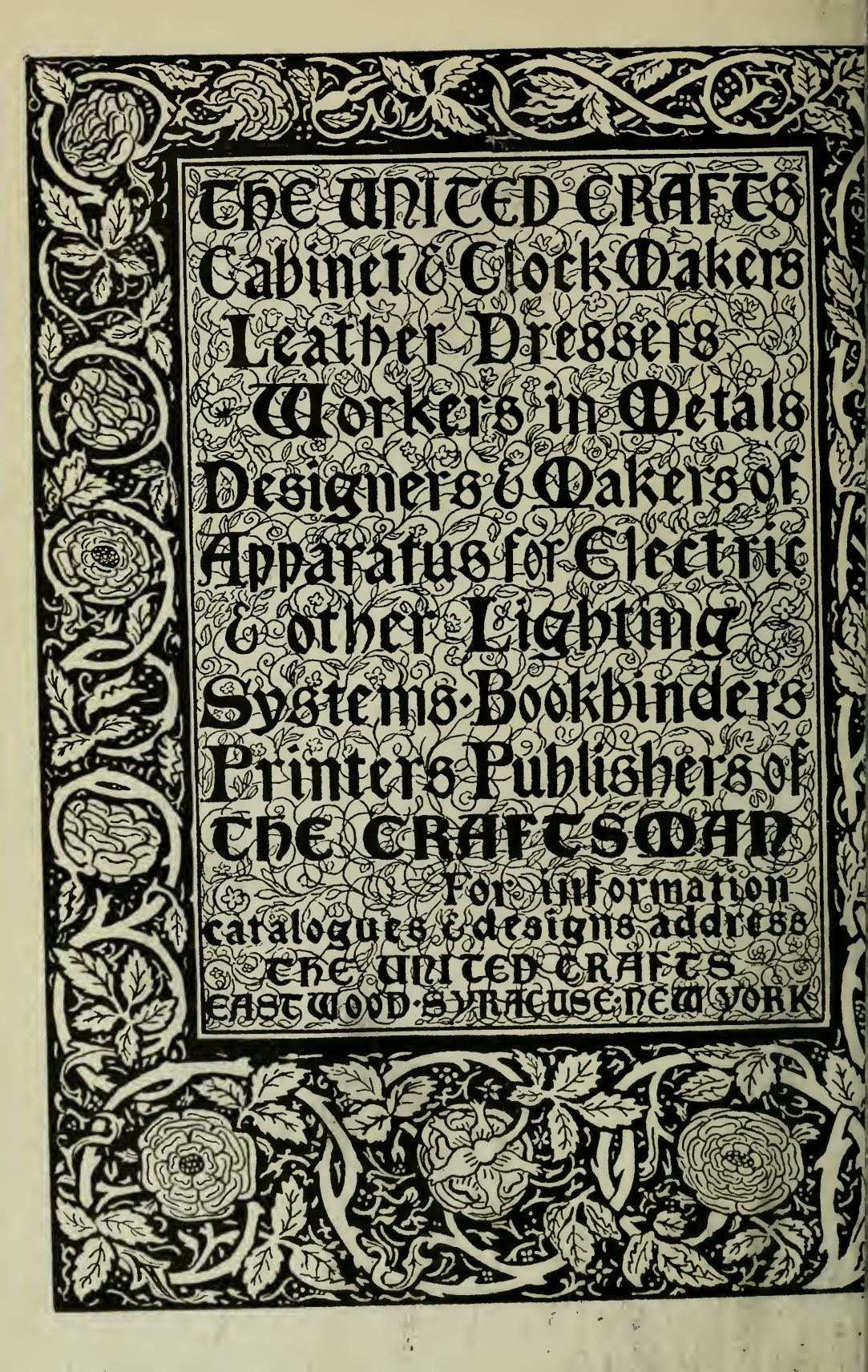
THE interior shown by the United Crafts is a typical one, illustrating the principles of this body of workmen. The entire scheme is based upon considerations for simplicity and utility. The construction of the room itself, as well as of the movable pieces which it contains, is shown plainly, even to the point of emphasis. Another pronounced characteristic is the absence of applied ornament. The element of beauty is assured by harmony of line, symmetry of proportion, and the choice of color. And in accordance with the rules of household art formulated by William Morris, nothing of doubtful use or of questionable aesthetic value is here admitted.

The ceiling, the fire-place, the walls conceal no fact of their building, and so gain attention through the force and attraction of truthfulness. At the same time, crudeness of workmanship and effect is strictly avoided as an affectation unworthy of the modern designer and craftsman.

The interior as a whole possesses the dignity which is the outcome of originality. It is not marred by quotations from historic or national styles, introduced without point or intention, and utterly foreign to the ideas and customs of the practical life of the present. It is intended to provide a place for serious thought and work, by assuring physical comfort, sanitation, and that sensuous enjoyment similar to the effect of fine music, produced by an environment of good form and color.

The United Crafts, through the recent increase and re-apportionment of their workshops, are able to provide all the materials and objects composing such an interior. They are now producing leathers for wall-coverings, leaded glass for windows and doors, stains for wainscoting and floors, wrought iron-work for electric and other lighting systems, copper and brass objects of ornament, and furniture.

Designs will be submitted, suggestions made and estimates of cost furnished upon request sent to The United Crafts, Eastwood, Syracuse, N. Y.



THE UNITED CRAFTS
Cabinet & Clock Makers
Leather Dressers
Workers in Metals
Designers & Makers of
Apparatus for Electric
& other Lighting
Systems. Bookbinders
Printers Publishers of
THE CRAFTS MAN

For information
catalogues & designs address
THE UNITED CRAFTS
EAST WOOD SYRACUSE, NEW YORK

VOL. II · AUGUST · MDCCCII · NO. 5

THE Craftsman

that thing which
I understand by
real art is the
expression by man
of his pleasure
in labor

WILLIAM MORRIS

20 cents the copy

Published monthly in the interests
of Art allied to Labor
by THE UNITED CRAFTS
EASTWOOD NEW YORK

THE CRAFTSMAN

Vol. II.

No. 5

CONTENTS FOR AUGUST, MDCCCII.

- I. Private Simplicity as a Promoter of Public Art
- - - - - *Irene Sargent*
- II. Simplicity, A Law of Nature - *Rabbi Joseph Leiser*
- III. The Higher Education of the Breadwinners
- - - - - *Thomas W. Davidson*
- IV. A House and Home - - - *Irene Sargent*
- IV. Possibilities of Craftsmanship for the Artist
- - - - - *Samuel Howe*
- VI. "The Simple Life," by Charles Wagner.
- - - - - *A Book Review*
-

ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

Copyright, 1902 by Gustave Stickley

Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter.

FOREWORD

THE CRAFTSMAN offers for the current month a series of papers advocating simplicity in private life; for it is felt by all "persons of good-will" that plain living for the individual makes for citizen virtue, for the education of youth, for the beauty and refinement of public works and amusements: in a word, that it is the keystone of national life.

The first article discusses private simplicity as a promoter of public art, and is intended, in a certain sense, as a sequence and complement to the paper upon "The Beautifying of our Cities," which was printed in *The Craftsman* for July.

In "Simplicity, a Law of Nature," the Rabbi Joseph Leiser shows that aptitude for scientific thought which is a modern Hebrew characteristic. And here and there in his writing there will also be detected a note of sarcasm such as issued from Heine's "mattress grave," or mingled with the philosophy of Spinoza, the lens-maker. Later, Mr. Leiser will present a study of "The Jew as a Craftsman," which will be of great interest as a story of restriction and persecution, and as a record of the sorrows of the Ghetto.

The paper of Professor Thomas W. Davidson, "The Higher Education of the Bread-winners," was read some two or three years since, before an educational body. It is printed in "*The Craftsman*" as a proposal of excellent means for increasing the intelligence and well-being of the laboring classes, on lines parallel to those which have been followed in France with such marked success by the pastors Wagner and Allier and their provincial disciples.

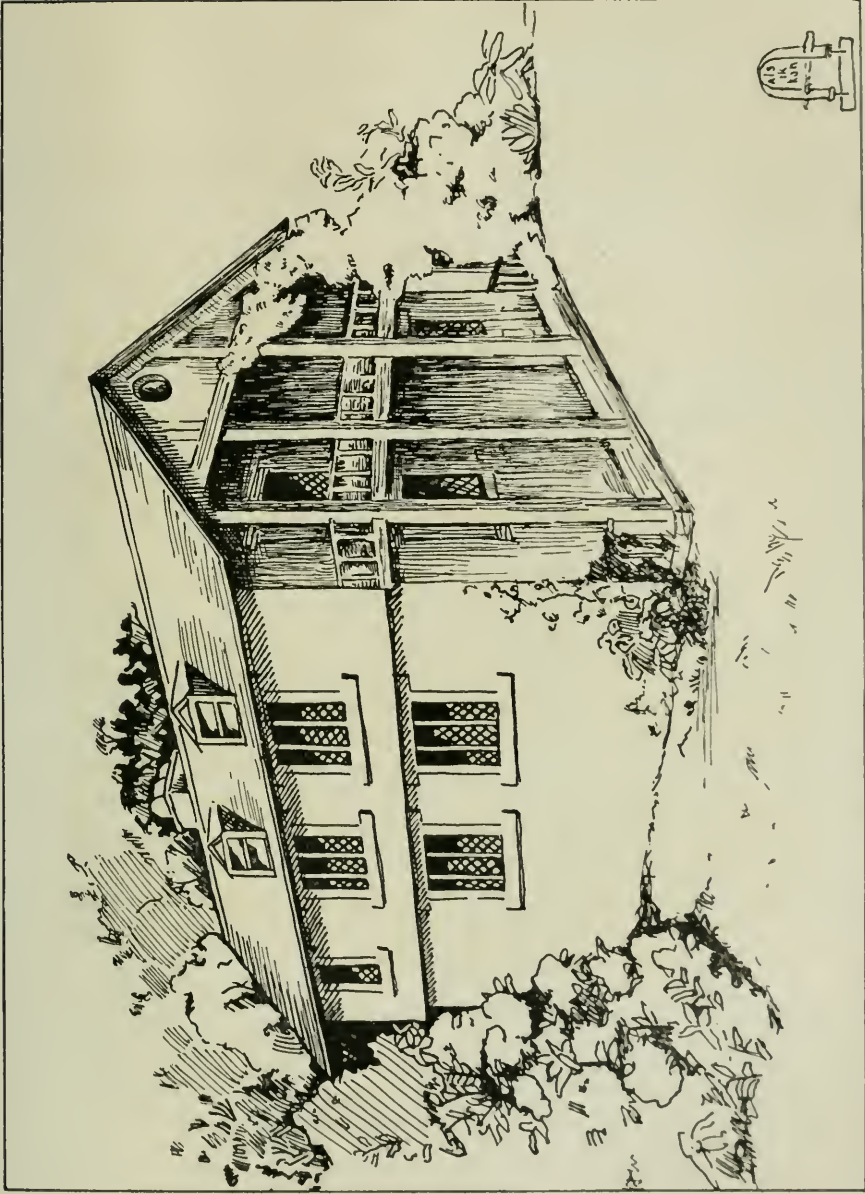
Mr. Samuel Howe, who will be remembered from his enthusiastic and original writings upon metals and enamels, offers a practical suggestion to unsuccessful painters; bidding them turn to some form of industrial art; since in the possession of technical training, manual dexterity and refined taste, they hold the essentials of good craftsmanship.

An illustrated article, "A House and Home," purposes to convey an idea of the working principles of the United Crafts, as they seek to further a household art which shall substitute the luxury of taste for the luxury of cost, and unite beauty with utility and simplicity.

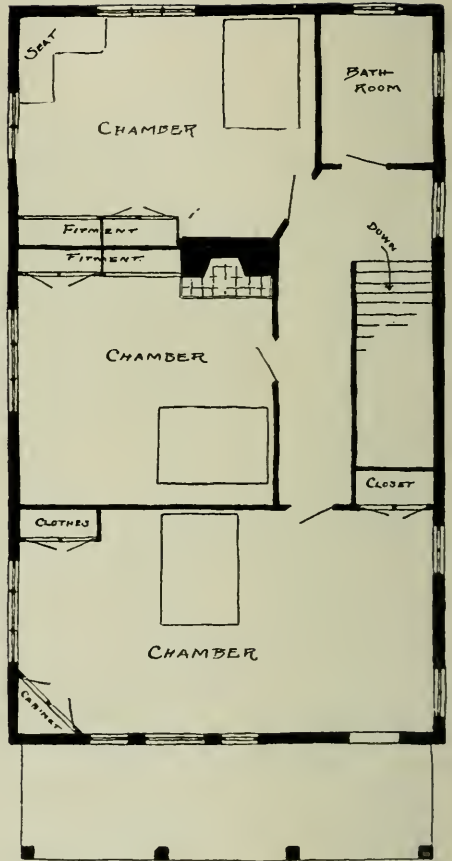
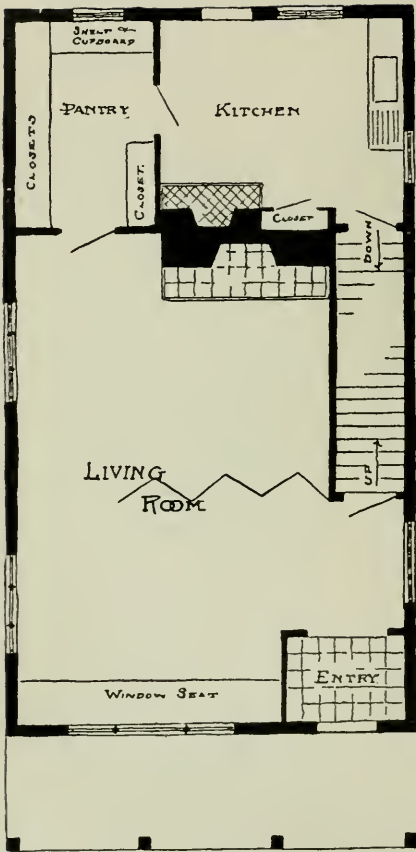
Finally, a review of Charles Wagner's collection of essays, "The Simple Life" is added, in the hope to spread yet more widely among the people the beautiful thought of a rare and exalted mind. ❧

In the September issue of The Craftsman, articles will be presented upon color, considered as to its effects upon the eye and the mind; also a paper upon a New England village industry, and another of antiquarian interest upon "Chests, Chairs and Settles." In addition to these original articles there will be a reprint of an interesting English illustrated monograph upon "The Ruskin Cross at Coniston," which was erected in 1901, to mark the grave of the great apostle of the Doctrine of Work. The article will be reproduced in grateful memory of Ruskin's generous contribution, of genius and energy to the Arts and Crafts Movement.

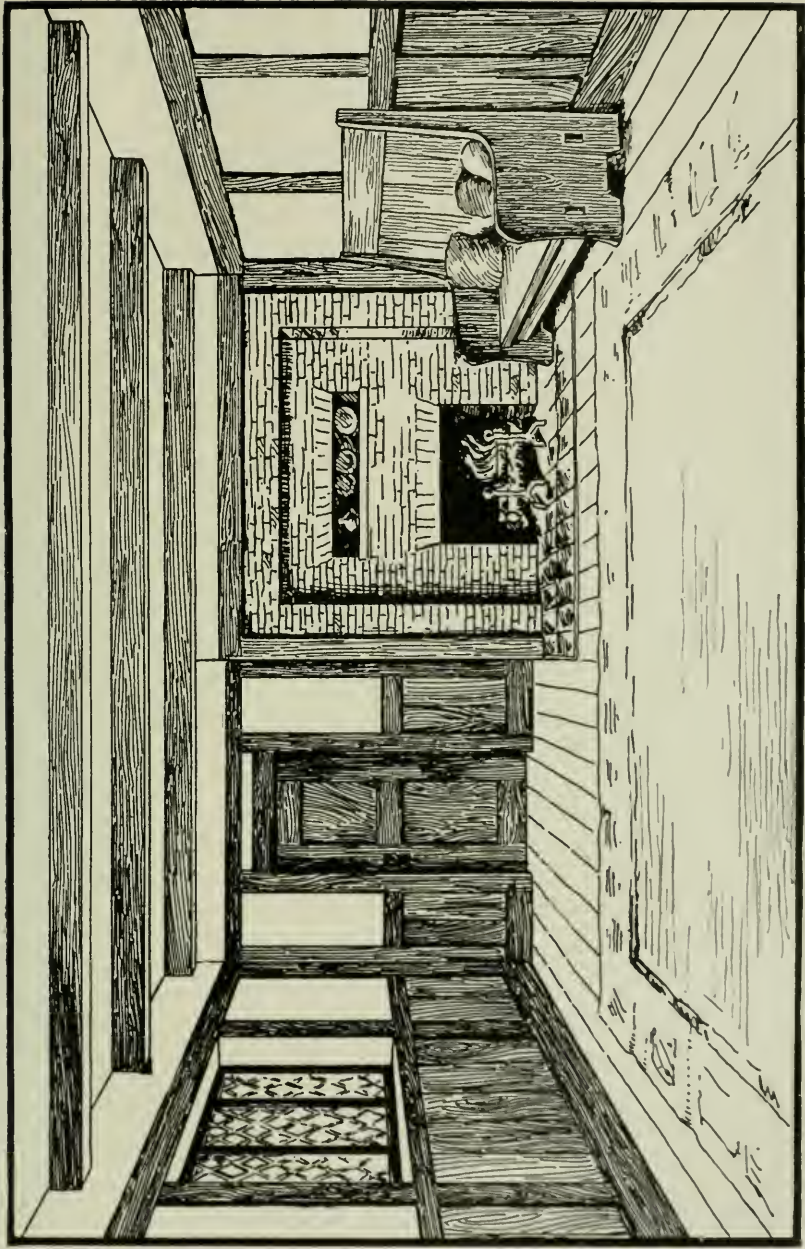
Beginning with the October and first anniversary issue, The Craftsman will be enlarged, and on that occasion contributions of deep interest will be offered by both foreign and American writers. The best known resources of typography and illustration will also be employed to further the production of a memorable and beautiful book.



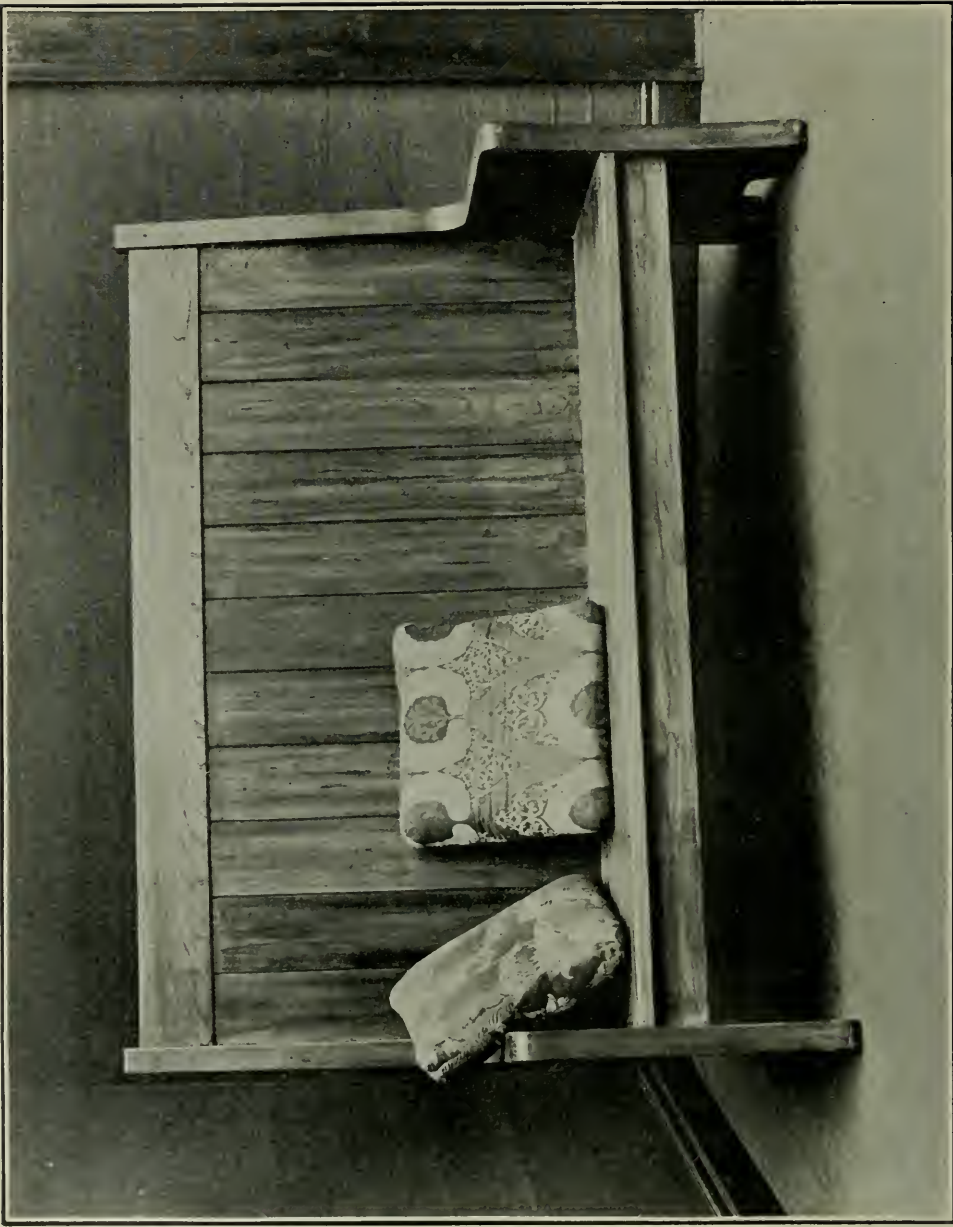
A one-room suburban house. By the United Crafts.



Ground and second story plans of one-room house.



The living-room.



The settle in the living-room.

PRIVATE SIMPLICITY AS A PROMOTER OF PUBLIC ART  BY IRENE SARGENT     

THE modern city is ever changing, loose in organization, casual in form. In the newer countries, like our own, it grows up within a generation, sometimes within a single decade. Its inhabitants come and go, pass on, and are wholly renewed every few years, thus contrasting with the citizens of ancient or mediaeval towns, in which families dwelt in the same city for twenty generations. Ideas of patriotism, art, culture, social organization, as identified with the city, as arising from it and stimulated by it, are beyond the conception of the self-centered individual for whom the place of his actual residence is but a convenient workshop or market-place. Civic patriotism and municipal life, once so vigorous, so productive of beauty, so rich in sources of real and elevated pleasure, have suffered, declined, nay, almost died out in an age of industrialism; leaving in the old world certain survivals to witness their educative effect, as in Paris, the Italian towns, Hamburg and Berne; and in the new world vitalizing perhaps a single city—Boston.

Four or five millions of souls do not of necessity make a body of fellow-citizens; an unstable population can have no interest in one another's lives, no impulse toward concerted action, no common sympathies, enjoyments and pride. A city, in order to be an effective agent of civilization and culture, must have the consciousness of organic life. Such was the power of London town,—that limited but famous area extending between the Tower and Temple Bar; such the force of old Paris whose coat-of-arms picturing a tempest-tossed galley is commented upon by the significant inscription: "It rocks but it does not sink"; such, also, was the strength of the Commune of Florence, whose guilds of Arts and Crafts ruled for a not inconsiderable period the finances and even the politics of the world. The organic city has everywhere left its marks upon the pages of history. But not so mere aggregations of individuals, like the great indus-

trial towns of England and the United States, which have no corporate consciousness. In them beauty, dignity, culture and society are left largely to care for themselves, while the masses are almost cut off from physical comfort and means of moral elevation. There, the factory system, the clouding soot, the pollution of air and water reduce life to a mere enforced, dismal, and hopeless existence. How far behind and above these towns lies the City, which was, so to speak, the germ-cell, the type and the measure, of antique civilization! How much freer and higher the life of the ancient slave than that of the modern operative, even though the first was bound to the body of his master and dependent upon the will of his superior! What needs and lack oppress the inhabitant of our strongholds of industrialism, in which everything is made by machinery, except beauty and happiness.

Not that it would be well, even were it possible, to recall any obsolete type of social life. But as each organic age has its own peculiar strength, it is instructive to compare the civic qualities which have in times past—ancient and mediaeval—produced durable beneficent results, in that they have developed society by successive and ascending stages.

Among these fertile qualities one stands prominent and alone; that is: simplicity in private life. The citizens of Athens who lived among supreme works of art, listened habitually to lofty tragedies, and mingled in the most impressive ceremonies ever devised, were men whose food, garments and dwellings were plain even to the verge of rudeness. The burghers of the Middle Ages, who created the labyrinthine richness and vastness of the Gothic cathedrals, passed their lives "cribbed, cabined and confined" in narrow, darkened streets, while their brain and hands were set to willing, fruitful labor, and their souls satisfied with the religion of beauty. ' Indeed, it may be asserted,—since it is proven by history—that simplicity in private life is at once the

first essential and the source of public strength, morality and art; that the ostentatious extravagance and display of the individual are the agents of rapid degeneration and decay in all that stands for good government and civilization. To that simplicity, which has differed in form but not in nature, as it has animated the lives of all sorts and conditions of men, society must return, if it is to develop a new and higher type of life for the ages to follow. The effects of the moral earthquake wrought by modern industrialism must be obliterated, the gulfs separating capitalist from laborer must be closed through the operation of the civic spirit, of good-will, of culture and of art. And in order that this work may be accomplished, lessons must be taken from the past and the present,—from the ancient, the mediæval and the modern city. Then, by such process of selection, assimilation and development, the Ideal City may become a fact accomplished and a living actuality.

For our instruction and profit, let us study, one by one, the three types: the first two according to the records of them preserved from the past, the third according to our own knowledge.

The ancient city, in its very conception and constitution, necessitated the subordination of the individual. It was the object of a cult, a religion. It stood for Country, Church, school, university, gild and club. The very legends which told the story of its origin bespoke the awe and reverence in which it was held by the people. Its founder was supposedly a god or a hero, himself an ideal of some admirable human quality, some form of culture, useful craft or commerce, or of some divine art. The city was then the permanent home of the citizen, and not, as now, a chance place of residence fixed by business affairs of which the center of operations may change with every decade or twelve-month. The ancient city bestowed upon the citizen legal rights and religious privileges which were lost outside its limits,

while it granted to the foreigner and sojourner only an undesirable status, something between the condition of a citizen and that of a slave. Banishment from the city was a kind of civil death, a moral and spiritual degradation comparable with what in a later age was known as excommunication from the Church. The ancient city, it can not be too often repeated, was the cherished Country, Church and home of the citizen. The private hearth was secondary to that ideal public altar of sacrifice whereon were offered the most precious sentiments and the loftiest aspirations. For the Greek or the Roman, the idea of the City was inseparably connected with the worship of the gods, since the ritual consisted in a constant succession of public ceremonies which combined artistic display with civic festival. Thereby the love of splendor, innate in every human being, was satisfied, and did not seek superfluous expression in private life with those disastrous effects upon individual simplicity and modesty which it exerts throughout modern society. These ceremonies were public in the broadest sense. They were free like the art privileges of modern Paris, and they combined divine service with patriotic function. All forms of art were represented in the open squares and colonnades, where statues, pictures and processions were displayed with quasi-sacramental intent and effect. Piety and public spirit filled each market-place with a shrine, the image of a god, a fountain, or a portico. And thus the emulative and imitative luxury of rich nobles and commoners educated public taste and increased public pleasure and comfort, instead of declining to the lower level to-day manifest in ill-advised private expenditure. It was indeed a civil obligation of the rich and well-born Greeks and Romans to offer to their fellow-citizens these artistic displays and these means of worship; it was even a part of the inheritance which they derived from their ancestors, or, to say better, it was a tribute which they paid to the State, to the patron gods of their family, and to the souls of their forefathers.

And being thus intent upon a public service suited to the type and point of the existing civilization and to the racial temperament of their fellow-citizens, they dignified their own existence. For themselves they maintained a fixed purpose, which is the source of individual simplicity and austerity. By their wealth and culture, they created public splendor and brightened public life. And whatever brightens life tends toward happiness and virtue. In the ancient cities, intercourse among the citizens was free and uninterrupted, since the temples, colonnades and gardens constituted a kind of open-air clubs at which political affairs and questions of art and literature were discussed from varied, individual points of view. Thus, all the higher pleasures being pursued in common, the idea of personal possession was subordinate in the minds of the opulent, and not intense among the poor. Oftentimes, private estates, mansions, villas or pleasure-grounds were bequeathed by their owners to the citizens, as we remember Julius Caesar to have done. And by this common ownership, beauty, splendor and wealth were assigned their proper parts and functions in civilized life. Another consideration most important in the government of ancient cities was that of public health. Indeed, it was a matter of religion; while cleanliness and sanitary discipline were sacred duties, as well as affairs of personal pride. And since every open place was consecrated to some god or hero, every fountain to some triton or nymph, it was sacrilege to defile the earth with litter or to pollute the water with refuse. A Greek or Roman who should have submitted to live in the midst of conditions as uncleanly and unsanitary as those to which we now condemn the masses of our laboring people, would have felt himself a rebel to the gods and an outcast from the society of reputable citizens.

Summing up now the characteristics of the ancient city, we find it to have been a close civic aristocracy, which, within its own order, gave fine

examples of equality, simplicity, sociability and public devotion. It would be neither possible nor desirable to restore it, since Christian ideals have substituted for its veneration and worship a broader patriotism and a deeper sense of human duty. But the contrasts which it offers with the present form of society and in which it holds the advantage are: the profusion of art to which our industrial age prefers material production; a common system of education and culture which we have replaced by a specialization dividing interests and acting as a barrier to congeniality; lastly, a public splendor satisfying, civilizing and refining, which finds its opposite in modern private luxuriousness, exclusive and selfish.

In the decay of the first organic form of society—that of the ancient city-republics—in the development, by means of Teutonic individualism, of the mediaeval fortress-town, patriotism, culture and the ideal of companionship suffered no diminution or essential change. They were simply subjected to the laws of evolution. Necessarily too, as their resultant and adjunct, simplicity prevailed in the private life of the burghers. It became, as it had been in the ancient city, the prolific source of beauty, culture and high standards of life. Kings and nobles were made to acknowledge the superior force—intellectual and material—of the plain people, until at the end of the Middle Ages, the greatest sovereigns trembled before the commoners who were craftsmen and merchants, exercising constantly and simultaneously their brains and their hands, finding extreme pleasure in their work and pursuits, and building up by their zeal and industry the body politic which was attacked in its vital parts by the corruption, the idleness and the selfishness of the high-born. Before this civic power generated by private simplicity, Francis First of France dared not flaunt the extravagance of his vicious court, lest the honest, laborious burghers of Paris would not suffer the presence among them of the white-handed, frivolous cavaliers and

ladies, for whose occupation and pleasure were afterward created the unique castles of the Loire region. Nor did Queen Elizabeth acknowledge to a less degree the burgher spirit of her own capital, when she issued her mandate that no houses be built by the citizens of London to the westward, within three miles of the Tudor palace. It was the same steadfast, whole-hearted simplicity of life that created the might of the Commune of Florence, and made its citizens the trustees of the peace of Europe.

The burgher of the Middle Ages, as fully as the citizen of antiquity, possessed the love of splendor, and, like his predecessor, exerted it unselfishly, in a corporate spirit, and to the furtherance of the power and the beauty of his city. His type is found in Hans Sachs, Adam Kraft, and the Italian, French, Flemish or English contemporaries and similars of these forthright craftsmen, who sat at their benches or looms singing from the very joy of their work, and absorbed in realizing with their hands the perfection which their brains had conceived. They adorned their cathedrals and their town-halls with the richest and most varied works of art; making these edifices, not only the citadels of faith and good government, but adding to them as well the attributes of the school, the art-museum and the workshop. The burgher condition was, in all points, adapted to promote simplicity of life. Every mediæval town was first a fortress, and secondarily a place of residence. Space was too valuable to permit of extensive ground plans. Homes were narrow and dark, relying for area upon superposed storeys, and for light and air upon windows cut in the roof, as in the German Hanse towns, or upon the open loggia, as in the Italian cities. From these dwellings, which were, as we have before seen, also studios and workshops, superfluous objects were excluded. These did not, as with us, dispute with the inmates for room and gain the mastery. There were then practically none of those useless articles from the acquisition and dis-

play of which the middle classes of to-day seek to acquire the reputation for refinement and good taste. But, as with the modern Japanese who offer excellent examples of the simple, artistic life, the objects of daily use were things of beauty. They were the respected and beloved companions of human life; not, as now, chance possessions chosen in obedience to the caprice of an hour, and with the reservation that they should be discarded with the establishment of new standards of taste, or upon the possession of ampler means. The chair, the chest, the tankard, the table-knife, were adorned in obedience to the laws of design and often with the most minute elaboration, yet never to the detriment of their qualities of use and service. Their value both material and aesthetic—since they represented honest material, skilled labor, and often genius,—made them precious in the sight of their owners, as did their permanent occupancy of the home, and their association with the domestic dramas to which they served as background and accessories.

In summing up the conditions which made for simple citizen-life during the Middle Ages, first place must be given to the existence of the guilds which diffused throughout Europe a strong corporate spirit. And since the common enjoyment of objects and pleasures weakens equally the love and the envy of possession, it is plain that the influence of the guilds was to maintain private simplicity and to further public art. The celebrations which formed so large a part of the outward manifestations of the life of these companies, satisfied the love of splendor which advances with civilization. The beauty produced by large numbers of artists and craftsmen working toward a single end, was in itself an inspiration and incentive to yet higher accomplishment. Imitative luxury was not, as now, an issue rudely joined between man and man, but a strife involving the creation of beauty, ceaselessly maintained among the guilds and between city and city. If we consider for a moment what

intellectual force and what artistic skill were required for the building of a cathedral, an important church, or a town hall—and every mediæval town contained a fine specimen of one or the other of these edifices—we shall find that all classes of the towns-people were concerned therein, either as donors, builders, sculptors, or decorative artists. Therefore, the minds of all being fixed upon an important purpose to which were attached most desirable results, slight occasion arose for the private strife which we see to-day manifesting itself among the middle classes in the display of those articles of extreme luxury whose possession should be reserved for the richest alone. In such communities, the portion of the burghers who were devoted to the arts and crafts were met by grave difficulties, since science had not come among them with her rapid means and her accurate processes. Long calculations, vigorous effort, remarkable patience were the cost of those miracles of art whose creators wrought with no intent to exalt or even preserve their individual names, but simply to make their guild famous and their city beautiful above its rivals. The careless tourist of our own time who admires because he must, little values the study, the deep understanding of natural laws, the genius, the citizen-spirit which created the great Gothic structures. The mathematics involved in the vaulting of the nave of Amiens cathedral, the knowledge of chemistry and mineralogy possessed by the mediæval artists in stained glass and mosaic, the craftsmanship displayed in the textiles of the Florentines and Flemings all speak eloquently of long successions of lives devoted to a single master principle: the devotion to some science or art. In the days “when art was still religion,” paintings, frescoes, statues, gold and silver vessels, bronzes, ivories, embroideries, beautiful books, rare musical instruments—all lovely and delightful things—were not, as now, the jealously guarded treasures of the few, or the transplanted, exotic ornaments of museums. They were the sincere spontaneous

expression of an art created by the people, for the people, as a reciprocal joy for the artist and the layman.

The art and social organization of the Middle Ages lie far behind us. We cannot galvanize the one into a semblance of life without affectation or falsity. We can not revert to a form of political existence preceding our own in natural development. For all growth proceeds by fixed laws, and what at first seems degeneration may in truth be progression. Nay, even, to quote the words of Robert Browning, "Decay is richer life." The principles of the French Revolution, the great inventions of the late eighteenth and of the entire nineteenth centuries, industrialism, the problems of labor and capital stand between the mediaeval and the modern world, constituting impassable barriers as inexorable as time itself. It matters not that a portion of these events, facts, principles and issues are negations: destructive, rather than upbuilding agents and forces. They are all integral parts of a scheme which humanity, society, civilization must follow, and to which each successive age and generation must yield, without hopelessly deploring what of value appears to be lost, and without excessive pride in what would seem to be unqualified good. The strongly organized city or town of the Middle Ages exists no more. The guilds with their lusty life and vigorous corporate spirit are forms too primitive to exist under the complex conditions of modern finance, industry, commerce, transit and communication. "The sentiment of the infinite," felt to an overpowering degree, which engendered mediaeval art, has given place to a spirit which battles with the invisible powers of nature and makes man their master. Both loss and gain are attached to the modern system of life as compared with the two phases which have preceded it. But the increased ease of all accomplishment, whether mental or material, should outweigh existing disadvantages and make for such progress as to render the age next following our own incontestably superior in all points to

any earlier form of social organization. And in certain essentials we have already attained the most signal advantages over the civilization of the Middle Ages. In the matter of physical culture and sanitation we have reverted to Greek ideals, if we have not put in practice Greek methods. We prize the value, if not the beauty of cleanliness. In spite of steam, smoke, factories and the other accompaniments of our industrial existence, many of our modern cities by zealous sanitary science and by the passion for combating disease which marks our age, have reduced the death-rate to one-half the figures achieved in mediæval and Oriental towns; London, with allowance being made for special conditions, standing as the city of the world least noxious to human life. Such care for cleanliness and sanitation is in itself a step toward the simple life. For the demands made in these interests for free space and the consequent employment of few articles of daily use lead toward plain living, and this, in its turn, advances the cause of the religion of beauty. Instances of these successive steps, or it may be, of the inversion of these steps, frequently occur in the experience of University Settlement visitors to the tenements of the city poor. The gift of a plant, the loan of a picture, often achieve what years of teaching and preaching fail to accomplish. Beauty brings its own blessing, and the need of preparing for it a fit home is apparent even to those confined in the meanest and most sordid surroundings. The doctrines of the simple life should be no more forceful among the rich than among the poor. To eliminate from the laboring classes, above all, from the poor of the large centers, that same imitative luxury differing in degree, not in kind, from the infectious poison which saps the social life of the rich, is a present and pressing duty of the modern philanthropist. And with the two sharply defined divisions of the people similar means must be employed. Beauty must be substituted for ugliness in public places by means of a national art. Education, or rather culture,

must be made general, that the poor may be led through the promise of real enjoyment away from the tavern and the gaming-table, just as, by the same means, the rich must be deflected from an excessive indulgence in modish sports. The simple, the free life, as opposed to a complex, slave-like existence, is necessary to the happiness and salvation of both high and low. Practical results toward the advancement of health, morality, culture and pleasure—the elements of the simple life—have already been attained among the unfortunate classes in London, and the larger American cities by trained students and lovers of their kind. And there is no less a movement among the favored classes toward the use of their wealth for the highest good of the people. We indeed lack the spirit of civic life and energy, the ever-present love for art, the zeal for good work and the deep sense of social duty which characterized the Middle Ages: a state of affairs which constituted what has been called a *patriotism of duty*: the highest form of secular life—in ideal, although not in practice—that society has yet reached. This sense of obligation in industry was recognized between master and man, rich and poor, wise and ignorant. It was lost in the age of negation known as the Renaissance, and to restore it the world is now seeking with eagerness and persistence.

In the City of the Future this bond will be renewed, and the sense of mutual obligation will become keener and more delicate than ever before. The workshop, as the Russian Kropotkin advocates, will be elevated to a place beside the school, or rather, the training of the hand and the brain will be carried on within the same walls. The power to produce material and serviceable objects,—which we know under the name of industry,—the power to market those objects with the greatest reciprocal advantage to the maker and the user,—which we call commerce:—these two powers will be equally honored with the human faculties brought

into play in the exercise of those means of livelihood which, with an echo of mediaevalism, we name "the learned professions." The segregation of classes will be done away with, when the simple life shall have proven its value to all citizens; to the poor by the removal of the tawdry from their dwellings and persons, and the introduction of high aims and honest purposes into their lives; to the rich by the elimination of imitative, competitive luxury from the complex problem of their existence. The ancient rule to live in simple lodgings, to have ever in view beautiful and stately public buildings will prevail in the City of the Future. The people will rejoice in the common possession of objects to enjoy and by which to be educated and elevated. The models of Paris and Berne, Munich and Berlin will be surpassed in beauty, civic organization, fresh air, pure water supplies, and whatever best that each of these municipalities contributes to the cause of civilization. The City of the Future will realize the prophecies and conceptions of the Golden Age, which have allured and encouraged humanity throughout the course of history, and which have witnessed their essential truth by their persistence and by their varied form suited to successive periods and differing civilizations.

As we look about us and read the signs of the times, we see provision everywhere making for the founding and upbuilding of the Ideal City, for the living of the Simple Life. These signs and provisions reside in the love of nature which increases among the people year by year; in the world-wide interest in physical development; in the revival of the long disused handicrafts; in the work of municipal art societies; in the bestowal of great gifts for the maintenance of libraries and museums; all of which manifestations merge into one mighty impulse toward the corporate life, to be lived more broadly and grandly than in its former period of activity.

EDWARD HOWARD GRIGGS IN "THE ETHICS of SOCIAL RECONSTRUCTION"

“WITH a cordial welcome and assistance for those movements in which we believe, we should recognize the limitations in the greatest reform. The sober lesson of history is that there can be no sudden dawning of the golden age. Fanatical support has done more harm to great movements than bitter opposition. It is true, the world could not spare its fanatics, but it might well spare their fanaticism. Their greatness was the greatness of their positive belief, not of its narrowness and limitations. Had they believed, not less in their particular reform, but more in other and compensating truths, their service to the world might have been even greater, and a vast waste of destructive reaction might have been saved. Noble narrowness has often given priceless service to the world, but because it was noble, not because it was narrow; and its results include deplorable tendencies beside those which are helpful. Evolution is more quiet and less startling than revolution, and narrow, destructive tendencies catch the eye more quickly than broad constructive ones. But the narrow movements are as negatively wasteful as they are definite and clear in their positive value; and broad constructive movements are as unhampered in their helpfulness, as they are free from striking and costly reactions.”



“Were we to attain a saner view of life, how inevitable would be a change in our social conditions. Were a higher value placed upon such learning as was feverishly sought in the Renaissance, or upon the negative spiritual life after which the mediæval world aspired, how widely different would inevitably be the external conditions of society. Without returning to such standards, a change in our ideal which would lead

us to desire more earnestly to realize the highest possibilities of our lives, would result in the most helpful changes in our social conditions. The struggle for mere wealth would grow less intense. Culture and science would seek smaller places, as we came to appreciate the value of a life of peace, and of close relation to nature. The overcrowding of the cities would be lessened. A greater social justice would be attained in our human relations."



"What has been accomplished by past schemes and reforms throws light upon what we should expect from those most widely heralded in the present. Of the reforms advocated to-day, probably no other has the measure of significance which belongs to those gathered together under the general head of socialism. Whether one be in favor of these reforms or opposed to them, no one can read the literature of socialism without being impressed with the nobility of the ideals held by the leaders of this movement. Yet when we are told by socialists that with certain institutional changes, such as placing the control of industries in the hands of the State, we shall have at once the golden age, that poverty and idleness will disappear, and all those who are now greedy and selfish will then be earnest and generous seekers of the public welfare, we may answer that history upon every page tells distinctly the contrary. However much or little might be the social amelioration resulting from these institutional changes, it would be but a slight step in the wide area that must be traversed by the human spirit before it attains more than a dream of the kingdom of heaven."

SIMPLICITY: A LAW OF NATURE BY THE RABBI JOSEPH LEISER

EVOOLUTION is a law of elimination: the elimination of the useless. Nature tends to rid itself of the things which it does not need. What survives is the fittest, and being the fittest, it is also the simplest. Cumbersome languages, such as the Chinese and the older Semitic tongues, are no longer spoken. Rites and ceremonies, elaborate and involved, are becoming obsolete. Nature seeks the line of least resistance, and man tries to find the easiest and simplest way to do a thing. The trend of evolution is toward simplicity.

This fact I recently saw illustrated in a street pageant, which was headed by a drove of elephants, a herd of camels following in the middle section, and the procession ending with a line of fleet and splendid horses. This succession of animal species showed the law of elimination in the evolutionary process. Elephants precede both the camel and the horse in creation. At one time, they and their bulky kin, the mastodon and the mammoth, infested tropical jungles; but their very strength made them unwieldy and, like the Great Eastern, they were too big to manage; hence they were eliminated. The camel is useful, more useful by far than the elephant, but not so useful as the horse. The camel is not fleet footed. He is evolved for one purpose—to traverse the sandy wastes; while the horse is universal, and being the most useful, he is the simplest in form, structure, and organism. The horse has no needless flesh. He is self-sufficient, containing in himself all necessary functions.

The point of the contention is obvious—nature seeks the fittest way to do a thing, and so does man. Social institutions illustrate this great law. The caste system of ancient Egypt, mediaeval feudalism, aristocracy, were the precursors of modern democracy. Members of a caste are not so useful as members of a democracy. They are not independent, and hence the system that curtails man's freedom gives way to liberty, wider

liberty. In other words, we are always seeking the simplest way to do a thing; be it in religion, in politics, or commerce. Civilization is itself the adaptation of the simple, and when religions are ridding themselves of their priests and ministers and putting man in touch with the divine forces, one can well understand the truth and force of this law of elimination. It is written in our own life and we are under its dominion. We are ever trying to seek the simplest way, in language, in action, in thought, and conduct. The simple remains. Like art, it is the everlasting truth and hence it lives.

It is not only a cosmic law but we are becoming more conscious of it in our daily life. The trend of thought in our day is toward simplicity. The cry for simplicity has gone forth from many quarters of the globe. We are weary of our burdens, our luxuries, our indulgences, and our amusements. All these superfluities are stale, and now we know better than ever, that the things which we once craved, are unprofitable. We are demanding something more rational. Are we not living more rationally, eating simpler foods, wearing simpler clothes, going back to the eternalities, to those things that are most excellent? Read the tendency as you will, it is none the less evident that our demand for healthy bodies, freedom from ailments, mastery of mind over body, the insistence on the part of all intelligent people for light and more sunshine and fresh air, is all a part of a great wave of modern thought: the demand for simplicity.

It is yet "a far off divine event," a great ideal as yet glowing on the horizon, where man's hopes rise and fall; but the ideal is there, and earnest people are seeking it. Men are grappling with themselves, retiring to some retreat, and there making an inventory of their necessities. They are asking, "What is necessary in life?"

At one time, this was readily

answered. Save thy soul! In substance it is the answer we return even unto this day, but we have put a new content into the soul of man. Saving the soul for some future world does not appeal to modern man as it consoled his forefathers. If we have any answer to the eternal question, it is this: "We want to live our life and we want to live it in our way." Our inalienable rights as human beings are the right to live and the right to express ourselves. We are sent into the world that we may live our life.

No one can live his life unless he be free, economically free, politically free, religiously free. He can not be dependent. He must be independent. No one can be free who is another's slave, or dependent on another for his bread, and the most desirable state is that in which every one is master of his means of livelihood. Dependency is parasitical.

The law of elimination is the abolishment of dependency. Simplicity demands freedom, and when we earn a wage by serving another, we are neither living our own life, nor are we expressing our own self. We are the hireling and the underling of another. Our soul is the most vital thing in the world to us, and to save our souls we must be free. Dependency breeds luxuries and luxuries, are the canker worms of civilization. I fear not wealth nor its corruption. I fear the idleness of the wealthy. Idleness must be pampered and amused. It rears the helots, the parasites of modern society. The simple life is a working life. The trouble is, not every one can work as he wishes. He works when some one tells him to work. He is not free, and there can be no simplicity in life until we are free men.

Were we to pause and ask ourselves what we need in order to live, we might arrive at some universal truths. We should certainly find the fundamentals, the minimums, and these are again the simplest things in the world. But even the simplest

things have now become luxuries. We can not live a second without air. We can abstain from food for a while; we can starve ourselves, hunger, and thirst; we can not live without air an instant. But millions of our fellow creatures have never breathed fresh air.

There are people living in New York City and in Chicago, not to mention European cities, who know not the refreshing fragrance of a dewy morning. Air is a luxury in the Ghetto of New York. We must legislate, and by the coercion of law, compel some men to furnish fresh air to their working people. So far are we from freedom that the first dire necessity of life has become a luxury.

Life must be sustained. We need food. Most of our energies are directed to this one end,—that we may not starve. It ought not to be a difficult thing to obtain the necessary amount of food to sustain our bodies. The earth is wide and, were we free, there would be no problem. As long as the earth is not tilled, as long as men do not use the land they own and prevent others from using it, men will go hungry. Animals left to forage for themselves, even the herds pasturing in winter on the prairies, do not hunger, and there is no need for men to hunger. There is enough to eat for all, but we do not provide that each may have his portion. With an obsolete, barbaric notion of property rights, we slice off a section of earth and call it "*mine.*" And not only is it unused, but it is walled in to prevent others from using it. Therefore, men starve and we have our slums, our poverty and the brood of modern ailments known as the social questions. We solve these questions when we return to a simple life, when we are free, and being free, work and live our own life, expressing the best that is in us.

Air and food are primary. We can not live without them. Beside, we must be clothed. Every garment worn means that some one has more

than is needed. In our day, with all our machinery, with intensive farming, with all our boasted processes and methods, there is no need for men to be naked. To learn what to wear is as essential as to know what to eat, with this exception: we do not know what to eat or what to wear. We do not eat, nor do we wear what we require. We eat what some one tells us to eat, and wear, what some enterprising merchant beguiles us to wear. We are not free. We are slaves, and as long as we are slaves, we are dependent. Silks and satins, and all the frills and laces of fashion are hindrances to simplicity, as they are obstacles in the way of clothing the masses. The simplicity that is essential for sane people will soon select some sensible garb that shall meet all requirements. As it is, we wear to-day our clothes as a badge. Silks mean that we have somewhere a few thousand dollars and that we belong to a certain set. Our social aspirations are so strong that we bend every muscle, waste our life, destroy nerve fibre and good blood to reach a circle of people who wear silks on state occasions, and wear these silks, remember, not so much for comfort as for show. Every one knows it, but the jest is so good that it is perpetuated indefinitely lest the mockery and sham of it all lose its relish. It is really a good jest—yes, indeed, and every time I see a shivering creature asking alms in the street, I think of the jest and laugh.

Society can be divided into three great classes: wash goods society, whose garments are always fitting; silk society, in which silks are worn on state occasions, and, lastly, the noble order of the satin, who wear their garments once and then throw them away. When men grow sane, they will demolish this perversity and adopt the simple. As long as we are not free, we shall fret our life away in shams.

To know where to live is as important as knowing how to live. We do not live where we choose, but where fashion directs; usually

among the rich. With the purpose of entering what is known as Society, we encroach on the preserve of the moneyed classes, fancying that such an encroachment enhances our own standing. But this is folly. There is only one kind of society—that of kindred spirits—and those we are seeking are seeking us. The summons we send forth is answered by those who hear us, and they are those who think and feel alike. There is no other society, and the members of that society are not qualified by the dollars which they make, or which their fathers gave them. There is only one class of people whose company we ought to seek, and they are the men and women who are soul of our soul and heart of our heart; who go hand in hand, through the world. That society is not based on clothes, and bank accounts; it is the simplest in the world, requiring no dues except the offering of fellowship—the society of the free, the brotherhood of kindred generous spirits.

Our house ought to offer us shelter and the means of cleanliness, and when we build it for ourselves and our uses, when we are free and not dependent, it will become a home, and being our own home, it will express ourselves and our thoughts. And it will be built in a simple way, possessing essentials only. The free need no fashionable appurtenances, huge, bulky, ugly structures of brick and stone. The home that we shall build will be simple, because it will answer our needs.

As yet, we do not know what to put into a home. We do not choose a few useful things. But we have needless bric-a-brac, and the dust and germs gather on objects which are supposed to be pretty, when in fact they are most detestable. When we shall live the simple life, we shall provide that those things which we are to have constantly about us be useful and also pretty. We love the pleasing face, the low tender voice so sweet in woman. We shall de-

mand that our home equipments be useful and beautiful, substantial and good.

We are coming to see that the simple is the best, and that the end of life is not only to praise our Maker, but so to live that our life shall not have been erased as we walk through earth. We hardly know how to live. We know something of microscopic plants, of cellular pathology and of the psychic life. We know how to feed a horse and a dog, but we, paragons of wisdom, do not know how to live!

There is withal a hopeful sign. Too many people have seen the folly of their way. Too many people realize that a few good things are more desirable than many needless ones. We are going back to a simpler method of living and of earning our living. We have worshiped machines so long that we are tired of the iron gods, and begin to respect the work of our hands. We have the machines, we have our hands, we have the vast, overwhelming knowledge of nature and our mastery of it. We can with ease adopt the simple, because our simplest things contain in themselves all the toil and travail of the ages. This is our heritage: to go back now, aye, to go forward indeed, to the things that are most excellent, to regain our soul, to live our life, to be again simple, happy children of God who is our Father.

“LUXURY AND SIMPLICITY” FROM
“AN ONLOOKER’S NOTE-BOOK” *o o*

“I DO not propose to consider luxury in its economic bearings, nor to inquire whether the consumption of champagne and the purchase of diamonds increase or diminish our national wealth. I leave all such problems to those ‘bold bad men’ who haunt the Political Economy Club—to the ‘sophisters, economists and calculators’ whom Burke so rightly abhorred. I range myself with my uninstructed neighbors—the tradesmen of Piccadilly and the lodging-house keepers of Pimlico—and I rest assured that the presence of a court at Buckingham Palace, with its gilt coaches and scarlet footmen, will in some undefined way increase our material prosperity. Just now I am thinking of luxury merely in its moral bearings. Let us ‘hold by, or get back to some regard for simplicity of life’ was said by Mr. Gladstone. If ‘simplicity of life’ means spending less on ourselves and more on our neighbors, we can not have too much of it. But if it is only to be a plausible excuse for parsimony, away with it to the limbo of detected hypocrisies! The love of splendor, even when we can not share it, seems to be an instinct of our nature. To quote only the salient illustrations of the moment, it is manifested each time that the King and Queen appear in public. William IV. once threatened to go down to the House of Lords in a hackney-coach, if the state-carriage could not be gotten ready in time; but it would not have been a popular move. King Edward VII. might have validly and constitutionally opened Parliament in a billycock hat and a pea-jacket, with his Queen in the waterproof-cloak of a district visitor; but they would have been hissed in the streets. We love ‘barbaric pearl and gold,’ plumes and diamonds, rich color and martial music. A judge’s scarlet gown and a life-guard’s cuirass give us real though transient pleasure. We are already beginning to anticipate the joy of a truly magnificent coronation, and a political economist who should venture, as in 1831, to suggest that the august rite was a waste of money would fall a victim to

the fury of the populace. No; if simplicity of life means the abolition of public splendor, we will have none of it.

“But there is a simplicity of another kind—the simplicity that maintains great pomps for public uses and recognizes the quasi-sacramental value of spectacular effect—but is personally frugal, personally temperate, personally unostentatious. It was the disclosure of this spirit that made Queen Victoria’s books of Journals and Leaves so extraordinarily popular. ‘Things always taste so much better in small houses’ was the Prince Consort’s wisest saying. It is this idea of simplicity concealed by splendor which creates all the eternally popular fables about kings who sleep in iron bedsteads, and queens who knit stockings, and emperors who dine off a single dish. The national instinct feels that simplicity of life is an essentially private virtue. Like the austerity of poetry, though real it should be concealed.”

“A robe of sackcloth next the smooth white skin,
Radiant, adorn’d outside; a hidden ground
Of thought and of austerity within.”

THE HIGHER EDUCATION OF THE BREADWINNERS *o* BY THOMAS W. DAVIDSON *o o o o o o o*

IT cannot be said of our people that they are backward or miserly in the matter of education. In no country is so much money expended upon schools and colleges as in the United States. And yet our people are very far from being educated as they ought to be. Ignorance is still wide-spread, and not only the ignorant, but the whole nation suffers in consequence. In spite of our magnificent system of public schools, and our numerous colleges and universities—over five hundred in all—the great body of our citizens lack the education necessary to give dignity and meaning to their individual lives, and to fit them for the worthy performance of their duties as members of the institutions under which they live. Our public schools stop short too soon, while our colleges do not reach more than one in a thousand of our population. Moreover, neither school nor college imparts that education which our citizens, as such, require—domestic, social and civic culture. What is imparted, is defective both in kind and in extent.

There are three kinds of education, which ought to be distinguished, but which at present we do not distinguish with sufficient care. (1) Culture, that is, the education necessary for every human being, in order that he may be able worthily to fulfil duties as a member of social institutions; (2) Professional Training, necessary for the earning of a livelihood; (3) Erudition, demanded by those who would advance science, or give instruction in it. It is regrettable that both in our schools and in our colleges, these are hopelessly confused, and that the first receives but scanty attention.

Even more regrettable is the fact that our schools and colleges for the most part, confine their attention to persons who have nothing to do but study, who are not engaged in any kind of useful or productive labor. This results in two evils: (1) Education, for the great body of the people, must stop at an early

age, since the children of all but wealthy families must "go to work" as soon as possible, few of them reaching the High School, fewer yet the University, or Professional Training School; (2) education is withheld just from those who are in the best position to profit by it; for every teacher with sufficient experience knows that people who have a knowledge of practical life and its duties are far better and more encouraging pupils than those who have not.

It thus appears that social and civic culture is, for the most part, neglected in our educational institutions, and that it altogether fails to reach those who are best fitted to profit by it. In a word, the culture calculated to make the wise and good citizen is almost not-existent. We have good merchants, good doctors, good lawyers, etc. in abundance, but we have few persons of liberal culture, and still fewer who can worthily fill important offices in society and state, or even cast an intelligent vote for such. Fewest of all those who understand how their lives affect the general welfare, whence the money they earn comes, and whether or not it is an equivalent for benefits conferred upon society.

Thus it comes to pass that the lives of the great mass of our citizens are unintelligent, narrow, sordid, envious, and unhappy, and that we are constantly threatened with popular uprisings and the overthrow of our free institutions. Thus too it comes that our politics are base, and our politicians venal and selfish. The laboring classes are, through want of education, easily cozened or bribed to vote in opposition to their own best interests, and so to condemn themselves to continued slavish toil and poverty, which means exclusion from all share in the spiritual wealth of the race.

There is, at the present time, perhaps no individual problem in our country so pressing as that of the higher education—the intellectual, moral and social culture—of that great body of men and women,

who, from an early age, have to spend the larger portion of their time in earning a livelihood. These include not only the working classes so-called—the skilled and the unskilled laborers—but also the great majority of the wage-earners of every sort, and not a few of the wage-givers. All these need a larger world, a more ideal outlook, such as education alone can give, not only to impart meaning and dignity to their life of toil, but also to enable them to contribute their share to the well-being of society, and prevent it from falling back into violence and barbarism.

It is true that, in the last few years, considerable efforts have been made to provide the breadwinners with opportunities both for professional training and higher culture. In our larger cities, "university extension" has been introduced, training schools have been opened, and evening schools and lectures, on a large scale, established. Of these efforts there is nothing but good to say. They are, however, a promise rather than a fulfilment, a beginning and little more. They must be greatly extended and systematized before they can meet the needs of the breadwinners. The training-schools are, of course, an unmixed good, and we only require more of them; but the university extension, to a large extent, imparts a sort of education that is not demanded, and fails to give much that is demanded, while both it and the evening classes and lectures are deficient in system and unity of plan. Neither has a distinct aim, and neither sufficiently controls the work of the pupils. Worst of all, both exclude from their programmes some of the very subjects which it is most essential for the breadwinners to be acquainted with—economics, sociology, politics, religion, etc.

Of the three kinds of education, the breadwinners need only two, (1) technical training, (2) intellectual and moral, or social training. The breadwinner, if his work is to be effective, and equivalent to a decent livelihood, earnable with a moderate expenditure of

time and energy, must have skill, otherwise he will have neither time nor energy left for any other sort of education. Spare time and energy are prime elements in the whole question. In any just order of society, each member will receive from society a just equivalent for what he contributes to it. If he is so unskilled that his work is not equivalent to a livelihood, he has no right to complain, when he suffers want. It must therefore, be the aim of every one who would humanize and elevate the breadwinners, to see that they have skill enough to earn their daily bread without depriving themselves of free time and energy to devote to living and spiritual culture.

Supposing now, that all the breadwinners were in the condition that, being able to earn a living in, say, eight hours a day, they had considerable free time; they might still remain uncultured and sordid, their tastes vulgar or depraved. They might still have little rest and joy in life, little inspiring outlook. They might still not be valuable members of society. We have not done our whole duty by the breadwinners; when we have made them comfortable, we must go further and make them cultured and wise.

Now, what must be the nature of such culture and wisdom? We may answer: such as shall enable their recipients to play worthy and generous part in all the relations of life and to enjoy those high satisfactions that come of such worthiness. We may express this otherwise, by saying that they must be such as to enable a man to know and understand his environment; to take an intelligent interest in all that goes on, or has gone on in the world; to enter into lofty personal relations, and to live clean, tasteful, useful, self-respecting lives. The relations for which culture should prepare are, (1) personal, (2) domestic, (3) social (including economic), (4) political. It would be possible to arrange a system of education on the basis of this classification; but it is not necessary to do so. The different relations, however, ought

to be kept in view in arranging any course of culture-studies.

Perhaps the following curriculum, extending over three or four years, might meet the needs of the breadwinners in the present condition.

1. Evolution, its Theory and History.
2. History of Civilization.
3. The System of the Sciences.
4. Sociology.
5. Political Theory and History.
6. History of Industry and Commerce.
7. History of Education (Psychology).
8. History of Science and Philosophy.
9. History of Ethical Theory.
10. Comparative Religion.
11. Comparative Literature.
12. History and Theory of the Fine Arts.

In following out this curriculum, the greatest care should be taken to avoid any imposing of any special theory or doctrine, religious, political, economical, etc., upon the pupils. All theories should be freely discussed without bias, party-spirit, or passion, and every effort made to elicit the truth from the pupils themselves. The important thing is that they should learn to think for themselves, and thus become morally free. With a view to this, the work of the teacher should consist mostly in direction and encouragement. The less he does himself, and the more he makes his pupils do, the better. Lecturing should be resorted to only by way of introduction, then the seminary-method should be followed. As a rule, some handy, compact, epoch-making book should be made the basis of work,—for example, "Aristotle's Politics" for Political Theory and History—then a list of books should be given for the pupils to analyze, epitomize and criticize, in written essays, to be read and discussed before the class. Then, when difficult points come up, or deeper researches have to be made, these

should be assigned as subjects for special essays. In this way, a wide knowledge of each subject and of its literature will be gained, and a deep interest aroused.

The curriculum, as a whole, will impart just the unitary views of the world, and its agencies, which will give meaning and zest to the individual life and make the good citizen.

At the close of each study, the pupils should be asked to sum up, in a brief essay, of not more than five hundred words, what they have learned from it. This will take the place of examination.

Having settled what kind of culture is necessary for the breadwinners, we must next consider how it may be best brought within their reach. For this, two things, above all, are necessary. (1) That they should know what is proposed, and recognize its value; (2) that they should have spare time, energy and convenience for continued study.

The former of these aims may be reached through the public press,—newspapers, magazines, etc.—and through lectures, which are here in order. It is needless to dwell on the efficiency of the press in bringing things before the public; but a few words may be said about lectures. It would be of the utmost moment to arrange for a course of ten lectures, covering as many weeks, and given on some convenient evening when most of the breadwinners of the neighborhood could attend. The following are suggested as titles for such lectures:—

(1) The Present State of Education among the Breadwinners, and their Opportunities for obtaining Higher Education. What they should do.

(2) The Education needed by the Breadwinners, and how it must differ from School and College Education.

(3) The Education needed by the Individual, in order to lift him above narrow, sordid ends.

(4) The education needed for the Ends of the Family.

(5) The Education needed for the Ends of Civil Society, for the Tradesman, the Merchant, etc.—1. Technical Education. 2. Moral Training.

(6) The Education needed by the Citizen.

(7) The need of Unity, System and Aim in Education. The Defects of our Present Education in this Respect.

(8) How can Education be carried into the Home?

(9) The State's Duty in Regard to the Culture of the Breadwinners.

(10) A Scheme for a Breadwinner's Culture Institute, to be established in every Township, and in every City Ward, to supplement our Public Schools.

I cannot but think that, if such a course of lectures were given, at a convenient time, by competent persons, carefully reported in the daily newspapers, and afterwards printed in the form of a cheap book, it would meet with a hearty response from the breadwinners.

It is necessary, not only that Breadwinners should be brought to desire higher culture, but also that they should have the time, energy, and convenience to acquire it. How this is to be done, is one of the great social questions of the day, and one that I do not propose to answer here, but of two things I am morally certain: (1) that it cannot effectually be done by any legislation in favor of an eight-hour working day, or anything of that sort; and (2) that, if the Breadwinners made it evident that they desired free time, in order to devote it to self-culture, from which they are debarred by long hours of labor, public sentiment would soon insist that such time should be accorded them, and provisions made for such culture. One main reason why the demand for shorter hours meets with comparatively little response from the public is the prevalent belief that a very

large number of breadwinners would make a bad use of the spare time, spending it in saloons and other coarse resorts. Labor, it is said, is better, or more profitable than idleness and saloon life. And there is some reason in this. Spare time demanded for culture would most certainly be accorded, and it will, I think, hardly ever be obtained on any other plea. I need hardly add that spare time would bring with it spare energy; for it is the long hours that exhaust the energies.

Along with time and energy, the breadwinners must have home conveniences for study. Many, of course, have these, but many have not. In crowded rooms or apartments in tenement houses, it is hard to find a quiet corner for study, and the public libraries and reading rooms offer conveniences for but a small number. This state of things must be remedied, and, I think, would be remedied as soon as there was any genuine desire for culture. Persons inspired by this would refuse to live where they could not have convenience to study, and would thus be brought to demand a higher standard of living, a thing altogether desirable. At the same time, public reading rooms would doubtless increase.

At the present time, we hear a great deal about saloon-politics, and the corruption that results from them; and manifold efforts are being made to start rivals to the saloon, which a very reverend bishop has told us, is the poor man's club room. It is sad to think that the bishop is right, and that the poor man has not been able, thus far, to establish any other sort of club-room. It is my firm belief that the successful rival of the saloon will not be the coffee-room, the reading-room, the pool-room, or the concert-room, but the lecture-room and the school-room, with their various appurtenances and opportunities. I believe that we shall never be able to put a stop to the deleterious effects of the saloon upon individual, social and political life, until we establish in

every city ward, and in every village, a culture institute for the great body of the people, who are engaged in business during the day—an institute composed of three parts: (1) a technical school, (2) a civic-culture school, and (3) a gymnasium. Such institutions must sooner or later be established by the State, and supported by public funds, as a part of the system of public education; but at present, it is well that they should be undertaken by private effort, and their utility, yea, their necessity clearly shown. The Educational Alliance is in a position to take an important step in this direction, and it can do so, by establishing a system of evening classes with a programme such as I have sketched, and appealing to the breadwinners by a course of lectures of the nature I have indicated.



“Only the other evening I was lamenting that the sick poor are sent out of the hospital while convalescent, and, hopeless and helpless, are compelled to battle with the world, and I awoke the very next morning to read in my paper that millions of dollars had been given to establish homes for just such sufferers. It would seem as though the world had at last set out to work with God for his children. The great need of the times is for men and women of power and influence.”

Jacob Riis in New York Tribune of July 11, 1902.

A HOUSE AND HOME BY IRENE SARGENT

A HOUSE designed to be at once simple, convenient and beautiful, is presented in a number of drawings and plans from the workshops of The United Crafts. Everything entering into the composition of this dwelling is admitted because it plays a constructive part, while all superfluous or applied ornament is excluded from the work. The exterior plainly indicates the character of the interior, which is the first artistic essential of all buildings from the simplest to the most elaborate and important. The "setting" of the house is first of all considered. Its supposed environment is a lawn with trees. So, in summer, as against a green background, or in winter in the midst of light reflected from snow, the grayness of its materials will offer a pleasing contrast to the eye, suggestive of rest and quiet. Plaster is to be used in the lower storey, and shingles in the upper, the roof-line projecting considerably over the sides; the gable end being closed with a modeled plaster pediment, and the side windows of the lower storey being provided with short hoods, shingled like the roof: a device employed constructively as a protection from storm, and decoratively to repeat the roof-line on a small scale, and to continue the use of the shingles; thus breaking what would be otherwise a too abrupt and sharp line of division between the storeys. The quaintness of effect in the exterior is further accented by broad, low mullioned windows of leaded glass. At the front, the two storey veranda or *loggia* is used with the simplest form of columnar supports and balustrades.

The ground plan is a long rectangle, with the principal entrance at the extreme right of the front. This door leads into a vestibule, paved with red brick, thence into a large living-room, and stands opposite a broad staircase, which originates in the same room. Fastened to the wall of the staircase is a manifold screen which may be extended at will for a considerable distance across the width of the house, in order to form a temporary diningroom. At will, also, the screen may be

folded closely to the wall. Two notable seats are found in the living room: one fixed, and extending from the vestibule wall, across the entire front; the other set against the staircase wall, lengthwise of the house, within the screened portion of the living room, and abutting upon a solidly built chimney. This latter essential is so treated that while constructively its masonry serves for both living-room and kitchen, it also becomes one of the strongest factors in the interior decoration. Connected with the kitchen are pantries, lockers and sinks, devised according to the most modern and scientific idea of arrangement and sanitation.

The bedrooms, three in number, are located in the upper story; the southern frontage of the house making the largest of the three especially delightful as a place in which to study or work during the autumn and winter months. The middle chamber is long, rather than wide, since the staircase and the hall are taken from one of its sides. The third chamber, with its full north-light, is equally as attractive as the first, and might serve as a studio.

The color-schemes in the various divisions of the house complete the union of beauty with comfort which should characterize every home, however simple and humble it may be. Beginning again with the living room, its colors, tints and shades are no less to be noted than are its skilfully adapted features of construction.

Here, the floor is laid in broad boards with wide joints filled with black cement. The wood-work is chestnut of a deep, rich brown; wall-panels in dull blue burlap, or similar material, appearing above the wainscoting: a combination and harmony of color which was used with great effect by the old masters of painting. Above the panels runs a plaster frieze in Naples yellow; while the ceiling between the open chestnut beams shows a much lighter and paler shade of

yellow, creamy and soft. The chimney is built in "Harvard" brick with "raked-out" joints in black. The fire-dogs are in hand-wrought iron; the cabinet work is of fumed oak; the rugs show designs traced in brown, blue and yellow; the draperies are in raw silks of yellowish tones, and the cushions of similar effects in washable textiles.

In the upper storey, a new color scheme meets the eye in each room, lending itself to the character of light admitted by the northern, southern, or midway situation. Here, all the floors are stained green, with a strip of the same color extending upward three inches from the floor-line and offering a curve slightly concave: a device used for the protection of the woodwork from stains and marring, and a preventive against the gathering of dust which can not be easily removed. All the woodwork is painted ivory white, with the portable pieces of cabinet-making differing in each room. The last named are few in number, as the "fitments" or immovable receptacles here fulfil the uses of our more usual wardrobes, *armoires*, dressing tables, cupboards and book-cases. For example, a triangle is taken from one corner of the large chamber; double doors, each divided into two unequal sections, are fitted across the base of the figure; the lower section being of wood, the upper in leaded glass. Again, in the same room, a closet is built, utilizing a space above the staircase; while a third immovable piece gives a large *armoire* with attached dressing-case, the whole advancing from the line of the rear wall. But the most ingenious perhaps of all these constructions is an *armoire* joined to a chest of drawers with an inset mirror and upper cupboard, the two pieces making an even line with the open fire-place.

The portable pieces in the furnishings of the chambers differ in material as the walls and textiles differ in color; the front chamber with its southern exposure containing a bed, table and chairs in

green ash, while its walls, draperies and rugs are held cool and restrained in tone. In contrast with this treatment, and to offset the situation, we find the third chamber showing strong yellow walls brilliant in the north light: a color effect which is refined and softened by the use of furnishings in a species of gray oak known under the name of "driftwood." Lastly, the middle chamber offers a scheme of green and blue, the former color occurring in the beautiful Grueby tiling of the fire-place.

From this somewhat detailed description it will be seen that, as it was at first asserted, our house is most simple in both construction and ornament; elementary principles only being involved in the building, and three colors at the most composing the color-chord of a room. In such a home as this, the storm and stress of life would be under the rule of simplicity.

Simplicity of effect would meet the eye, and through the eye, work its soothing influence upon the brain, which would be induced to a healthy and normal action never to be attained in a complex, crowded environment of fantastic forms and of intricate color combinations. Simplicity of wants would be enforced by the arrangement of plan and by the small number of objects admitted into the service of the rooms. Simplicity and definiteness of occupation would be encouraged by what must be named the frankness of the appointments, since here no error can be made as to the function or use of a given object; each being made by its maker to tell the plain story of its creation. In such a home as this, the question would be "to work or not to work;" for no litter of things could confuse, distress or annoy the mind of its inmates, no compromise would be possible between a productive activity and a restless state or mood, captivated by aggressive externals and obedient to no clear cause or direct aim. If then, simplicity is to give us peace and quiet in exchange for anxiety and wasted effort, we can not welcome it too quickly, or too warmly.

POSSIBILITIES OF CRAFTSMANSHIP FOR THE UNSUCCESSFUL ARTIST BY SAMUEL HOWE ◊ ◊ ◊ ◊

A PROBLEM before us is how to turn the thoughts and hands of the great mass of American art students from the persistent manufacture of unsalable pictures and designs to some branch of craftsmanship which, from a financial standpoint, will prove to be a paying venture.

Painters make excellent craftsmen for the reason that they have mental endowment far above the average, as well as technical skill and the advantages which come from technical training. But to become practically efficient they must be transported from the country of dreams to the more invigorating atmosphere of the workshop.

The belief prevails that the future belongs to the students of science. For these are days of liquefied air and acetylene gas, of electric furnaces, of houses built of glass, of compressed air and storage batteries, of the rescue of kerosene oil from the despised refuse of rivers and harbors.

But science is not always to the fore. Re-discoveries have been made in the old and lost arts of glass-making and enameling. Improvements have been effected in the arts of printing, book-illustration and photography. And many of these discoveries are directly attributable to painters.

Such successes justify us in expressing the hope that means may be found to tempt the painters of pictures and the designers of decorations which rarely sell, to adopt some other work which shall pay: some work which is not foreign to the instincts of the craftsman and which shall express his own personality. "Artists are dreamers, engineers are workers," say some, and in proof of their assertion, they point to an illustration in a recent issue of a popular magazine, in which the overall-clad sons of our industrial millionaires are seen astride a locomotive. Such engineers in embryo, not satisfied with the solutions of problems on paper, spend

three or four years of their lives amid the dirt, din, and turmoil of machine shops, working like Trojans to master the rudiments of their craft. It has been asserted that the general practice of the engineer invites him to that mode of procedure; that for him, unhampered by academic rule or classic precedent, with no philosophy to live up to,—for science is a measurement, while art is a power which is expected to crystallize thought—success is assured. However that may be, the engineer generally succeeds in securing financial assistance, while the artist only too frequently joins the great throng of those who are known to the world as failures.

Is there no help for this? Are means provided whereby our artists can acquire the practical experience in craftsmanship which is given to their brothers in the engineering field? Thousands of dollars have been freely spent to found and equip plants for carrying on the most obtuse and complicated experiments, while on the other hand, the art-student is housed in indifferent quarters, which are wholly inadequate to his requirements; his only aid to the study of his art being mediocre collections, if any, of books, photographs and models.

Understanding these conditions, France, Germany, Austria and England have established technical schools and museums of industrial and decorative arts, housing them after the most approved plans and completely equipping them with models and with bodies of competent instructors. Germany has established such schools in every capital; there are a number of them in Austria, France and England, but not one in America. True, there is something of the type of work known as 'manual training' in the Pratt Institute of Brooklyn, the Teacher's College of Columbia University, the art schools of St. Louis, Chicago, New Orleans, Baltimore, Philadelphia and Boston; but with the exception of one or two departments headed by energetic hard-working enthusiasts,

this work is but elementary. Broadly speaking, it serves to connect the hand with the eye in a sort of kindergarten, which we are glad to see, but about which much cannot be said because it does not go far enough for the purpose.

Turning again to the practical sciences, we find that Columbia University has almost every known type of engine for steam, electricity, hot air, gas: machines for gauging weights and bearings, and for testing building materials. Pratt Institute, in addition to most of these, has a blast furnace for smelting iron, as well as furnaces for melting brass and other metals. The New York Trade schools have complete equipments for the practical study of electricity, plumbing and plastering. The universities of the entire country are amply supplied with those manufacturing and testing stations so essential to the engineer for the understanding of his rudimentary problems.

Art has been left to care for itself. The most active art organizations in this country, the Art Students' League of New York and the Art Institution of Chicago, which send out far more painters and sculptors than any other schools in America, are again engaged in enlarging their premises. The Art League has so far extended its work as to bring it face to face with the problem of adding crafts to art, while the Chicago Institution is making additions to its building for the housing of new classes,—possibly with the same end in view.

The Art Students' League was established in 1875 by a handful of enthusiasts who desired greater facilities for the study of art than then existed in this country. It is a self-governing body, electing its own lecturers and instructors, and directing its own policy; having no resources other than the tuition fees of its students, who come from all parts of the country. At the time the League was founded, there was a crying need for practical training in the art of illustrating, as un-

derstood by a book-loving community. Authors were able to write a graphic description of their scenes, but it required a strength of drawing which few possessed to interpret those scenes in such a form as to be readily assimilated by the average intellect. It was to qualify the students for such work that the League made every effort; and the phenomenal success which has marked book and magazine illustration is obvious to all. To-day stories are well, strongly, graphically illustrated. The story of the writer is given to the public by the illustrator in such vivid, pertinent, terse, and accurate form that anyone who has eyes to see can readily grasp the situation. The Art League is very largely responsible for this improvement.

This work entailed the study of the figure, both nude and draped, at rest and in movement, grotesque and natural. Life classes were formed, figures posed, costumes studied, libraries consulted for historical authorities, while classes were formed for the study of landscape and for trips to foreign countries. The wide range of subject sometimes required the study of life in the frozen North, among the icebergs, or in the far West on the hunting trail, the ranch, or among the Indians; the illustrators often living in their tepees that they might portray the life, thoughts, and movements of their subjects by faithful rendering of actual observations.

Passive and resigned, submitting without revolt to the essential changes of the ever varying conditions, the illustrator has enjoyed this search for material, in his efforts to serve an exacting and fickle public. Were this all that the League had accomplished, it would surely merit the dignified position assigned it by all who have intelligently studied its workings. But it is not all. Two years ago, a class for the study of architecture was formed under the able leadership of a graduate of the Ecole des Beaux Arts. This class was designed to give the students such principles of architecture as are

essential to their correct use in pictures and sculpture rather than in buildings.

On the 16th of April of the present year, the same brisk, liberal, far-sighted policy prompted the directors of the League to make the boldest step in their career, by adding to their curriculum industrial art as represented by the Evelyn Nordhoff Bindery. The students will now have an opportunity to acquire knowledge of the delicate art of sewing and collating books, designing and making book covers, and all the technical detail essential to the fascinating craft of binding.

Craftsmen are much needed. We have now too many illustrators, and far too many so-called decorators; too many workers who depend simply upon their ability to portray a thought, an idea, a theme on paper, but who wholly depend upon the workman to carry out their scheme. By changing these conditions, the artist-student will be his own workman, carve his own wood, form his own metal, weave his own tapestries and rugs.

Sculptors are shrewd, clever, adaptable, uncomplaining workers, who are forever astonishing us by the facility with which they acquire practical knowledge at every turn of their difficult work. Their success as craftsmen has been as decided as that of illustrators. Basing our hopes upon these successes, we look for an improved condition, when our young painters and designers shall join the crafts, and because of the good that is in them, no chance should be neglected to enlist their interest.

And yet, all the students in the League are not workers; for there are the fashionable young women of the school to whom time is a jest; who go carelessly through "League life," with half their interest given to dancing lessons and society. Misguided philosophers are they, payers of fees, young, clever, witty, beautiful, to whom Art with a capital A is a welcome

re-action from the whirl of fashion; who leave the school as soon as they recover their senses, saluting their instructors as erratic, although charming theorists. The League with all that it stands for is regarded as a delightful time-killing experience in the kingdom of Bohemia.

The galleries, expositions and studios of our young friends, the real students, are eloquent witnesses to a deep knowledge of the principles underlying the study of nature and of art. The oil studies, water color sketches, and wash drawings there shown frequently betray a broad, liberal handling of mass not devoid of education. We often find crisp, suggestive sketches, sparkling with bits of direct, related detail; rhythm and harmony, as well as thoughtful consideration showing the full understanding of values. The careful notes upon color relation and the truthful drawing show a quality dignified, restful, simple, at times remarkable, which justifies the conclusion given at the head of this paper that painters make splendid craftsmen. At least, this is found to be true in Europe. Why not in America?



“Through a too common illusion, simplicity and beauty are considered as rivals. But simple is not synonymous with ugly, any more than sumptuous, stylish and costly are synonymous with beautiful. Our contemporary art suffers as much from the want of simplicity as does our literature—too much in it that is irrelevant, over-wrought, falsely imagined. Rarely is it given us to contemplate in line form or color, that simplicity allied to perfection which commands the eyes as evidence does the mind.”

Charles Wagner, in "The Simple Life."

**"THE SIMPLE LIFE" BY CHARLES
WAGNER A REVIEW**

THE spirit of simplicity is a great magician. It softens asperities, bridges chasms, draws together hands and hearts. The forms which it takes in the world are infinite in number; but never does it seem to us more admirable than when it shows itself across the fatal barriers of position, interest, or prejudice, overcoming the greatest obstacles, permitting those whom everything seems to separate to understand one another, esteem one another, love one another. This is the true social cement, that goes into the building of a people."

Such is the concluding paragraph of a little book which, written from the fulness of knowledge and experience, has been sent out by its author upon a sacred mission to encourage and uplift, to warn and to teach. In the reading rooms of our public libraries, the book may be seen in the hands of earnest men and women whose faces brighten and grow young as they come upon some truth or sentiment which they themselves have long and deeply felt, but have lacked the power to formulate. The book in both thought and expression is of that quality which the French characterize as "intimate." Therefore, it grows precious as one reads it. Its utterances echo in the mind like those of some cherished voice. It seems almost to have assumed the personality of a friend.

The introduction to "The Simple Life," sympathetically written, contrasts the volume of essays with the city of Paris, from which it was sent forth. It declares that a "limpid, bubbling spring, fresh and cool from its forest source, running down one of the boulevards, would hardly appear more miraculous to the eye, or more refreshing to the senses." The statement is forceful and true to a degree. Yet the connection of the great complex city with the simple life is quite explicable, natural, and even usual. For it is well established that aversion for the beauties of nature and hatred of simplicity most often embitter the lives of tillers of the

soil and cottagers; while the true lover of the great realities may as easily be a sovereign as a peasant. It must be remembered that the most exquisite pastorals, barring the Hebrew, have been composed at courts, or in crowded cities, and that the greatest modern inheritor of the classic nature-spirit was a Frenchwoman, a participator in the most complex phases of Parisian life. Furthermore it was a child of the Latin Quarter who, from the heights and depths of his rapid experiences, cried: "The soul can open wings wide as heaven in a dungeon narrow as the hand." Certain it is that the French, although taxed with being artificial and vain, yet bear away the crown in art and literature for the most complete and most delicate expression of simplicity; as it is amply proven by Millet and Breton, L'Hermitte and Bonheur in modern painting, and by George Sand, Loti and Bazin in modern prose-writing. The book of "The Simple Life" is no anomaly. It is clearly the product of a rational intellect trained and alert, polished by attrition with the argumentative minds of the French middle-classes, and reaching in intent and aspiration above and beyond all barriers of time and space.

The author of "The Simple Life" is an Alsatian, a shepherd from that hill country which, together with the fertile Lorraine, was lost to France by the war of 1870. The writer is a Lutheran pastor who was educated in both French and German universities and is now established over a congregation in Paris which includes almost every intellectual and social element in modern France: a body, therefore well qualified to participate in the work of religious and moral unification which Wagner regards as the great issue of the age.

It is said that this teacher and writer is at best in his pulpit; that his sermons rouse and startle like a call to arms, losing no force from the fact that they are not pleas for individual salvation, but gain-

ing in breadth and significance by their demand for human solidarity against injustice, the relief of misfortune, and the spiritualization of life. The Pastor Wagner's work of instruction does not end with formal sermons. He has enrolled from his congregation a society of young men and another of young women with whom he discusses the questions of the day which are to him matters of religion. Then, outside his pastoral duties, he labors in behalf of the working men of Paris, for whom he organizes meetings and whom he serves in other ways; working always in the belief that the morality of the greater number is the only resource by which liberty can live in a democracy; seeking to effect an alliance of effort for moral action, a union and brotherhood based upon convictions of patriotic and civic duty.

Unlike many reformers, the Pastor Wagner has a thoroughly practical genius, as is proven by his fruitful activity and large share in the establishment of the so-called "popular universities," which are courses of instruction designed to educate working men in the rudiments of economics, history, art and ethics; the number of these institutions having increased from one opened in 1898, in that hot-bed of insurrection, the Faubourg Saint Antoine, to twenty that are now flourishing in various quarters of Paris, and more than one hundred in France.

It is this practical genius which vitalizes the words of "The Simple Life," and sends them upon an effective mission to all sorts and conditions of men, without raising questions of creed, race or class, and awakening in every touched heart a sentiment responsive to that impulse under whose mastery Wagner himself confesses to write: "I am a man and nothing that is human is indifferent to me."

The book is, like all other writings of its author, the outcome of his lectures, sermons and daily experiences of life, and a glance at its table of

chapters shows that genius for analysis and order which minds of French training alone possess. In clear concepts, crystallized in exquisite form, reminding one of the jewel-like style of La Rochefoucauld, the Lutheran pastor discusses our complex life; the essence of simplicity; simplicity of speech, simple duties, needs, pleasures and beauty; the world and the life of home; pride and simplicity in the intercourse of men; and the education for simplicity.

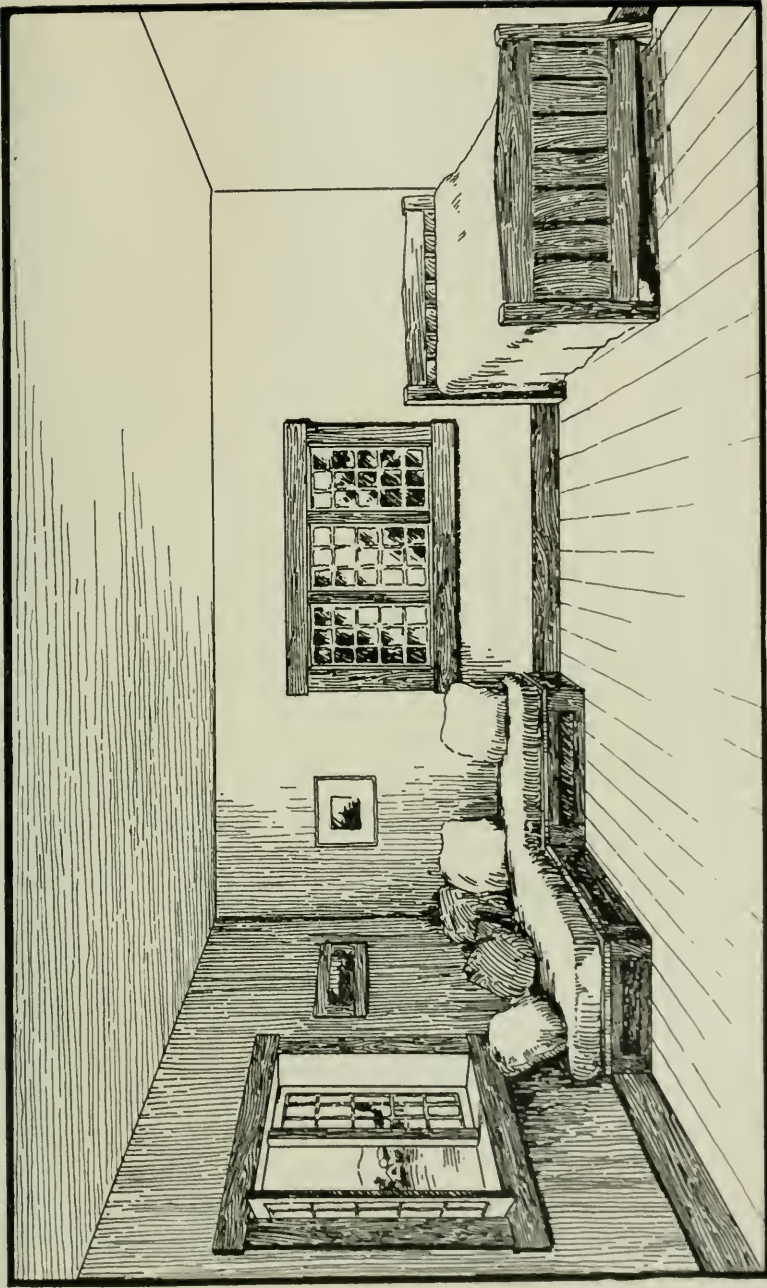
Judged by his words, M. Wagner is no radical, revolutionist or reversionist. He proposes no hard or fast rules to be observed by those who would reform society and save the world. He simply offers individual ideals which to follow would be to ensure for ourselves and others the possession of beauty, comfort and happiness such as we do not now know. In taking his point of view, he expresses his belief that simplicity does not belong to special social or economic phases: rather that it is a spirit, able to vivify and modify lives of very different sorts. In his own words: "All of men's agitations for greater justice and more light have also been movements toward a simpler life; and the simplicity of olden times, in manners, art and ideas, still keeps its incomparable value, only because it achieved the setting forth in high relief of certain essential sentiments and certain permanent truths. It is a simplicity to cherish and reverence; but he little comprehends it who thinks its peculiar virtue lies in its outward manifestation. In brief, if it is impossible for us to be simple in the forms our fathers used, we may remain simple, or return to simplicity in their spirit."

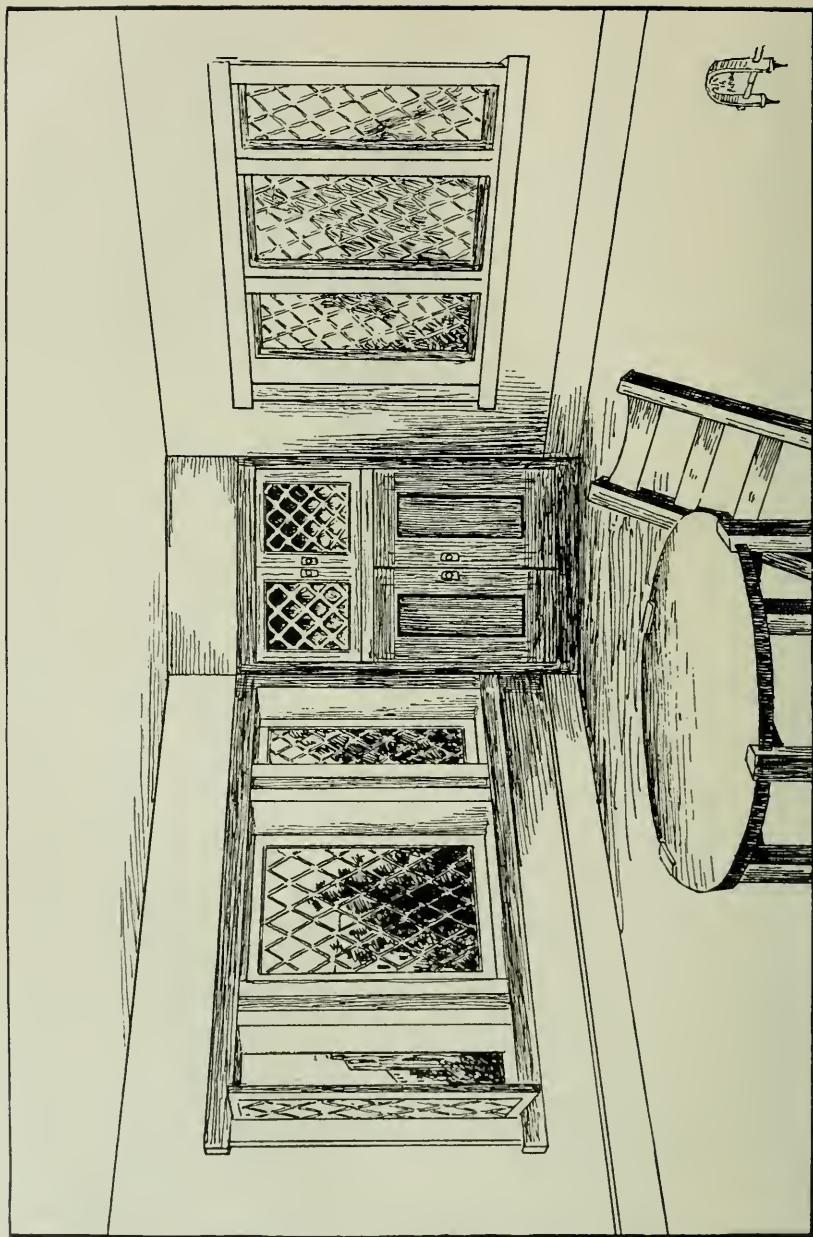
While it is the first principle of M. Wagner that material prosperity without an offset, diminishes capacity for happiness and debases character, he says plainly that, in his view, simplicity does not reside in externals, but is a *state of mind*; that livery counts for nothing, the heart alone being the index and measure of

character. And here he writes: "A man is simple when his chief care is the wish to be what he ought to be; that is: honestly and naturally human. We may compare existence to raw material. What it is, matters less than what is made of it, as the value of a work of art lies in the flowering of a workman's skill. True life is possible in social conditions the most diverse, and with natural gifts the most unequal. It is not fortune, or personal advantage, but our turning them to account, that constitutes the value of life. Fame adds no more than does length of days: quality is the thing."

Under the head of "simple needs," Mr. Wagner emphasizes certain truths which we all more or less strongly feel, but which few of us have courage to exemplify in our lives. He insists that our wants should be our servants, rather than the turbulent, seditious legion of tyrants which they have become in our complex life. This thought is not a new one. It was even more strongly expressed by Plato, when, in his Ideal Republic, he compared the natural passions and impulses of man with the artisan-classes of the State, who work incessantly upon raw material, which they convert into useful articles, or else utterly and wickedly waste and destroy. But the words of Mr. Wagner are such as quickly captivate the ear and mind of the modern man. He thus speaks of the results of the *reign of need*: "After us the deluge! To raze the forests in order to get gold, to squander your patrimony in youth, destroying in a day the fruit of long years; to warm your house by burning your furniture, to burden the future with debts for the sake of present pleasure; to live by expedients and sow for the morrow trouble, sickness, ruin, envy and hate—the enumeration of all the misdeeds of this fatal regime has no end." Then, having offered this picture of chaos, he reasons in that spirit of thrift and contentment so characteristic of the French provincial:

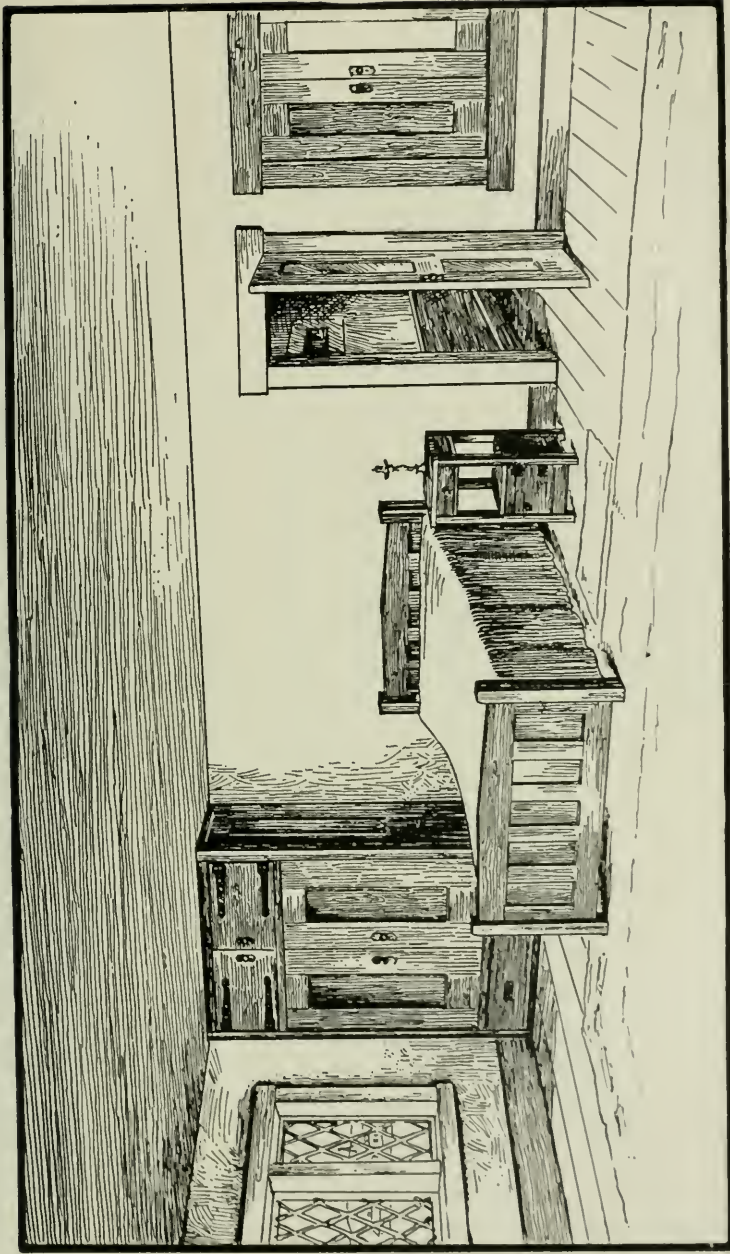
The more simply you live, the



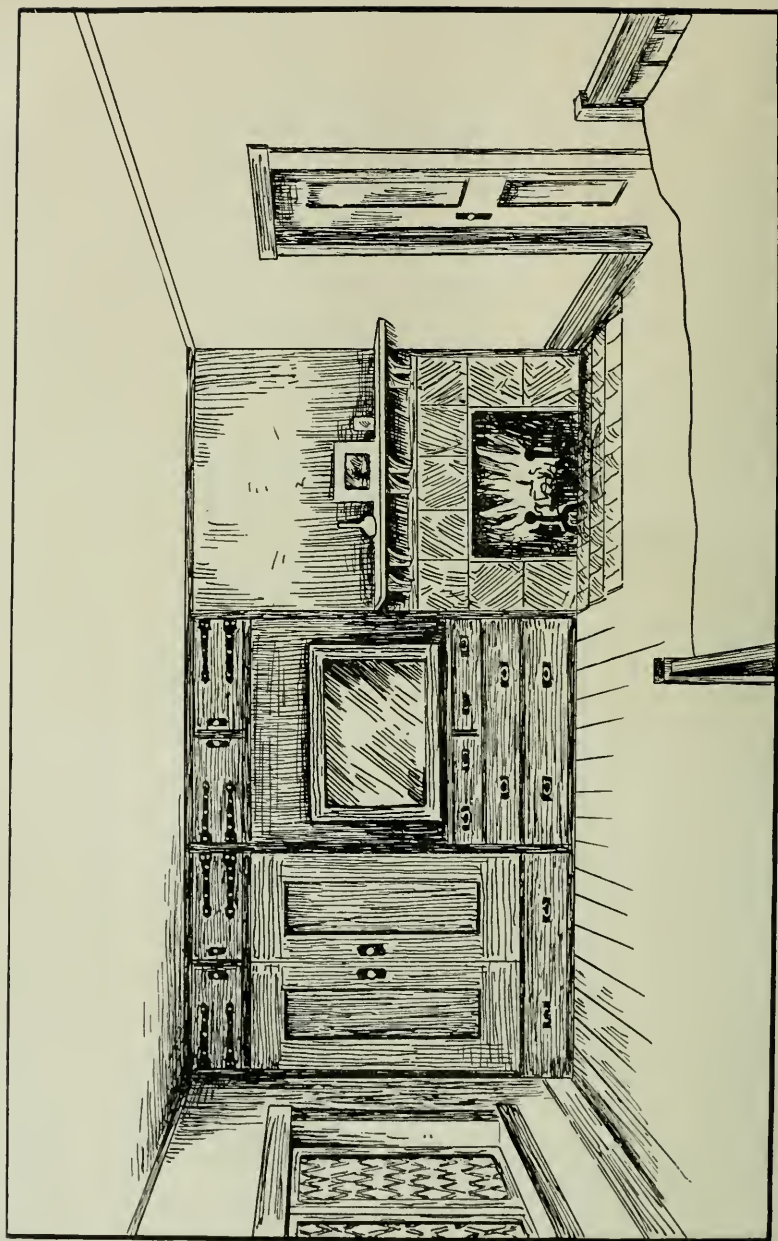


South chamber showing corner-cabinet fitment





A wall in the South chamber.



Middle chamber showing fitment and tiled fireplace.

more secure is your future; you are less at the mercy of surprises and reverses. Having simple needs, you find it less painful to accustom yourself to the hazards of fortune. You remain a man, though you lose your office or your income, because the foundation on which your life rests is not your table, your cellar, your horses, your goods and chattels, or your money. In adversity you will not act like a nursling deprived of its bottle and rattle. Stronger, better armed for the struggle, presenting, like those with shaven heads, less advantage to the enemy, you will also be of more profit to your neighbor. Less absorbed in your own comfort, you will find the means of working for that of theirs."

Such is the sentiment of self-restraint and altruism, therefore of true Christianity, which pervades and perfumes the volume of "The Simple Life." It announces that France has arrived at a parting of the ways, and that she is even now entering upon a work of regeneration in letters, art, religion and national life: in a word, that she is passing from a critical into an organic period.

THE BOSTON SOCIETY OF ARTS AND CRAFTS

THE Boston Society of Arts and Crafts is steadily and successfully pursuing its work. The breadth and soundness of its principles will best be understood through a quotation from its constitution :

“ This Society was incorporated for the purpose of promoting 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 in workmen an appreciation of the dignity and the value of good design ; to counteract the popular impatience of Law and Form, and the desire for over ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of its object and its use, and of harmony and fitness in the decorations put upon it.”

The membership of the Society is divided into three classes: Craftsmen, Masters and Associates. The grade of Craftsmen is held to include designers, as well as those practising some branch of applied decorative art. The title and privilege of Master lie within the grant of the Council alone, and are conferred only upon a person previously admitted to membership as a Craftsman, who shall have clearly established by contributions to the Society's exhibitions, or otherwise, a standard of excellence approved by the Council. Finally, persons interested in the aims of the Society, but not habitually employed as designers or craftsmen, may join the Society as Associates.

The rooms of the organization, at number 14, Somerset Street, Boston, are open to the public daily from nine until five o'clock, for the exhibition and sale of such work, designed or executed by members, as has been approved by a jury elected by a council.

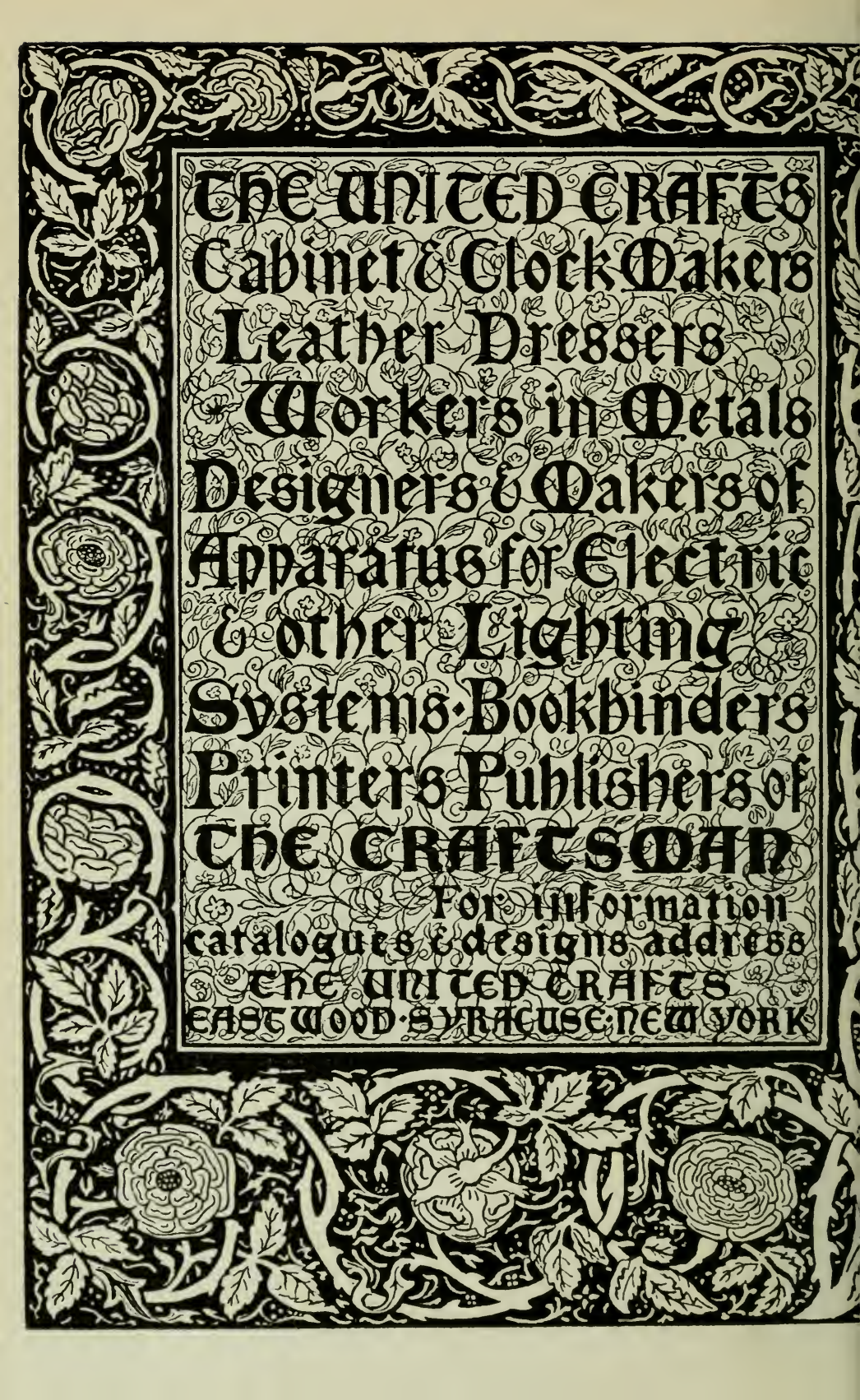
A number of productions now shown call for especial notice. Among these are speci-

mens of ceramics from the Grueby Faience Company, from Dedham, Newburyport, and the student-craftsmen of Tulane University. The Merrimac (Newburyport) pottery is characterized by a firm, hard glaze which adapts it to useful purposes, while it lacks the fine color and beautiful opaque surface of the Grueby and the Dedham products. The articles sent from Tulane are simple in form and admirable in color. They are also interesting as illustrating an industrial experiment, which, begun upon a small scale, is rapidly acquiring importance. They are the work of graduate women students from the art department of the University.

Another fine exhibit is made by William R. Mercer (Doylestown, Pa.) of tiles in soft and pleasing tones, similar to those from the same workshops which have been largely used by Mrs. John L. Gardner in her palace in the Fens.

In book-binding, there are many beautiful examples from the Merrymount Press, some of which are so costly as to place them beyond the reach of the many, while others, equally remarkable for their workmanship, and good taste, are simple and inexpensive. In the latter class may be mentioned the two thin volumes of Robert Louis Stevenson's "Aes Triplex," which are noticeable by their fine paper, clear type, well adjusted margins and refined covers. These are the work of Mr. Opdyke whose sense of simplicity, proportion and fitness leads him to results as happy as those which are obtained in more expensive books by means of rich elaboration.

As a whole the permanent exhibition of the Society of Arts and Crafts justifies its resolution to offer only such products as are "the results of healthy and ennobling labor."



THE UNITED CRAFTS
Cabinet & Clock Makers
Leather Dressers
Workers in Metals
Designers & Makers of
Apparatus for Electric
& other Lighting
Systems. Bookbinders
Printers Publishers of
THE CRAFTS MAN

For information
catalogues & designs address
THE UNITED CRAFTS
EAST WOOD SYRACUSE, NEW YORK

VOL. II · SEPTEMBER · MDCCCII · NO. 6

THE Craftsman

that thing which
I understand by
real art is the
expression by man
of his pleasure
in labor

WILLIAM MORRIS

20 cents the copy

Published monthly in the interests
of Art allied to Labor

by THE UNITED CRAFTS
EASTWOOD NEW YORK

THE CRAFTSMAN

Vol. II.

No. 6

CONTENTS FOR SEPTEMBER, MDCCCII.

- I. Color: An Expression of Modern Life
- - - - - *Irene Sargent*
- II. The Ruskin Cross at Coniston
- - - - - *Reprint of an English Brochure*
- III. The Jew as a Craftsman - *Rabbi Joseph Leiser*
- IV. A New England Village Industry
- - - - - *Helen R. Albee*
- V. Chests, Chairs and Settles - - *Kingsley Curtis*
- VI. Color in the House - - - - *Walter A. Dyer*
-

ANNOUNCEMENT



PRICE—The subscription price is two dollars the year, payable in advance. Twenty cents the copy. Postage is prepaid on all subscriptions in the United States and Canada.

REMITTANCES—Remittances may be made by Post Office Money Order, Express Order, or Postage Stamps.

CHANGE OF ADDRESS—If a change of address is desired, both the old and the new address should be given; the notice of the change to reach this office not later than the fifteenth of the month if it is to affect the succeeding issue. The publishers can not be responsible for copies lost through failure to notify them of such changes.

PUBLISHED BY THE UNITED CRAFTS
EASTWOOD, N. Y.

Copyright, 1902 by Gustave Stickley

Entered at the Postoffice Eastwood, N. Y., as Second Class Mail Matter

FOREWORD

WITH this number "The Craftsman" appears for the last time in its old attire. From the beginning, it has aimed to illustrate by example, as well as to teach by precept, the truth for which it stands, that the objects of use which surround us in daily life should possess simplicity and beauty. Accordingly, the October number will mark not only the first anniversary of "The Craftsman's" life, but another step in the execution of this cherished purpose; for with it begins the use of new type, better paper and a more convenient method of arranging illustrations. And beside this transformation in appearance "The Craftsman" will be enlarged in several respects. The size of the pages is to be increased, a larger number of articles offered, and a department will be added in which will appear reviews of current publications upon the arts and crafts, and brief notes of information concerning American and European craftsmanship.

Among the contributors to this first number of the enlarged and beautified magazine will be Mr. Ernest H. Crosby, who, inspired by the example and teaching of Tolstoi, has become one of the foremost social reformers in the United States; Mr. Frederick S. Lamb, Secretary of the Municipal Art Society of New York, and President of the Architectural League of America; and Instructor Oscar L. Triggs of the University of Chicago, Secretary of the Industrial Art League of that city. Miss Irene Sargent, who is now abroad, will write about the craftsmen of Europe, and something will be told of the work and purposes of the United Crafts.

The current issue of "The Craftsman" offers articles upon a variety of topics, all, however, having an intimate connection with our larger and more general subject of craftsmanship. Miss Irene Sargent, to whom the readers of "The Craftsman" are already indebted for several instructive and well written articles, writes entertainingly and suggestively this month upon *Color, an Expression of Modern Life*.

We reprint the brochure describing the Ruskin Cross at Coniston in order to acquaint our readers, by means of word and picture, with the monument of this great thinker who was the first in this century to call attention to that field of artistic activity to which "The Craftsman" is devoted. Coniston was already hallowed ground when Ruskin came there to reside, for it had been the home of Wordsworth, of Southy, and for a time, of Tennyson.

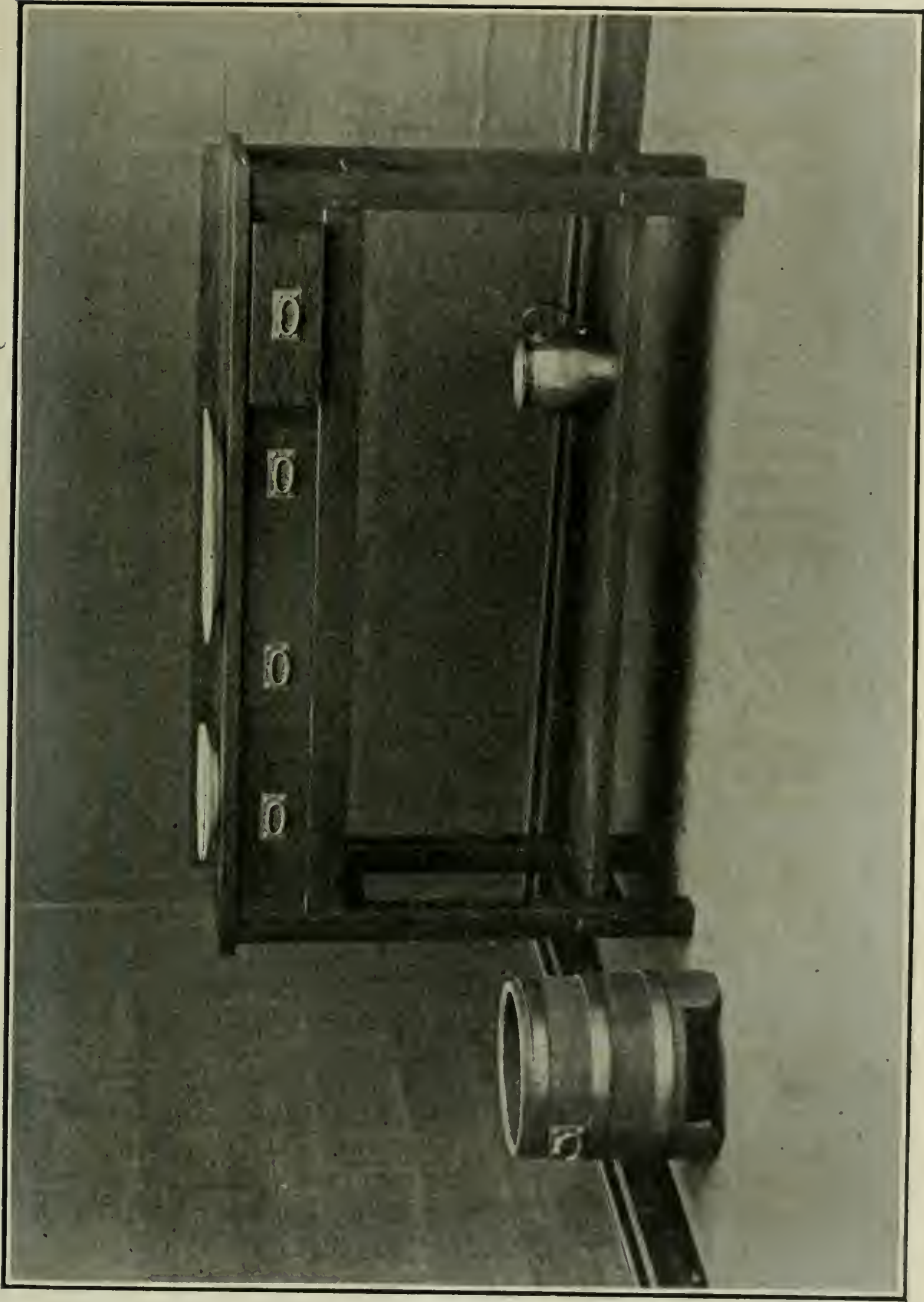
The Rabbi Joseph Leiser explains in this number one of the most striking of social phenomena, the absence of the members of his race from the trades, handicrafts, and, in general, all manual occupations. Although the Rabbi expresses himself with fervor concerning the wrongs of his race, he does not speak in a spirit of anger or revenge.

In *A New England Village Industry*, Mrs. Helen R. Albee gives a brief general discussion of the manufacture of hooked rugs. Through Mrs. Albee's enterprise and inventiveness this half-forgotten domestic industry has been rescued from neglect, and has become a pleasureable and profitable industry in some twenty villages of the United States.

Mrs. Jessie Kingsley Curtis has long studied the evolution of furniture, and in *Chests, Chairs and Settles*, tells in what period and country originated the pieces of furniture which are to be found in every household.

Mr. Walter A. Dyer who writes upon *Color in the House*, is connected with two journals devoted to interior decoration and is competent to speak upon the subject.

Upon the last page of this number is printed an announcement concerning an artistic project which will be of interest to the readers of "The Craftsman."



Serving Table and Wine Cooler by the United Crafts. Made in brown fumed oak with wrought copper trimmings.



The Ruskin Cross at Coniston.

See Page 271

COLOR: AN EXPRESSION OF MODERN LIFE  **BY IRENE SARGENT**  

CERTAIN waves or vibrations which affect the fibres or rods of the optic nerve are translated by the brain into color. And this internal sensation, with no external or objective existence, constitutes one of the liveliest pleasures known to the human being, whether he be savage or civilized. The infant and the barbarian alike, with the undeveloped or the uneducated retina, grasp with a cry of delight, a fragment of scarlet fabric, while the possessors of hereditary aesthetic culture derive exquisite enjoyment from the ether-blues, the dark greens and the violet of Puvis de Chavannes. Pity can not be too freely given to the blind who are unable to imagine, or who know no longer the sensation caused by the impact upon the optic nerve of that force or energy which we call light. The love of color may indeed be classed among the appetites. It is gross, fantastic, or restrained, according to the status of the individual or the race manifesting it. Further than this, the color-sense is deeply influenced by climatic conditions. The soft and tender shades of the dyes used in the finest modern textiles result from the experiments of the craftsmen and chemists of northern and middle France: men who live in an atmosphere of delicate, changeful tints, and who, in spring, summer and autumn, are surrounded by foliage and herbage marking gradations of hue as finely divided as are the tones of a violin. Another phase of the color-sense is to be noted in the case of the Italians, whether we consider the works of the so-called "old masters" of painting, or yet again the choice of garments made by the modern peasant. We remark crudeness and absence of modulation in the palette of all the classic Italian schools, except among the Venetians, who produced what may be called an orchestration of color: a fact of which an explanation will be given later. We remark the same brilliancy, the same unmodulated juxtaposition of colors in the gowns and kerchiefs, the shirts and waistcoats of the folk who people so picturesquely the squares of Rome,

Florence and Naples; and these same tastes and traditions linger among the American-born children of Italian parents, who, having adopted our manners, customs and language, unconsciously keep, under new climatic conditions, their hereditary appreciation of color. Indeed it may be said that southern nations in proportion as they approach the tropics, ignore what scientists have named the reduced, the darkened and the dulled scales of color. The reason for this peculiarity of vision is not obscure. In these regions, light so pervades and suffuses the atmosphere, that all objects viewed through this brilliant medium lose more or less of their local color. Therefore, nature clothes the flowers, birds and insects in gayer hues than in more northerly lands, as otherwise they would fail to enliven the landscape or impress their presence upon the eye. The effect of the Italian sky in destroying local color can best be studied by looking fixedly at a dome or a campanile, projected against its luminosity. The structure appears as if actually stamped out, like a dark pattern traced upon a blue background. The outline is the first essential to attract, and the structural material passes without notice, unless it be brilliant like white marble; in strongly marked combination, like the alternate courses of black and white stone, as in the construction and style known as Lombard; or yet diversified in color, as in the facade of the Duomo at Pisa, or rich and deep in tones of red as in the brick masonry of San Petronio, at Bologna. Because of their environment, those Italians who are gifted artistically easily excel in draughtsmanship, since object lessons in line and contour are offered to them from every side. So we find the four great classic masters of line in painting among the Italians: Michelangelo, Lionardo, Raphael and Andrea del Sarto: each possessing the national gift to a supreme degree, although exercising it in a highly individual way. This quality of accurate draughtsmanship was therefore an inheritance created in the Italians by constant environment,

and not a possession acquired by infinite study and pains, as in the case of the great modern Frenchmen like Ingres.

So after close examination of the art works of Italy—architectural and pictorial—we may conclude that the atmosphere of the peninsula is the great magician responsible for the structural forms and outlines which delight our vision; while it is at the same time the agent destructive of local color which has annihilated in Italian eyes the sensitiveness to shades and modulations of color possessed by peoples living under less luminous skies.

The exception noted in the case of the Venetians arises also out of conditions of environment. From Titian and Veronese down to the glass-workers of to-day, the artists of the maritime city have simply translated according to the medium employed, the splendid effects of light upon broad surfaces of rich colors, or the evanescent tints of the surrounding atmosphere and lagoons. Like the painters of the north, the Venetians see in masses, rather than in definite outline, but unlike the painters of the north, they have made their canvases and vases glow with light, as if jewels studded the whole expanse.

Thus a single point of difference in vision accounts for the wholly opposite treatment of light and color by the artists of two typical regions. In the one division, we find definite outline, pure light, and loss of local color; in the other, mass and modeling, together with fantastic shadows. The latter treatment finds its climax in the works of Rembrandt whose portraits emerge from the canvas *modeled* rather than *drawn*, just as the real personages disclosed to the painter their salient features through the grey mists of the Netherlands.

It is of course to some degree an affair of individual taste, whether we prefer line or mass, pure light, or modulation and shadow. But race and environment are strong factors in questions of prefer-

ence, and the times, too, pronounce for the Romantic element in all matters of art.

It might perhaps seem pedantic here to allude to the old, trite contest between the Classic and the Romantic principles, but the issue is still living and animates all forms of art, plastic and literary alike. Color may be called—nay, rather, it is the romantic principle—and just as truly line represents classicism. Restraint was the quality necessary to the first perfectly developed art-system of the world. Otherwise, no progress would have been possible, for development can ensue only from a definite, specialized germ. Architecture, sculpture and the drama were by the Greeks fitted into narrow frames within which all was harmony and beauty, grace and perfection. But gradually as life enlarged, as “the sentiment of the infinite” grew strong with the passage of centuries, a new art corresponding to the ceaseless endeavor of the human mind came into being. Form was diversified into infinity, grew intricate, and was sometimes apparently lost. The work of art became an organic living being, as we find it in the Gothic cathedral, wherein each member is structurally necessary to the scheme and fulfils a definite role in the general plan and economy. Such too was the Shakspearean drama which defied all laws of unity, that is, of form, and by virtue of this defiance taught the lessons of life as they occur in human experience. This type of art received the name of Romantic, which if analyzed, is found to contain the word Roman with an added suffix. The Roman element is the necessary basis of form preventing chaos; the Gothic, or—as its enemies have scornfully called it—the barbarian, is the element of force, freedom and passion. It is the color-giving principle. It is the *sine qua non* of modern art, since the function of art is to hold the mirror up to nature, and since modern life is restless, pulsating and fretful, like the streaming rays of the aurora borealis.

If we look about us, we shall

find everywhere an imperative demand for color, whether our search and meaning be restricted to the sensuous pleasure caused by the action of light upon the eye, or whether we accept the wider significance of color as an element of force, energy and abundant life. We desire the romantic drama with its story of love, joy and sorrow, projected against a splendid stage setting in which the eye shall take delight to the same degree as does the ear in the labyrinths of harmony which wind out their lengths as the plot unfolds its mysteries. All this complexity is the equivalent of color: color, that is, contrast and intensity in the lives of the characters; color, that is intricate counterpoint in the accompanying music; color in the garments and the environment of the players, in order that our impressions of the mimic action may be the more vivid and penetrating. In the remaining arts, our demands are no less exacting. Everywhere we require the equivalent of color. In architecture, it is that contrast of structural principles which results in accent and harmony. In sculpture, it is the passion which seems to have created a brain to think and a heart to beat within the marble, so that the stubborn substance appears throbbing with life, as in the masterpieces of the modern Frenchmen. Above all, art in the service of religion is now clothed in gorgeous color, especially if we consider that branch of the Christian Church which received new life from the Oxford Movement of the eighteen-thirties. Color glows in the painted windows with concepts of the glories of the New Jerusalem; color speaks in the language of symbolism from the vestments of the clergy. It gleams in the metals and jewels of the altar-vessels, in such close relationship with perfumes and incense that the senses are soothed and gratified without analyzing the source of their pleasure. It glows from apse and wall in mosaics and frescoes, conceived with mediaeval splendor. It finds its counterpart in the chants and canticles with their contrasted, balanced and harmonized voices.

If color and its equivalents are thus prominent in the service of the Church, they are far stronger factors in our daily environment. Prior to the rise of the Pre-Raphaelite Brotherhood and the accomplishments in the art-industries and crafts effected by William Morris, color was deprived of its natural functions in the economy of life, or rather, it was made to assume a part antagonistic to the comfort and the happiness of the home. Prior to these events, the rich home in England and America was ugly, while the modest home was barren and repellent. The colors habitually meeting the eye in apartments and rooms in which the problems of daily existence were presented and wrought out, were irritating to the eye and, consequently, wearing to the brain. The novels of that period abound in significant descriptions of the impression made upon some character in a critical point of mood, temper, or health by some object of aggressive or hateful color which formed a part of his surroundings. Crudeness and inartistic juxtaposition were the only conditions under which color appeared in the textiles doing service in the home, or in the garments of women and children. No soothing sensuous impressions were conveyed by the inanimate objects of the dwelling, since these were ill-adapted to their places and ill-assorted with one another. This was the age of aniline dyes, and among them were certain reds, named in honor of battlefields of Napoleon III—Magenta and Solferino—whose action upon the nerves of sight was as cruel as the carnage which they commemorated. Nor were the purples and greens of the period less harassing to the sense of quiet and beauty, even if they were less aggressive than the scarlets and crimsons. The purples were of that harsh, uncompromising quality which we meet in the adornments of the Church of Rome, and which we there accept as a part of her historical heritage from imperial times. The greens were without depth, opaque, and in all respects a travesty upon the mantle of foliage which

Nature spreads over creation to sooth the human vision like a caress, and to produce upon the eye, as has been noted by the poet Carducci, an effect akin to that of silence upon the ear; a silence "eloquent and divine."

To substitute beauty for the ugliness reigning in the church, the places of business and public amusement, and the home, was a work of the greatest aesthetic, social and even moral importance. The work began in England; it was extended to America largely through the influence of the Centennial Exposition at Philadelphia, in 1876; and its reflex action is plainly discernible in the France of to-day. The assertion is not too strong when we say that it was accomplished by the Pre-Raphaelites, providing always that the organization and influence be taken in their widest sense, and not restricted to the action of the too often scorned Brotherhood. It may be safely said also that the impetus to this work had its source in the Oxford Movement, which was in itself a revival of the mediæval spirit, ritual and beauty.

The day on which William Morris and Burne-Jones met on the benches of Merton College, Oxford, was an epoch-making moment for art. For the beauty with which we may surround ourselves at slight monetary cost, and to the infinite furtherance of our well-being and pleasure, had never existed save for the meeting of the two fervent-souled youths, one of whom, all unconsciously, was a master-craftsman re-incarnate from the Middle Ages; and the other, a mystic of the same period, walking the earth anew, and initiated to all the deep and subtle significance of color in art and in life.

It is of course to Dante Gabriel Rossetti that must be attributed the first steps in the progress of the new aestheticism toward all that makes for the exquisite intense, pleasure of the eye, since the sensuous Italian-English painter was the confessed master of Burne-Jones. But Rossetti was egotistical and selfish; his horizon was restricted, and he cared little to admit others to his self-

created world of delight. Like all geniuses, he apprehended, rather than studied. He arrived at the principles of the Venetian colorists, of the Dutch masters of light and shadow, without having enjoyed great opportunities for the study of their works. If we bring to mind the color-schemes of his noted pictures, we shall find them to be most unusual, original and skilfully planned. But we shall not wonder at the comment and the harsh criticism awakened by these same combinations; for that which is new is ever regarded with suspicion by the constituted authorities of the time. Still, it would be untruthful and unscientific to represent Rossetti as the real creator of the finest effects of color which are to be observed in his canvases. We may better say that what seems to be creation is always in truth evolution, adaptation, development. And we may further insist that those who adapt and develop principles in any department of science or art are the real geniuses of the world.

Perhaps the most valuable among Rossetti's pictures—if its value be measured by its influence in building up that system of colors which is now accomplishing so much for the beautifying of our environment—is the portrait of a lady known under the title: *Veronica Veronese*. This very name is an acknowledgment of indebtedness to the Venetian school from which the Pre-Raphaelites drew the harmonic schemes of their color symphonies, while the mysticism in which Rossetti so playfully delighted affords a clue to the remaining secret of the title. *Veronica*, the Greek for *true image*, coupled with the surname of the great Venetian colorist, would seem to indicate that in this picture Rossetti sought to produce a reflection of the manner of Veronese. This supposition is confirmed by fact. The lady is robed in the transparent, deep-toned water-green which is peculiar to Veronese, and which is at once recognized by the admirers of his superb banquet pictures in the Louvre and the Academy at Venice. This single note of color, were it

seen by itself, disjoined from all its surroundings, would announce a new departure in English art. But beautiful in isolation, it is further enhanced by the other elements of the scheme in which it is placed. The lady is playing a stringed instrument represented in that dark, weathered wood so loved by connoisseurs of Italian violins, and the different values of the brown wood, as it receives the light, or retreats into shade, are managed with all the skill of Rembrandt, the "Shadow-King." Beside, there are soft yellow notes in the picture: a bouquet of spring flowers, and a caged canary placed diagonally opposite each other, the bird high on the left and the flowers low on the right. The bird's beak is parted as if in singing, and the lady's bow lies across the instrument. And thus the analogy and connection between sound and color are set forth pictorially; the high notes being represented by the flowers, the feathers of the bird, and his suggested song; the low notes by the Rembrandt browns and the music of the violin-cello, if such it be.

The sensuous impression conveyed by this picture is one of extreme pleasure. And the means employed to produce it are simple and few. There is no complicated scheme of color like that of Titian's delicately adjusted scheme of contrast and balance which results oftentimes in confusion and weariness to the eye. The browns, yellows and greens that were here employed by Rossetti have always been the work of Nature, and thanks to the influence of William Morris, they now attract us in the products of the art-industries and handicrafts. If we seek them, these colors may be afforded by the simplest articles of household necessity, and, thus brought into relationship, they will form a kind of low harmonic accompaniment to the work of our lives.

The strength of Rossetti and his contribution to the world's legacy lay not in his mystical poems, nor yet in the literary quality of his pictures. It is found rather in his color-sense through the influence

of which practical results have been attained. Subject in their formative period to his mastery, Morris and Burne-Jones carried to their work intellects saner and more stable than his own. And as they were less selfish and arrogant than he, so they gave out more to increase the beauty, the comfort and the actual wealth of the world. It was they who, by their return to the inspiration of mediaeval art, renewed the beauty of color which remained only as a memory from the times of the great craftsmen. Rossetti, as he believed, dealt only with the higher forms of art; while 'they—the one as a designer, the other as a forthright workman—labored in "the lesser arts of life." Through the successful experiments of Morris, who was at will dyer, or weaver, or glazier, the homes of the English middle classes, from barren and ugly, became "places of delight, rich in suggestiveness of color. And as his influence spread, the poorer were in their turn benefited, not only in his native England, but throughout the industrial countries of the world. And now, the colors which offend us in the objects of household use and decoration are constantly failing in number, while, as a consequence, the appreciation of the qualities of color is rapidly growing among the people. The presence of good color is, in itself, an incentive to "The Simple Life;" for from it results that sense of quiet, rest and satisfaction which calms the unwholesome longing after many things.

THE RUSKIN CROSS AT CONISTON

REPRINT OF AN ENGLISH BROCHURE

“IF you would find my monument, look around you,” wrote a great architect upon a stone of his greatest building. “I have raised myself a record more lasting than bronze,” the Roman poet said, meaning the books he had written. Ruskin’s ideal was a step higher:— “That we also, careless of monument by the grave, may build it in the world—monument by which men may be taught to remember, not where we died, but where we lived.”

For a man like him the true memorial is not any statue or shrine or house of pilgrimage, or even the long row of volumes with his name lettered on their backs. These things are a mockery, if he is not remembered by the fact of his influence, and the effect of his thought upon the world.

Standing by his grave one cannot but think what we owe him. He was not a mere successful man, but a great pioneer of thought. He led the way to many new fields, which he left for others to cultivate. It is from him chiefly that we, or our teachers, have learnt the feelings with which we look nowadays at pictures or architecture or scenery, entering more intelligently into their beauty and significance, and providing more consciously for their safe keeping. Nobody for many generations understood so clearly and taught so fearlessly the laws of social justice and brotherly kindness; no one preached counsels of perfection so eloquently and so effectively. There are few of us whose lives are not the better, one way or another, for his work; many who have never read a line of Ruskin think his thoughts, passed on to them from others; many enjoy advantages which they owe, perhaps indirectly, but none the less truly, to his teaching. The results of such work, however little recognized as his, are his real memorial; and our respect and love for the dead are shown, he said, “not by great monuments to them which we build with *our* hands, but by letting the monuments stand which they built with *their own*.”

Still, though he might be quite content to think that his grave should be undistinguished, he would surely have given leave to mark the spot where his body lies. He left no word about it, but we know that he would have been very hard to please with anything ambitious or pretentious. He was tolerant of homely provincial art, so long as it was designed with significance and worked with care. In his later years he liked the ancient crosses of our early Northern English School, of the age before the Norman Conquest; and though these came under his notice at a time when he was no longer writing books, he gave much private encouragement to several who were engaged in the study of such remains of ancient art. The last bit of drawing in which he showed much interest was a sketch from the detail of the cross at Bewcastle in North Cumberland, a relic of those Anglo-Saxon converts to Christianity whose praise he spoke in his latest lectures, called "The Pleasures of England," and of their Italian teachers of 1200 years ago,—for then, as often in later ages, Italy was the art-mistress of England. He was fond of the symbolism and mythological allusions of these primitive sculptures, and of their unacademic but picturesque ornament. Now we could not build him a tomb like his favourite Castelbarco shrine at Verona, nor carve him such an effigy as that of his marble lady-love, Ilaria di Caretto, at Lucca; but it seemed right that the headstone to his grave should suggest something of his affection for decorative craftsmanship, and that here in the North it should take the ancient traditional form of a North-country cross, cut from the stone of the dale where he made his home, and carved by a local sculptor, once a pupil of his, with allusions to his life's work and the signs of the faith in which he died.

The shaft and head together are one of stone from the Mossrigg quarries in Tilberthwaite, the hard greenstone or volcanic ash of the Coniston fells, which in its cleaved varieties makes the famous

green slate of the Lake District. The lower block of the base comes from Elterwater, practically the same material. It need hardly be said that this stone is most difficult to carve, but it was chosen for its durability and for its colour, and no trouble was spared to get a sound block, as flawless as possible.

The pedestal is cut into the three "Calvary Steps" which are usual in the old crosses, though the surfaces of the steps are sloped to prevent damage by settlement of leaves or earth. The base measures $38\frac{1}{2}$ by $28\frac{1}{2}$ inches at the ground, and the cross stands $7\frac{1}{2}$ feet above the top of the pedestal, a little over 9 feet altogether from the turf.

The east side, overlooking the grave, bears his name and the years of his birth and death. The two dates are separated by the ancient *fylfot* or *swastika*, the revolving cross, supposed to have been at first a rude hieroglyph of the sun in its course, and thence a symbol of the rise and set of human life,—to the Christian church, which adopted the sign in early ages, meaning also the sunrise of another day, resurrection to another life. The inscription is surrounded with interlacing work of the kind often described as Celtic, though it is found on very early Egyptian seals, and in some Greek decoration and in Roman mosaics, and thence was adopted by the Greek-Italian craftsmen of the earlier Christian ages. The earliest Anglo-Saxon crosses and missals were ornamented with elaborate interlacing, and the style was carried into Ireland and Scotland and Scandinavia, growing more and more complicated as time went on, and forming the basis of the semi-barbaric patterns of these northern nations, though it was by no means their invention or exclusive possession. What significance they attached to it we can hardly guess; to us it may mean the mystery of life, the many woven strands that form character, and the crossing and re-crossing paths of a man's career.

The shaft, in these old monuments, is often carved with allusions to human life; the head with divine symbols. So here the patterns on the shaft form a kind of short pictorial biography, beginning at the bottom on the east, and going round with the sun.

The young Ruskin began as a poet, and attained some distinction as a verse-writer in

magazines before ever he found his vocation as a writer of prose. Here under the arch at the foot of the stone is a young singer with his lyre and laurels, somewhat classical and not very passionately inspired. We rise through a tangle of interlacing before we come to his name, beneath his first great work, just as he had to live through some painful and perplexing years before he wrote himself large in "Modern Painters."



The rising sun was his own device on the cover of the book, in its early editions; and sunrise,

which he rarely missed, for he was an early riser, was a favourite "effect" in landscape, more beautiful to him than sunset. Here it may stand for the rise of modern painting, the painting of Light in all its varieties. Sunbeams and level clouds, Turner's often repeated sky, are hardly a legitimate subject for sculpture, but this is not academic bas-relief; it is the kind of sketching in stone which the early carvers used, with complete disregard for what many take to be canons of art. It will be noticed

that the surfaces are flat or nearly so; there is no modelling of the figures, and there is none of the usual flat ground out of which figures rise in true bas-relief. Incised outline and deep hollows for emphasis are alone used to tell the story; the intention being to preserve the simple decorative character of the work, considering the cross as a standing-stone fretted over with patterns like lace, not encrusted with sculptor's relief-carving. In this hard material and for this purpose and position the incised sketchy style has a use and legitimacy of its own, to which Mr. Ruskin has referred in a paragraph of "Aratra Pentelici":—"You have, in the very outset and earliest



stages of sculpture, your flat stone surface given you as a sheet of white paper, on which you are required to produce the utmost effect you can with the simplest means, cutting away as little of the stone as may be, to save both time and trouble; and, above all, leaving the block itself, when shaped, as solid as you can, that its surface may better resist weather, and the carved parts be as much protected as possible by the masses left around them."

The line of mountains from which the sun rises may recall the range of Mont Blanc from Geneva, and every reader of Ruskin knows how he has illustrated those aiguilles with pencil and pen, and how Geneva was the place where his book was first con-

ceived,—“his true mother-town of Geneva.” The pines he described so enthusiastically and the foreground detail he loved are suggested, as far as such carving can give them; and the young sketcher, in the romantic artist’s costume of the earlier part of the nineteenth century—already ancient history—represents the Modern Painter in person.



Higher up the shaft, the emblem of Venice, the winged Lion of St. Mark, a highly conventionalized animal standing upon his scroll of Gospel, and the seven-branched candle-stick of the Tabernacle, from the well known figure in the arch of Titus, hardly need interpretation as referring to “The Stones of Venice,” and “The Seven Lamps of Architecture.” These, with “Modern Painters” were Ruskin’s great books of the time in which he was chiefly occupied with art, down to the year 1860,

when other matters became his principal care; so that this side of the stone sets forth the first part of his biography.

The three-pointed interlaced figures in the intervals are the pattern known as *triquetra*, and often seen in early sculpture, symbolizing the Trinity. The same device appears in the arms of the cross-head, and the globe in the centre is the usual emblem of divinity, the Sun of Righteousness. In later high crosses of the Celtic type there is a circle round the head, as if to sug-

gest the nimbus or glory, as seen in sacred pictures round the head of Christ: but this wheel-head was not usual in early Anglian crosses, which have the arms free. The fine example at Irton near Seascale, and those of the so-called Giant's Grave at Penrith, the Ruthwell cross (restored, but no doubt with correctness in its general outline), some heads at Carlisle and elsewhere have free arms with no wheel, and are Anglian: the Gosforth cross and others with wheel-heads are of a later type and show Irish influence in design.

Going round to the south side, the sunny side, we find a tall narrow panel filled with one



floral scroll having animals among the branches of the conventionalized tree. This is a frequent device in Anglian work, though the tree in the old crosses is always some decorative attempt at a vine, signifying the Christian tree of life, the church; "I am the true vine and ye are the branches." The ancient artists delighted to insert birds and beasts, often drawn with pretty and dainty realism,—squirrels and the "Little foxes that

spoil the vines." Here the motive is used to suggest Ruskin's interest in natural history which was, to him, the sunniest side of his life, and one which he showed very early, along with his studies in art, and kept in evidence to the end, throughout all his endeavours after philanthropy and social reform. The scroll breaks into flower with his favourite wild rose, bud and blossom and fruit; and there are three of his pet creatures, the squirrel, the

kingfisher and the robin, about which he wrote in "Love's Meinie" and other books.

The western side gives the story of his later work, after 1860, when he began his

campaign against the modern commercial spirit with the book called "Unto this last." The title was taken, as every reader knows, from the parable of the labourers in the vineyard.

"When they came that were hired about the eleventh hour, they received every man a penny. But when the first came, they supposed that they should have received more; and they murmured against the good man of the house. But he answered one of them and said, Friend, I do thee no



wrong: didst not thou agree with me for a penny? Take that thine is, and go thy way; I will give unto this last even as unto thee."

Over this there is a panel for "Sesame and Lilies," his most widely read book. The Sesame, to be accurate, should have been shown as cakes of some shape: the Greeks still have a sweetmeat, "halva," compounded of sesame flour and honey. Sometimes in old crosses there are little roundels or pellets supposed by certain antiquaries to represent the holy wafer of the Communion, which might give a precedent for such figures here: but they would hardly be understood of the people. Not that the grain which is carved for Sesame is much more comprehensible; but the lilies help it out,

so that he who runs may read the well-known phrase.

Matching this oval in the upper part of the shaft is the Crown of Wild Olive, the trifling but priceless reward, as the book so named sets forth, for the best work done in this world,—though “it should have been of gold, had not Jupiter been so poor.” In the design the ribbon which binds the wreath twines into an interlaced pattern, recalling once more the mystery of life which so often is Ruskin’s theme, and especially in these lectures on Work, Traffic and War.

The central figure is Fors Clavigera, the angel of Destiny, winged, robed and crowned, and holding as Ruskin interpreted it, the Club, Key and Nail. “Fors, the Club-bearer, means the strength of Hercules, or of Deed. Fors, the Key-bearer, means the strength of Ulysses, or of Patience. Fors, the Nail-bearer, means the strength of Lycurgus, or of Law.” It was of these aspects of human life that he wrote his seven-years-long series of Letters to the Workmen of England, developing his latest and maturest teaching. “Fors,” though not the most popular of his works, must be regarded as his chief effort on the economic and didactic side; and so takes a central place in the design, surrounded by the four little cherubs. They are familiar faces on gravestones, but few



who see them remember that they are descendants by ancient pedigree from the winged sun-symbol of ancient Assyria, another form of the primitive emblem of life and immortality.

In "Fors" he unfolded his scheme of the Guild of St. George, from which he hoped so much and got so little. But the failure of his efforts in carrying out his plans—a partial failure only, since the Working Man's Bodleian, his Museum at Sheffield, shows that it did not fail in every direction,—is no reason why an idea which dominated him so long and so powerfully should be omitted from the record. It meant that his aims were intensely patriotic and national. It was for no advancement of his own that he worked and spent and fought; and his cry was always,—and with all the weight, as he would say, of the words in it,—“St. George for Merry England!” That he succeeded in all he attempted neither he nor his best friends would claim; but it



was a fine answer he gave to one who reproached him with the old taunt of Reuben,—“Unstable as water, thou shalt not excel.” He might not excel, he said, but he had rather irrigate.

The last side of the shaft, looking northwards, bears only an interlaced pattern,—the mystery again, to close the story, as his own life closed in long years of weakness and weariness. This panel is

shown here in the photograph by evening sunshine, as worth more attention than it claims at first sight. The interlaced work on most modern imitations of ancient crosses is treated with little life and vigour. It is often dully cylindrical, and raised from a laboriously flattened ground as if cut out and laid on a plate. This is full of subtle variety in curve and surface, as the ancient work is, making the simple pattern into an interesting piece of artistic craftsmanship.

The sculptor of the Cross is Mr. H. T. Miles of Ulverston, who in years gone by worked for a while under Mr. Ruskin. The designs were made by W. G. Collingwood, Mr. Ruskin's biographer, and for many years his assistant and secretary. The cross was set up for Mr. and Mrs. Arthur Severn, of Brantwood, on Ascension day, 1901. And so

“The grey stone stands over him,
And his rest should be sweet,
With the green earth to cover him
And our flowers at his feet.”

THE JEW AS A CRAFTSMAN *o* BY THE RABBI JOSEPH LEISER *o o o*

ISRRAEL was not destined to be a cunning workman among the families of earth. Neither in this industrial age, nor in any other period, has he been a craftsman. His purpose on earth was totally different. If it be true that nations are assigned specific duties, and each contributes an ideal to the commonwealth of humanity, the mission of the Jew, determined by history and his philosophy, has been to fashion the heart of man rather than to guide his hand.

“Lord, who may sojourn in thy tent?

Who may dwell on thy holy mount?

He that walketh uprightly and worketh righteousness,
and speaketh the truth in his heart.”

In this strain sang the psalmists, and they voiced the genius of the Jew, as poets ever give expression to the spirit of their countrymen. Israel is neither a builder nor an artist. He is a teacher, and the Jew has ever concerned himself with man's treatment of his fellow men; conduct, which Matthew Arnold said was “three-fourths of life,” has been the chief subject of the teaching of Judaism.

Consequently, to discuss the Jew as a craftsman is to examine a subordinate phase of his life. He has sometimes fulfilled the office of craftsman, but it cannot be said that his aspirations lay in that direction. The inventors of mechanical devices are never found among the great men of Israel. Its leaders, or the “great luminaries,” as they are called, were men who phrased a moral truth. To give expression to such a truth was the means by which the rabbis sought fame. The monumental names among the Jews are teachers of morality; the prophets, the rabbis of the Talmud, the scholars and philosophers of the Middle Ages were moralists and preachers—not architects, engineers, or craftsmen. The Jew has no Sir Christopher Wren, no Michael Angelo, no Edison. Israel was not delegated to tunnel mountains, or to organize industry, or to fashion articles

of use. He has been the moralist, not the artist. He pleads for mercy, for justice;—"let righteousness flow as a mountain stream, and justice as a freshet in spring tide," is the eternal cry of the Jew. He has not urged man to turn his hand to works of art or industry, to model or adorn nature's materials; he has told man what is true, and just, and right.

This fact is well established; but it has been both perverted and misunderstood. Without taking this fact and its causes into consideration, the Jew has been indicted because of his absence from the crafts. He is stigmatized as a parasite upon the industrial body of humanity, but the charge is without foundation. This shaft of ridicule or hatred is usually sped by ignorance and bigotry. Causes over which he had no control drove him from the shop. He was usually a victim, seldom his own master. Had it been otherwise, had he not been hounded from one end of Europe to another, he might have been a craftsman and an artist of renown. But his purpose in the drama of life is to teach, not to make, and in that teaching he has filled a post which no other community of people has assumed. When men made things, his was the propelling thought which inspired them to work. He has taught men the duty, the love, the nobility of work. In the mythology of the earlier Biblical books even God works. God is the Creator, since he made the earth and stretched out the heavens like a canopy. While Israel has not contributed any monumental structures, a Doge's Palace, or a Parthenon, to humanity; or brooded over rough hewn blocks of marble, and breathed into them a deathless form; he has, none the less, implanted in man the consciousness of the dignity of labor. "Great is labor, for it honors its practicers," says a rabbi of the Talmud. Carlyle is more in accord with the Hebraic than the Hellenic spirit when he says, "labor is life;" and the old monks were unconsciously voicing a rabbinical sentiment when they said, "to labor is to worship." To labor is

man's first obligation, and when driven from Eden, man was blessed and not cursed. To earn his bread in the sweat of his brow is an ennobling necessity. It gives man dignity, and endows him with creative assertiveness. It was a result of this spirit that no rabbi of the Talmud dared to accept a fee for teaching the law, for that vocation was a distinguishing honor. Every rabbi earned his livelihood by some manual labor, often arduous, as farmer, cobbler, vine-dresser or weaver. Work was a religious duty, sacred above all others.

One might naturally presume that among a people who continually extolled labor, which said in its prayers, "man goeth to his work, to his labor to the end of the day," the atmosphere would be charged with the spirit of industry. The disposition of the people was amenable to creative efforts. Judaism admits of self-expression. Repression, which is death, is not tolerated. Every factor was at hand to encourage craftsmanship, and had the Jew been his own master, his race would have produced craftsmen. But the Jew was never his own master; he was ever a victim, and never more so than in the Middle Ages, when craftsmanship reached a high development, when guilds abounded, and the worker was everywhere busy at his craft. In that period the Jew was banished from the guilds, and in Austria in the fifteenth century he was not even permitted to make his own clothing. The Jews' industrial capabilities have never been tested. With his cunning mind, his observant eye, and keen wit, he could have trained his hand for more crafts than were ever open to him. In a few branches of industry he was alone, in the handling of gold and old iron; but banished from all the guilds, he gradually drifted from hand work to brain work, so that only in our liberal age, emancipated from all bondage, he has entered the sphere of industry, his hand aided by an active will and a trained mind. Manual training nowhere received a readier reception than it did at the hands of the

Jews. And in New York and Chicago it was at once introduced into Jewish educational institutions. The modern Jew tends to become a craftsman, and to-day Jews are known no less for their manual skill than for their encouragement of what is styled the arts and crafts movement.

We must now cease to speak in generalities and enter upon details. At all ages the Jew has been under the necessity of earning his livelihood. Contrary to the notion of childhood, the Jews had to support themselves in Biblical times notwithstanding the manna with which, according to Levitical law, kind providence at one time supplied them. Palestine was not a land of milk and honey. To earn a pittance demanded excessive, irksome toil, and in Biblical times the problem of gaining a livelihood was a hard one to solve. We have no satisfactory data upon which to base a description of craftsmanship in Biblical times. Agriculture was the prevailing industry. Cloth and sandals were manufactured, ores smelted and iron forged, but we have few remnants of this work, and are unable to judge of its value, or to determine whether or not it was artistic. Of this, however, we are certain; at no period, and under no condition, were the Jews of Biblical times capable of producing handiwork which possessed the artistic or decorative attributes of the products of Greek workmanship. While the children of Hellas were forming those magnificent vases, the children of Israel were framing the Biblical laws which have established order in society.

The impression obtained during centuries of Bible reading has been that Solomon's temple was a monument of magnificence, but we have no evidences to prove the fact. On the contrary, we may presume that it was a crude, ugly, oriental building, abounding with all the bizarre whimsicalities of oriental decoration, devoid of the simplicity, purity and symmetry which are the attributes of Greek art. Search as we

may the sources of information for that age, we can find no indication that the Jew of the Bible was a craftsman.

It is in the Middle Ages that the Jew approaches to the type of craftsman in which the people of the present have interest. We learn that so late as the twelfth century the Jews of the Levant, and the east generally, were engaged in many of the prevailing occupations and crafts. We find that large numbers of Jews were millers, builders, makers of clothing, of water-clocks, that they were booksellers and were engaged in agricultural activities of many kinds, such as the making of wine and olive oil, and even served as soldiers. The Middle Ages found the Jews of Germany and Northern France acting as box-makers, armorers, coiners and book-binders. During the last years of the fourteenth century, the occupations of the Jews of Southern France, Spain and Italy included silver-, lock- and blacksmithing, silk-weaving and basket-making. In fact, the Jews were represented in all existing vocations. Spain was Israel's haven up to the fifteenth century. For a short while, for a few centuries, the Jew is the typical craftsman of the age. It was not an inspiring period for him, for it was the Middle Ages, and the labor to which he turned his hand was taken up solely as a means of maintaining himself. No further motive, no artistic impulse, no guild responsibility inspired him to fashion beautiful things. His labor was mere drudgery—it was not craftsmanship.

The fifteenth century is the turning point in Israel's career in the Middle Ages. Prior to that time he had possessed a scanty measure of freedom, and was allowed to earn his livelihood in some reasonable manner. After the fifteenth century, fanaticism ruled the nations of the West, and the night of misery set in for all the Children of Israel.

This is the period of the ghetto. The Jews were always crowded into narrow quarters, but in this age they are policed. The right to practice all

trades and industries is taken from them. In England they are permitted to engage in but two occupations, the handling of new gold and old iron. It is the period when bigotry was rampant, when mob lunacy and mob violence, epidemics and psychic contagions took possession of nations, when men turned mad and sheeted quacks gibbered in the market places. Day had turned to night and men had lost their reason, a sad time indeed for humanity and the Jew, who has not in our own age of tolerance recovered from this terrible blight. What was the Jew to do? How was he to keep starvation from the door? He answered this puzzling question in his own way. "Instead of making things, I will be the means of making them, I will deal in moneys," said the Jew, and became the financier. That money-lending had an attraction for the Jew is certain, but how far he would have yielded to it, had he been undisturbed by persecution, cannot be determined. The whole policy of the church in the Middle Ages forced the Jews to become money-lenders. Shut out from the handicrafts, prohibited from selling bread, wine, or oil; denied the privilege of being a smith, tailor, shoemaker or currier, the Jew, in self-protection, turned to money-lending, with its fascinations of great riches and the uncertainties of speculation. Deprived by fanaticism of a place in the guilds, the Jews as money-lenders rendered conspicuous service to Europe by making commerce possible, by creating credit and carrying on exchange, without all of which the existence of a state is impossible.

In devoting themselves to commerce and money-lending, the Jew was not following a natural taste, or obeying an instinct. For him, the ideal stage of civilization is the agricultural, where each man, sitting under his own vine and fig tree, is at peace with himself and the world. By force of circumstances, by persecution, and by the express desire of kings and peoples, the Jews were compelled to adopt these modes of obtaining a

livelihood. The trade in money rarely profited the Jew, strange as it seems; and contrary to prevailing notions, the Jew remained poor, or possessed little wealth. The real gainers by his profession were kings and the aristocracy.

It is very much in the nature of a twice told tale to repeat all this. Since the Jew was unable to join a guild, it was absolutely impossible for him to participate in any great commercial undertaking, and the persistent opposition of the guilds compelled him to abandon the crafts and turn to trade; and in commercial occupations he has continued to our own century. We have noted that until the fifteenth century, the Jew practiced the handicrafts along with the rest of mankind, and naturally had his favorite arts. A Jewish commercial traveller of Spanish descent records the existence in some Asiatic cities of Jewish dyers and Jewish makers of the renowned Tyrian glass.

In Sicily the production of silk was largely in the hands of Jews, and they paid heavily for the privilege, but were never left in the quiet enjoyment of the industry which they had created.

Soon after the introduction of playing cards, the Jews of the Rhinelands were engaged in the painting of cards used in that spirited past-time of mediaeval and modern Europe. In artistic book binding and the illumination of manuscripts the Jews attained some proficiency, but these arts they probably learned from the monks. And it was only a few of the non-synagogal works which were in any way illuminated. The manuscripts illuminated by the Jews are very gaudy, but, characteristically enough, the skill of the Jewish artists is displayed less in figure work than in grotesque initial and marginal decorations. None of these illuminated manuscripts date from a period earlier than the fourteenth century. Earlier manuscripts were not decorated, unless ornamenting a few adaptable letters of

the Hebrew alphabet with tiny crowns and projections may be styled illumination. A book which was read on the eve of the Passover has a few crude figures of men in amusing postures, but marginal decorations, such as the old monks used in the adornment of their books, are seldom found in Hebrew manuscripts.

It may be pointed out here that, in the fifteenth century, the Jews found another occupation in which co-operation of mind and hand was necessary. The invention of printing found an enthusiastic welcome among them. The Jewish printer was not a mere artisan, but the performer of a holy work. The only restraint on the spread of printing among the Jews was the injunction that the scrolls of the law and certain legal documents, such as divorces, be written by hand; but Jewish religious books, including the Bible, could be printed. These books were printed on stout yellow paper, in folio and quarto sizes; an edition de luxe, on blue or red paper. And so proficient were these Jewish printers, that some specimens of their work from the Netherlands and Italy have not been excelled even in modern times. It is not probable that any but Spanish Jews participated in the manufacture of cloth, for either they were prohibited from entering that industry, or voluntarily abandoned it, because it brought men and women to the same workshop. Most Jewish women were constantly engaged in spinning in their homes.

The Jews engaged in mining, and in Sicily carried on the manufacture of metal extensively. So important a factor were they in the industrial life of the fifteenth century that when Ferdinand of Spain was about to issue his edict of expulsion, his counsellors warned him against such a course, for they saw that ruinous results would follow, as nearly all of the artisans in the Spanish possessions were Jews.

It is obvious from this and other indications, that the old Jewish love for the handi-

crafts survived to the Middle Ages, and although the Jew labored under extreme disadvantages, he never failed to eulogize the crafts, or to practice them when permitted. He created no immortal work, but some beautifully executed utensils, used in the service of the synagogue, indicate what he might have done had he been left free. But in doing work of this nature he was only following the beaten path of his fellow-man—we cannot say fellow-citizen. The Jew had no fellow-citizen until modern days.

To enter the academy of scholars, to sit among the wise, was always the ambition of the Jew. The attainment of knowledge was more essential to him than expertness in tools; to use a Biblical text, more praiseworthy than to use the instruments of industry. He was skilled as a maker of scientific instruments, he invented a water clock, but esteemed no honor so great as to be called a "wise man," learned in the Lord.

No one can foretell what place the Jew will have in the industrial order of society now evolving. But this much is certain; he will not be excluded from the ranks of craftsmen if he wishes to enter them.

A NEW ENGLAND VILLAGE INDUSTRY BY MRS. HELEN R. ALBEE

WITH the revival of handicrafts has come a renewed interest in some of the almost forgotten hand-work of former generations. Hand-looms and spinning-wheels are recovered from garrets and set to new uses. Old samplers and bead-work are studied with fresh impulse, and old furniture and brass ornaments serve as models to the young craftsman. It is good to see America reverting to these ancient relics, for they were made in a day when simple designs, elegance in form, and integrity of material were more valued by the people at large than at the present time. It is only by comparing old silver and pewter, and antique furniture with illustrated catalogues of modern manufactures, that one realizes how meretricious are these latter products in their over-ornamentation and incongruous lines.

Among these recoveries from the past there is one article of domestic make which had never achieved distinction, and hence has received little attention from craftsmen, although it is perhaps the freshest and most promising of them all in its undeveloped possibilities. I refer to the New England hooked rug.

For a long time it puzzled me to understand why an article that came so near to excellence as the average hooked rug should be so needlessly ugly. As commonly seen, these rugs are in block patterns, in "hit and miss" grounds, or they are supposed copies of the crazy quilt; all of which are mild and inoffensive as compared with the great woolly roses, sprawling vines, red or purple cats, or blue stags' heads which have none of the delightful grotesqueness of Japanese or Chinese monsters, but are representations, hopelessly cheap and vulgar, of natural objects. In the course of my observations I found that much of this seeming lack of taste was the result of necessity. These rugs had been made from the cast-off clothing of members of hard working families in which black, brown and drab furnished the serviceable colors of their garments. The flaring

scarlet I had thought so objectionable, was derived from worn-out red flannel shirts and petticoats; and light, or bright colored cloth, was to be had only through the passing of some holiday gown, as rare a thing as the holidays themselves. Thus the cherished gay colors were quenched in the preponderance of sad and dun shades, and where the former were used, they were distributed with little taste or imagination, and resulted in mere patches of brightness which took the form of vines, flowers and animals on dull grounds.

Long experience and disappointment had taught these thrifty housewives that their cloth was liable to run short before any rug was finished. Therefore many persons did not attempt definite designs, but resorted to the blocks, the "hit or miss," the patchwork effects, or any pattern which permitted their colors to spend as they would. It must be remembered also that these rugs were made in rural districts, remote from the influence of books, pictures and art. With no models to guide them, the women made crude imitations of the natural objects which they saw about them. In the desire to make from otherwise useless material a durable covering for cold, bare floors, it is not strange that the utilitarian spirit all but destroyed any artistic feeling. What was made by the mother was handed down and preserved by the daughter, until purple cats reposing amid parti-colored foliage and woolly roses became the unimpeachable standard of taste.

To me all this is pathetic, as it evinces an instinctive love of form and color on the part of the workers, and a total absence of the capacity to express it.

About six years ago a New York artist suggested to me that trained designers should give some attention to the matter and, through the use of good material, warm coloring, and suitable designs, endeavor to raise the hooked rug to the level of an artistic

product. As I had made my home in a remote community among the White Mountains where the native women were familiar with this work, his suggestion appealed to me, and I began to make experiments. After six years of labor, I can say that the results have far exceeded my hopes. The possibilities of the work are well nigh inexhaustible, and the limitations practically none. With proper material the work is rapid and fascinating. A skilful workwoman can do from two to three square feet a day and not work over five hours. By the use of an improved adjustable frame, only a small portion of the rug is put on the frame at once, which prevents the strained and cramped position necessary under old conditions. Through the use of a soft, all-wool, twilled flannel, a texture is secured which is as thick and as yielding as moss, and which acquires with wear a soft, velvety sheen.

With my intimate knowledge of the matter, I can say without any qualification that I know of no field where a craftsman is so free to work out his ideas, or where originality and talent are assured such great success as in rug making. Since the work is done wholly by hand, an infinite variety of effects can be produced, and one is not hampered by the limitations of machinery of any sort. The tools necessary are a simple pine frame costing a trifle, a hook, a pair of large, sharp shears, a tack hammer, a few tacks, a piece of burlap, a few yards of cloth, and—a little talent. Unlike baskets, lace and metal work, which are more or less luxuries, rugs are a necessity, and at present America depends upon the Orient and her own carpet mills for the supply. When I began my experiments, there were no hand-made rugs of American manufacture save those woven by a few Orientals in this country, and those woven by Indian tribes. None of the hooked kind were to be found in the market. Within the last two years, as the result of my efforts, many small enterprises similar to my own have sprung up in various parts of the country. These young indus-

tries encountered the same drawbacks as had the farmers' wives: the difficulty of getting suitable material at reasonable prices, and reliable dyes; but having secured both material and dyes in large quantities for my own use, I was able to furnish these where they were desired, and thus the work is rapidly gaining ground.

Encouraging as is the progress of these industries, I think that its most hopeful phase is the work in manual training schools. A durable rug, beautiful in color and of good design, is an acquisition to any home, and the process of making such under proper instruction is so simple that a bright child of twelve or fourteen years can do as good work as a woman. Rug-making is certainly a more practical accomplishment for pupils to learn than embroidery, lace-making or basketry. The training given the individual through this craft is very general, as it begins with the hand, but later educates the eye in color and form; and what is of final importance for the majority of workers, the finished product has intrinsic merit and commands a ready market at good prices.

A word must be added in regard to designs. The market is already overcrowded with Oriental rugs of all grades and descriptions, and it is idle for any one to attempt to imitate them. Now, it is not an easy thing, when various nations have spent much of their talent for centuries on rugs, for a young craftsman to find fresh and untried *motifs* for his own designs. Yet by carefully avoiding all imitation and by using a few simple units in original ways, very striking results can be obtained. A study of savage ornament will reveal how much can be done if a simple and direct treatment is followed. Then, also, color is of great importance. It is better to begin with only two or three harmonious colors, and to study how these may be varied, contrasted, and superimposed upon one another. If savage elements constitute the design, rich, warm coloring should be used with a

bold simplicity, and all fine details should be avoided. With experience, various tones can be secured in dyeing a color, and when properly worked in masses, a beautiful play of color adds richness to the actual pattern. It may be asked where savage designs can be found. In books on ethnology, in old art magazines, in illustrated books on foreign travel, in collections in museums, not only savage ornament abounds, but also the primitive ornament of the Egyptians, Assyrians, Mexicans, and Peruvians.

Aside from the industries and the manual training schools, this work should appeal to many housewives who are skilful in hand work and love to beautify their homes. In the same length of time which is required to execute a bit of linen embroidery which loses much of its beauty the first time it is laundered, one can make a moderate sized rug which will last a generation, and on the comparative value and usefulness of the two it is not necessary to dwell. I believe the day is not far distant when rug-making will take a prominent place among American handicrafts, and in the hands of many ingenious workers, this work will doubtless become as varied, and I trust, as beautiful, as that of foreign countries.

CHESTS, CHAIRS AND SETTLES BY JESSIE KINGSLEY CURTIS

THE first article of furniture for comfort and convenience is a seat. From ancient vase paintings and from statues, we find the chair, in some form, to have had a very early existence. Many are in marble or bronze and were throne, as well as chair; that of the Olympian Zeus by Phidias was of this kind and undoubtedly rich in ornamentation. The first chairs of our English ancestors were of a very different sort; it was necessary that they be portable, and so were made in the form of a rude camp stool. When assemblies began to be held something better was provided for the master of ceremonies, hence came the expression, "the chair," a term that in its present use, loses sight of the fact that once it was the sole chair in the room. As our ancestors gained wealth, use joined hands with beauty, and the chair was made from costly woods and variously ornamented. One of the oldest chairs known in England is the coronation chair of Westminster Abbey. The four lions on which it rests are a modern addition. Since the time of Edward I, all British rulers, except Mary Tudor, have been crowned in this chair. The special chair sent by the Pope to Mary for her coronation disappeared long ago.

Gothic chairs, very similar to this in the Abbey, are found in the old Cathedrals. These show the chair passing from a mere object of use into forms of beauty: henceforth the artist combines with the artisan to make this first article of furniture an object of art also.

When we study the inventories of our early New England ancestors, it looks as if chairs were rather scarce in their households, as the average was about two chairs to a family; the reason for this scarcity being that stools, benches and settles were still common. Some of these early chairs were strong, and often were more beautiful than comfortable. Many were ornamented with turnery in such a way that we exclaim, "uneasy rests the man" in such a chair. Chairs of this form have often

been sought for by the collectors of old furniture. Horace Walpole writing to a friend to buy him some of them, says, "They are loaded with turnery in an uncouth and whimsical manner." Some of these are of Dutch fashion and fac-similes are to be found in old Dutch paintings. The President's chair of Harvard College belongs to this era. Next we meet with the "Wainscot chair." These were probably first used in Scotland in the seventeenth century. They take their name from the panel used in the spaces between seat and arms. In these chairs cane seats, rush bottoms, leather and Turkey upholstery were used. The high back chair, often copied in the modern dining-room chair, belongs to this time. The bandy-leg with its typical crook was often used. Direct copies of this, which was probably at first a Dutch fashion, are seen in modern furniture. We often find the claw and ball foot. This is of Chinese origin and comes from the old fable of the dragon clawing the pearl, evil ever seeking to grasp the good to its service. These are said to be found in China as early as 1122 before Christ. The "round-about" chair shows a quaint design and is quite comfortable, as the seat is a right-angle in front, and one has the choice of two backs and several different positions, very comfortable for the uneasy sitter. The Windsor chair takes many forms and is frequently found. The back and sides are made of spindles. According to the form these spindles take, the chairs are called "fan-shaped," "sack-backed," or are given some other descriptive name. Sometimes a piece is inserted in the back for the purpose of strengthening it, or a line was run around the chair at right angles to the spindles for the same purpose.

There are various stories about the origin of the word Windsor. One is that the first of these chairs was discovered by George II in a shepherd's hut at Windsor, the shepherd having cut it with his knife in this shape. The king was so delighted that he had one copied for his palace. We find various advertisements

for Windsor chair-making in the early papers of this country, even before Revolutionary days. These were sometimes made of soft wood and painted; but the best were of hard wood, often of cherry and mahogany.

Another chair is the bannister chair, having a high back composed of slats similar to those used in the bannisters of our stairways. Many a modern dining-room chair is an exact reproduction of the old bannister chair of our New England ancestors. Chippendale chairs were brought to this country within ten years of their introduction in England. Sometimes the Chippendale chair is too ornamental, always a fault in a chair. In them wood is tied into bow knots or crimped and curled; and the best of them have a broad piece of handsome wood in the back, and are made strong enough to stand the tests of time. One inventory values six chairs, probably Chippendales, at \$200. After the Chippendale followed the Sheraton and Hepplewhite chairs, all three being modifications by different makers of the same general principle of construction.

One of the fine early chairs of America has simply horizontal slats across the back and a simple graceful form that suggests the Greek. When of mahogany, these slats are inlaid with the crotch mahogany. Next came the empire chair made of solid mahogany, the back veneered with beautiful specimens of the crotch mahogany. Entire sets are to be found, all the chairs alike in shape, but with many variations of grain in the veneering. These are like beautiful pictures, a never ending study.

Any of these forms have intrinsic value as historic chairs. Comfort, convenience, strength and beauty are united in their construction. We find a passage from the Dutch forms to the special shapes of the different cabinet makers. Then variations of species under different rulers. The different continents, many countries, dynasties and geniuses have contributed

to the different shapes of chairs, while nature in the grain and color of the woods, man in the carving and construction of the chair itself, have united to make the most of these objects of art, and like everything truly artistic, time but increases their value. A few months ago two Chipendale chairs sold at Christie's for about \$5,000.

The settle was a seat and chest combined. It was placed near the old chimney, while we used it for hall furniture. Settles were usually of hard wood, though sometimes of soft wood painted. Few remain to us to-day and these are mostly in collections.

The settles of New England were ornamented with panels or carvings. We rarely find them veneered. The settle was not merely a luxury, but a convenience. It served as a chest and as a seat upon which two or three people might be accommodated. It was probably an evolution from the old chest, some tired person wishing for a back to his seat.

The ottoman, as its name implies, comes from the East, the land of luxury. These are of rather late date in America, belonging largely to the time of veneers, their beauty depending chiefly on the wood chosen, as otherwise they are simply a square seat upholstered. The divan is also eastern in origin, and the sofa is Arabic. In the East it served as a couch and was placed before the door for the tired traveller to recline upon. Its position and use were an indication of Eastern hospitality. Skeat says that the word was first used in English print in the *Guardian* in 1713; "He leapt off from the sofa on which he sat." The habits of an Oriental people are preserved among us in our words and customs, and we learn how fashion "makes the whole world kin." The American sofa is found in various forms. The earlier sofas were not very large; the wood was solid with carvings or rope ornamentations, and the cover was put on with brass nails. Specimens of sofas thus constructed are rare and always costly. When the veneer came into use the

sofa was made larger and with broader wood-work. Sometimes there is a double roll of veneered wood at the end, sometimes heavy scrolls in place of arms. The backs are usually broad and simple. High prices are demanded for all the older forms. When the finer woods grew scarce the cabinet makers used them more sparingly, and decoration was lavishly employed. The sofas of the eighteenth century, and the early nineteenth, are really beautiful, and they are the most luxurious seats ever made. Cowper says :

“ Thus first Necessity invented stools,
Convenience next suggested elbow chairs,
And Luxury the accomplished Sofa last.”

In the early Middle Ages when the constant encroachment of an enemy prevented long residence in one spot, a receptacle for changes of clothing, folding stool and the few necessities of life to which each man still clung, made it quite necessary that he should have something in the house as a packing box; hence the origin of the chest. While this article has changed with the modern traveller to the smaller and lighter trunk, the English still retain the word box for this necessity of the traveller. When the early peoples became settled in homes, these chests were still needed as a safe deposit for plate and other valuables; while in the scarcity of seats, they took the place of chairs, and at night they served as a sleeping place. Chests were used in churches as a place of deposit for vestments, sacred vessels and valuable records. The earliest and latest chests were of plain wood and simply made; the first, because cabinet-making had not advanced to an art; the last, because the chest had been relegated to the attic as a place for clothing not in use. About the twelfth century, the exterior of the chest began to be carved and panelled, while some were inlaid and made from valuable woods. Many of these are the precious relics of great museums, like the Musée de Cluny. The chest was almost a necessity of our early

New England fathers, and the most valuable have been collected by our various historical societies. Dr. Lyon says that he met with only six carved chests among the New England records of the seventeenth century, the earliest known belonged to William Bradford of historic old Plymouth, and in the inventory it is spelled chist. One reason of the rarity of the adjective carved may be the commonness of these ornamental chests; the carvings were the acanthus, the shell, the leaf patterns, raised and clustered diamonds and the "nail-head decoration." We also have raised lines in broken squares and rectangles, the egg and dart pattern and the classic triglyph. Some are japanned and variously painted. We do not find in American chests, the griffin and other symbolic figures which belong to European specimens.

As the large space of the chest is not the most convenient place for the multitudinous articles of the household, a drawer was added below the chest, later two drawers and thus the bureau gradually evolved from the chest. This was at first called a chest of drawers, a proof of the method of its evolution. In early New England these were among the most valuable pieces of furniture. We have these drawers mounted on a small table, and as the table was the "low-boy," these were called the "high-boy." When the drawers reach to the floor they are called the "high-daddy." Hepplewhite was one of the first to make them. The bureau has continued with few changes to our times. The earlier specimens had no mirror, this being kept for the dressing table. When the San Domingo mahogany came into use, carving was little used because of the beauty of the grain, whose waves and scrolls suggested such work. Some of the finest bureaus have columns at the side with similar ones to uphold the mirror. These are sometimes carved in the rope patterns, others have the acanthus patterns, the veneered columns are either round or square and without carving. The older ones had the large

upper drawer of elaborate crotch mahogany and an inlaid border, the lower drawer of fibre mahogany. The handles were of glass or brass. When our ancestors learned to write they needed a place for writing utensils, and the bureau became a writing table. The large upper drawer opening with a lid was divided inside into compartments as a desk. Again we have a slanting desk placed above three or four shallow drawers, often with a book-case above. These were Chippendale's invention. We find the best specimens of the mahogany bureaus and writing desks about the middle of the eighteenth century. By the middle of the nineteenth when wood began to fail, less of it was used and cheap ornaments took its place. In the best specimens nature had carved and colored the wood in waving lines of black on a rich brown so that inlaid and carved work seemed cheap indeed. The fronts of these old bureaus are nature's choicest work, her finest rhythms in wood are written here.

When the table was cleared a place must be found for the dishes, hence the cupboard came early into use. The first were very simple, made merely for use. Later they were variously ornamented, and then called "court cupboards." We find this term used by Chapman, Shakespeare and others. Sometimes this cupboard had several tiers of shelves, but usually only three, one quite near the floor, the edge of each shelf and the sides that held them were variously ornamented. This piece of furniture stood in the hall, parlor or chamber. Soon the upper part was made with doors; later the lower part was thus closed while the upper was divided by shelves, and thus was developed the modern sideboard. In its name, as we see, is used the old word for table. Some are called knee-hole tables, like the beautiful sideboards of Sheraton and Hepplewhite, imitated in modern furniture and sold as Chippendale. Some of these are called press cupboards. The same ornamentation was used as in chests and bureaus. The Hepplewhite side-

boards were usually inlaid. Some beautiful specimens of mahogany are found in these veneered sideboards. It is said that the sideboard was introduced into England by William III, but Milton uses the expression "stately sideboard," showing that the sideboard was known by his day. The sideboards of Chippendale are really not sideboards at all, but simply cupboards, a series of shelves not enclosed by doors.

Thus we find that furniture has changed during the ages and that all kinds have developed from necessity into beauty, though the grotesque has been the ideal of art in some eras. The ancient nations made their furniture of enduring marble or bronze, one fashion serving for centuries. Northern Europe had no such thing as household furniture until after the disturbances of the Middle Ages had passed. Everything must be portable property when the Gothic nations were wanderers in the wilderness, and very little of that was demanded. The building of the cathedrals developed ornamental furniture for the church in chairs, tables and chests and magnificent specimens now exist in the cathedrals of Europe.

Artistic furniture came from the East, where man loves to change the necessary into the beautiful. Such furniture entered Europe through Venice, worked its way gradually over Western Europe, until it settled down for a permanent residence in England. There it was specially developed by the Adams, Chippendale, Sheraton, Hepplewhite and Pergolesi. From them America has received many forms that are called artistic to-day.

COLOR IN THE HOUSE BY WALTER A. DYER

IT is not the purpose of this paper to delve deeply into the theories of color—harmony of analogy and harmony of contrast. Its purpose, rather, is to state clearly and simply the few principles which should guide the decorator in his use of color, and to illustrate them by solving one or two problems typical of those which daily confront him.

It may seem hardly necessary to state that the primary principle, which must be invariably adhered to, is harmony. To define harmony is unnecessary, and as a descriptive application of the principle to a sufficiently large number of colors to have a practical value would be too lengthy and tedious for this place, it must suffice to say that a cultivated taste in artist or craftsman must serve as the guide in each case.

An aid to the attainment of harmony, and a principle to be heeded for its own sake, is simplicity. Over-ornamentation, like over-dress, is a sign of poor taste. A bright color does not necessarily offend against simplicity, but an obtrusive color, or a too glaring contrast does.

A third essential in successful decoration is consistency of color with the style or type of ornamentation, and it may be well to enlarge a little on this third principle.

In the first place, if the interior decorator is to apply it successfully, he must be well versed in the decorative styles and types of the various periods of history. This knowledge must extend beyond mere forms and designs. It must include color. The cafe of a well-known New York hotel is an excellent illustration of consistency of style with color. In the center of the room is a sculptured fountain, based on models from the excavations at Pompeii. The room is spacious and the floors are of plain tiles. The walls are decorated in pure white and deep red. Broad, red panels are surrounded by white wood and stone work, carved in the

Pompeïan style. Though an elaborate decoration, as is fitting in a room of this character, the color scheme is simple, harmonious, and because consistent with the style, beautiful.

So should it always be with interior decoration. A decorative style which is in keeping with the character of the room, and carried out with simplicity and harmony, will invariably be beautiful.

Take my lady's chamber, for example. Nothing is daintier than the furniture and decorations of the period of Marie Antoinette. A rich Oriental rug, however, or a heavy crimson Pompadour drapery of velours, will mar the whole effect. The colors should be the light tints of blue, yellow and pink, which the French lady herself loved.

In the den, warm Orientals may be used throughout, though this style has of late been greatly overdone.

Two styles which have given decorators no little trouble in the matter of color are the Colonial and the Dutch. A thorough understanding of these two types would often obviate or greatly lessen the difficulty.

Take first the Colonial. The furniture of that period was largely of sombre mahogany, covered with dark upholstery stuffs. White woodwork was used to relieve it, which made a charming contrast. This white woodwork was employed partly because hard wood was too expensive for the simple taste of the Colonial days, and partly because the decorators and householders of that time understood the color problem involved. In the days of Chippendale, Hepplewhite, Sheraton and Adam, white was an absolute necessity in the color scheme. In addition to dark furniture there were dark tapestry hangings. The windows were small, and the rooms consequently dark. Lace curtains were then little known. White wainscoting, doors and other woodwork

relieved what would otherwise be a most oppressive apartment. White and mahogany, therefore, are the foundation colors of the Colonial style, and if this scheme is adhered to, the charm of the style will be greatly enhanced. Bright colors are not necessary to give beauty, though they often aid greatly. A bit of fine old porcelain or pewter here and there lends a charm, and brass candlesticks and andirons are distinctly in keeping. Even lace curtains, if the pattern is Colonial, are by no means out of place. Again it is simplicity, harmony and consistency which will bring the desired effect.

It is the same way with the Dutch or Flemish. No style makes a more artistic hall, library, or dining-room. Much of the furniture should be in the fumed or Flemish oak. The style is simple almost to severity, and above all, chaste. Rich Oriental or dainty French articles are equally out of place. Everything must smack of the Netherlands. Old English articles of the Cromwellian type are in keeping, for the English at the time of the Protectorate were influenced almost entirely by the Dutch in their decorative arts and crafts. Cromwell and his followers brought these ideas with them from the Low Countries. Furnishings of the American type, which are often confused with the Colonial, are similar to the Dutch, for the Pilgrim fathers brought most of their furniture and other effects from Holland, where they had lived long enough to imbibe the Dutch feeling.

In all this the Flemish black and dark brown, and the hemp color form the color *motif*. The difficulty comes in trying to relieve the darkness of the effect. The attempt is often made to work in old English hunting scenes, for instance, with their bright greens and scarlets. But these are of a different period, and consequently clash. A grey pebbled plaster on the wall above the wainscot, and plenty of the ecru in the floor covering, chair seats, etc., are essential. With this

as a basis, a very little bright color will tone up the whole effect. Steins and other Dutch crockery, as bric-a-brac, old brasses and blue Delft plates will add wonderfully. The fire-place—for a fire-place is almost essential in a room of this character—may be of the reddest brick, or bright Dutch tiles, and the andirons, tongs and shovel may be of the most highly burnished brass. When it is all done, it will be seen how remarkably the little additions have relieved the room of anything like gloom, and have left cosiness and good cheer.

After harmony, simplicity and consistency have been attained, there remains to be considered the disposition of color in a room with reference to light and shadow. These principles are more generally understood, perhaps, but they are not always carried out to the best advantage.

In the first place, it must be remembered that the light from without strikes downward. Hence, the greatest light falls on the floor, shades off up the wall, and reaches a minimum at the ceiling. To counteract this effect, and render the tone pleasing throughout, the colors must be so disposed as to make the upper part of the room lighter. The darkest shades should be found on the floor, though greater freedom may be allowed here, since the eye seldom seems to take in the floor in connection with the walls and ceiling. The wainscoting, however, should always be darker than the sidewall; the frieze or border lighter still, and the ceiling white or a very light tint. Most decorators understand this, and most rooms are finished in this way. Nearly all wall-papers which are manufactured in combinations of sidewall, frieze and ceiling, are colored in accordance with this rule.

The idea can be carried further in the case of rooms with dark corners and alcoves. The Japanese have grasped the idea, and have a way of decorating these darker portions of the room in lighter colored

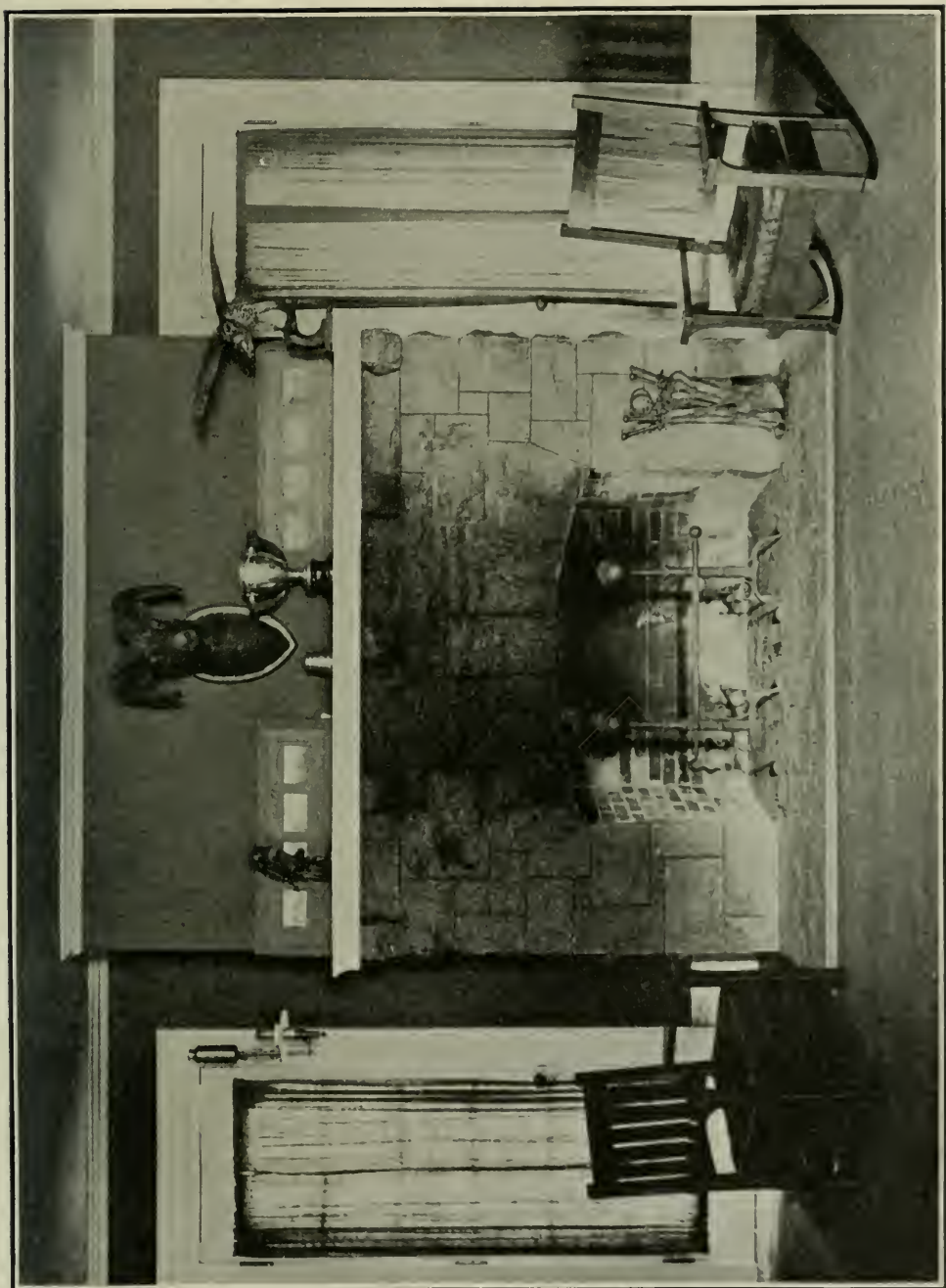
materials. This can be done, if the decorator is skilful and does not need to be too economical, or if the brighter pictures, bric-a-brac and pieces of furniture can be placed in these parts of the rooms to even up the tone.

Finally, there is the question of color in relation to the position of the general light-giver, the sun. Rooms on the north side of the house should be decorated in a warmer color scheme than those on the south. The north light, unless shut out by foliage or some other obstruction, is clear and steady, and will bring out to advantage the beauties of delicate tints. If the room is really dark, however, the brighter reds and yellows may be used in moderation. Gaudiness should always be avoided, for the reason already mentioned. On the sunny sides of the house there is an excellent chance to utilize the deeper shades. This question does not effect the use of furniture so much as wall treatment, since the furniture is near the floor, and hence in comparatively strong light.

In this brief paper we have endeavored to outline a few of the main principles governing the employment of color in the beautifying of interiors. It will be seen at a glance what an opportunity there is here for further study. The laws overlap, and sometimes almost contradict one another in particular cases. Hence it is impossible to establish many hard and fast rules.

In the main the principles will be found to hold, however, and in their application to particular cases the decorator must use his own taste and judgment. An education in artistic craftsmanship, which has been firmly grounded on these principles, will avail much.

Above all, let not the decorator make too complex a problem of it all. Experience will show him how to elaborate; but when in doubt let him always fall back on the principle of pure simplicity.



Fire-place in the Dining Room of the Onondaga Country Club, Syracuse.



Fire-place in the Billiard Room of Mr. Ernest I. White, Syracuse.

FIRE-PLACES, OLD AND NEW

MUCH might be said of the evolution of methods of heating, for many changes have intervened between the unenclosed fire built on the floor of wigwam or hut and the newest steam or electric heater of our day.

Little, however, can be said upon the growth of the fire-place, for the fire-place having been once conceived, the conditions to be met precluded the possibility of essential modifications. The fire-place must be built in a chimney flue, and be open on one side.

The question concerning the history of fire-places, which of all others possesses the greatest interest, is, who thought out and built the first fire-place? It probably was done by some inhabitant of the frigid or temperate zones, for the people of the tropics did not need it for heat and could do their little cooking over an unenclosed fire. It probably was done by some members of a race which had begun to maintain itself by agriculture and had adopted a settled life in more or less substantial houses, for the dweller in tent or in wigwam of bark or hides lacked the necessary wall against which to construct a fire-place, and being a nomad, would not be likely to build one with the expectation of soon leaving the spot. Whoever the inventor was, he rendered a substantial service to mankind and the product of his thought is yet a source of pleasure to thousands, although no longer a necessity, the several modern methods of supplying heat for cooking and warmth being more economical and practicable than the fire-place.

The unenclosed fire without chimney which the fire-place supplanted seems like an unendurable means of heating an apartment, but it was used long after chimneys and fire-places were invented. It was the common method of heating employed in the houses of mediæval England, and so late as the middle of this century, a fire of this kind was used in the hall of Westminster School. Spread of smoke and gases from the burning fuel was, of course, the greatest annoyance connected with such fires, but they were not without cer-

tain advantages. A large number of persons could gather about them, which was no unimportant consideration in a time when there was but one fire for an entire household and the household included many servants and men-at-arms. And none of the heat was wasted up a chimney, but all served its purpose of warming the room. Moreover, the smoke from burning wood is neither so disagreeable nor so poisonous as is the smoke from coal. This single, large fire was in the common living room of the house, which among its names of hall-house, house-place, etc., numbered that of fire-house.

The first fire-places show how slowly man divests himself of old ideas and by how slow steps he attains new thoughts and new knowledge. As the fire had originally been built in a room, the first builder of a fire-place was apparently unable to conceive more than a room with a chimney, for the first fire-places are as spacious as small rooms, were built large enough to burn whole logs as had been done in the open hall, and had seats along each side of the fire. Thus, the first fire-place had some of the characteristics of a room and was not planned to serve to the best advantage its purpose of furnishing heat. It was not wholly a fire-place, but was still partly a room. It was not a very efficient mode of heating because a large proportion of the heat was carried up the chimney, and even when sitting close to the fire with scorching face the tremendous draft chilled the back. But these fire-places were efficient ventilators and in appearance the most charming of all fire-places.

The fire-places of to-day differ in some respects from those of the past. Many are constructed with a grate for the purpose of burning coal; nearly all are smaller and have sides faced with glazed tiles and built at an angle best calculated to deflect the heat outward. But an occasional lover of the good cheer imparted by dancing flames and the merry crackling of burning logs builds in imitation of his forefathers.

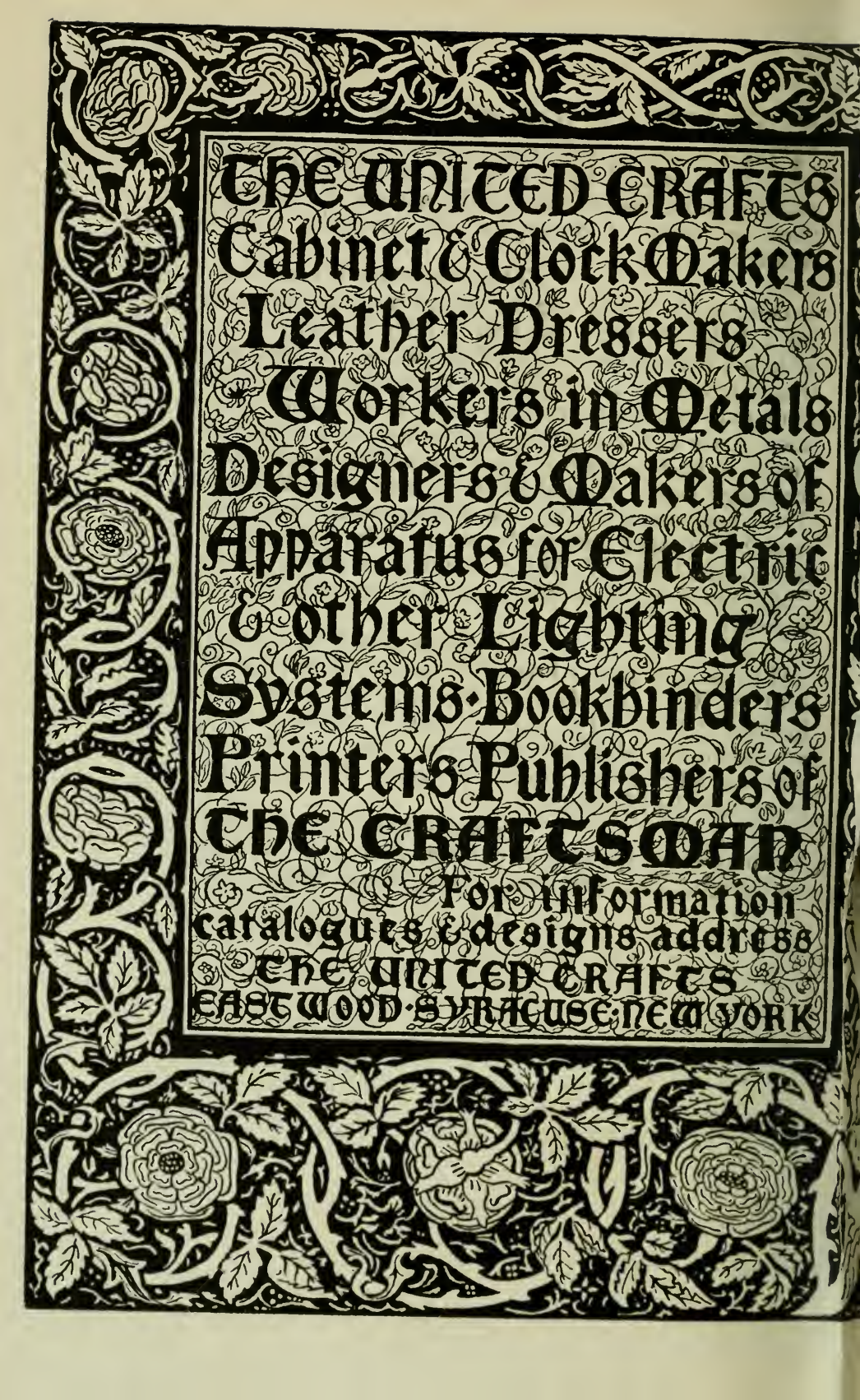
McKINLEY MEMORIAL

THE Committee on Design of the McKinley Memorial to be erected by the citizens of Philadelphia has made formal announcement of the opening of the competition by which a design for the Memorial is to be secured.

The competition is open to any sculptor of the world, and the utmost freedom in conceiving a design is given, the only conditions being that it include a portrait statue of the President and cost not more than thirty thousand dollars. A competitor may submit more than one sketch-model, these to be in plaster upon a scale of one and one-half inch to the foot, and when submitted, to be accompanied by a typewritten description of the design and of the material to be used in the Memorial. The sketch-models with the accompanying description must be deposited with the Secretary of the General Committee, Mr. Leslie W. Miller, at 320 South Broad Street, Philadelphia, between February 2 and November 2, 1903, inclusive.

The sketch-models submitted will be examined by a Jury of Award which includes Mr. J. Q. A. Ward and Mr. Paul Bartlett, and a prize of five hundred dollars will be given to each of the five designers whose work is selected by the Jury. The Jury of Award will also select from these five designers the one who is to execute the Memorial.

Copies in full of the programme for the competition may be obtained from the Committee on Design, 320 South Broad Street, Philadelphia, Pa.

A highly detailed Art Nouveau decorative border surrounds the central text. It features intricate floral motifs, including roses and various leaves, intertwined with flowing, organic lines. The border is symmetrical and fills the entire page area.

THE UNITED CRAFTS
Cabinet & Clock Makers
Leather Dressers
Workers in Metals
Designers & Makers of
Apparatus for Electric
& other Lighting
Systems. Bookbinders
Printers Publishers of
THE CRAFTS OATH

For information
catalogues & designs address
THE UNITED CRAFTS
EAST WOOD SYRACUSE NEW YORK

