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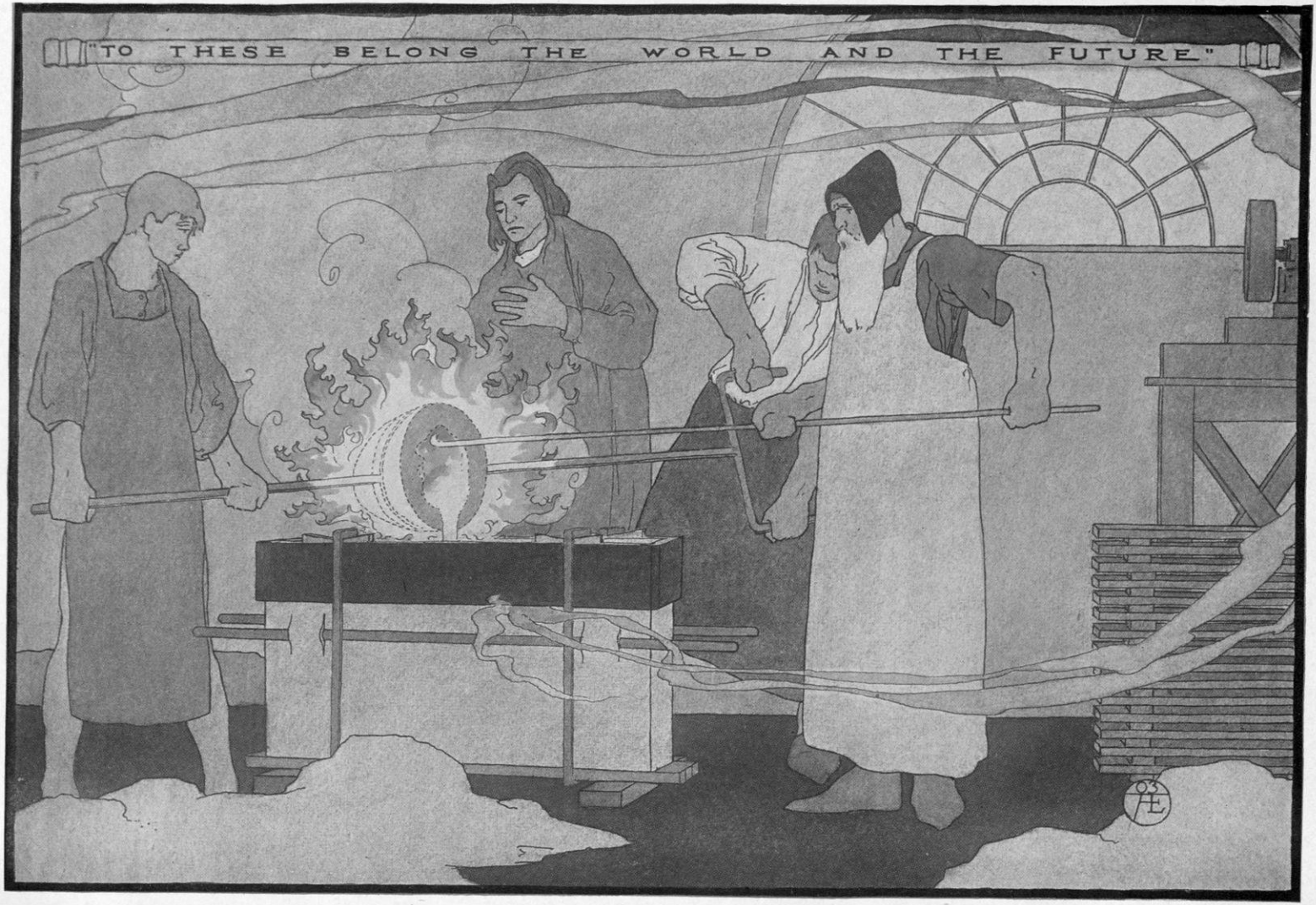
"TO THESE BELONG THE WORLD AND THE FUTURE"

THE CRAFTSMAN

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THE CRAFTSMAN

Vol. V OCTOBER 1903 No. 1

L'ART NOUVEAU*

S. BING

Translated from the French by IRENE SARGENT

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

The article of Professor Hamlin is without doubt one of the most conscientious and impartial studies of the question that have yet appeared. I am, however, far from sharing all the ideas of the writer, and, although some points have already found an eloquent opponent in M. Schopfer, I willingly again revert to them.

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

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

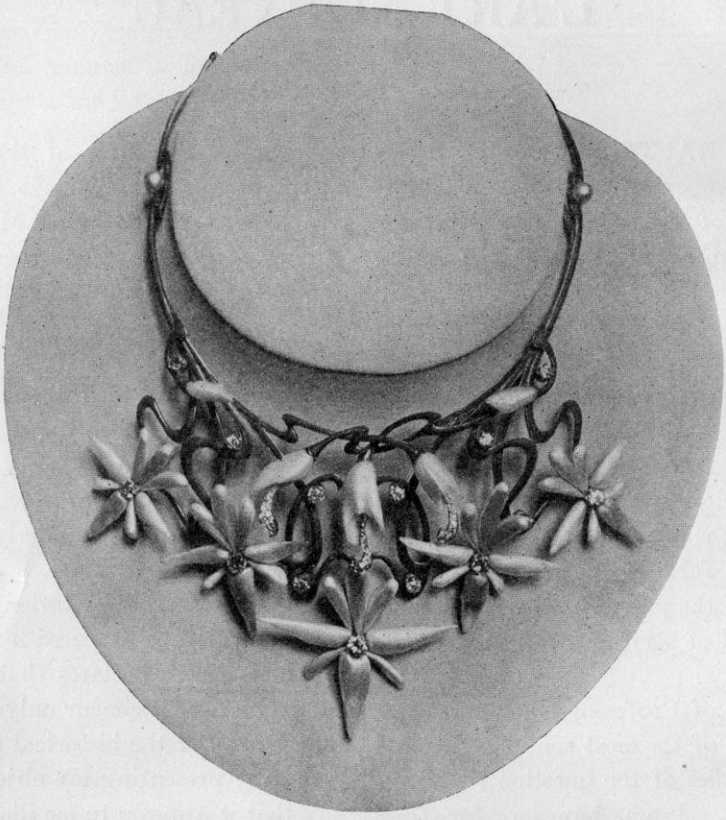
I interrupt the quotation at this point because I do not agree with the end of the sentence, which declares that the followers of the movement concur only in "their common hatred of the historical style."

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

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

I. THE PRINCIPLE OF L'ART NOUVEAU

IS it accurate to say that no definite aim has been generated by *L'Art Nouveau*, and that its disciples are united only by a negation? The truth is this: that no definite style was prescribed, since the work to be done was a work of liberation. The title of *L'Art Nouveau* designated a field lying outside the narrow boundaries within which, beneath the pressure of a time-honored slavery, a class of degenerate products was approaching extinction. It designated a free soil upon which any one could build according to his own desires. Therefore, there was no pre-conceived idea, no restraint as to the form of expression. But there was, nevertheless, a common idea: differing from the one ascribed to the followers of *L'Art Nouveau* by Professor Hamlin. The true bond between the innovators resided in the hatred of stagnation. If, therefore, Professor Hamlin is right in speaking of a negation as the point of departure of the new movement, this negation consisted solely in an energetic protest against the hiatus which, for an entire



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

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

Teapot: silver; designed by Colonna

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

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

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

Brooch: gold enamel and ivory, by Marcel Bing

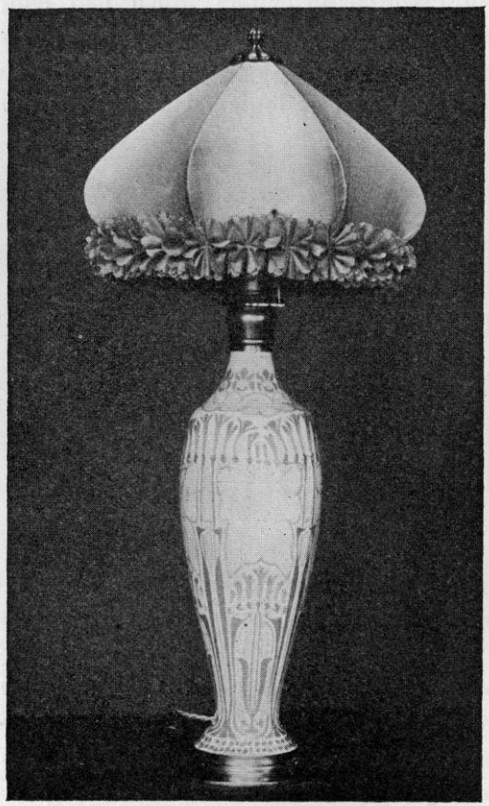
for which it is destined and to the material from which it is formed; to emphasize purely organic structure, especially in cabinet-making; to show clearly the part played by every detail in the architecture

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

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

THE PRODUCTIONS OF L'ART NOUVEAU

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



Electric Lamp: "Porcelaine Leuconoé;" designed by Colonna

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

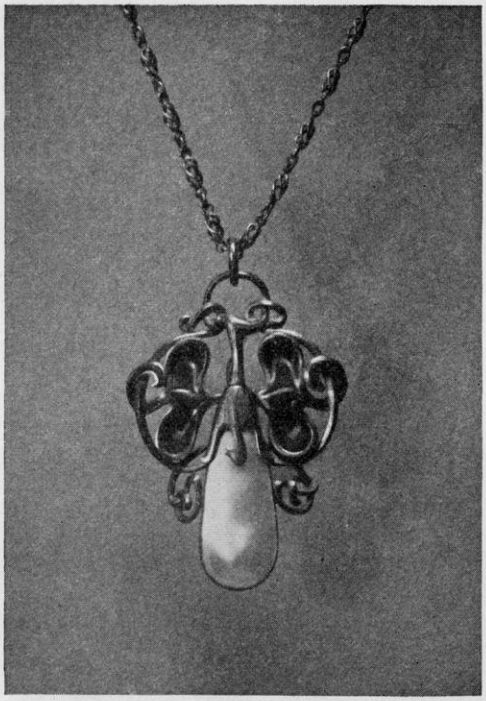
employing its activity upon a virgin soil, in a field where every one was bound to display his individual temperament. But in the midst of the myriad attempts whose tangled skein can not be straightened by the layman, we, the critics, point out certain efforts, each one of which in the respect that concerns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

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

It would be difficult to say which, for the moment, triumphed in this fateful struggle —the chorus of approval, or the cries of indignation. The fact remains that the impression then made was powerful enough to create a large following of recruits, impatient to enroll themselves beneath the banner displayed by the vanguard. Unhappily, it is much easier to submit a new order of productions to public examination than to make the public understand the reasons which governed the creation of such objects and prescribed to them their forms. The adepts of the second hour were divided into different classes. There were artists, sculptors or painters whose somewhat vagabond imagination was more familiar with dreams and poetry than with practical ideas. They designed tables supported by nymphs with soft, sinuous bodies, or by strange figures savage in their symbolism, with muscles swollen and writhing under efforts which had no sign of

Hand-mirror: silver bronze; designed by Marcel Bing

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



Pendant: gold enamel and pearl; designed by Colonna

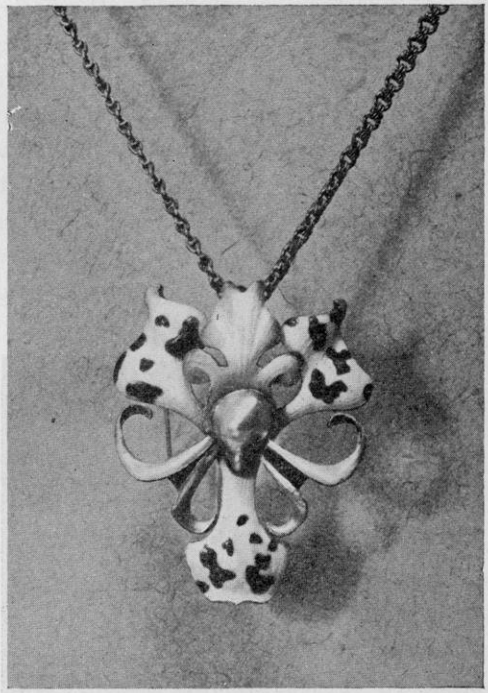
works which were almost touching in their artistic poverty: all these being, of course, more or less sedative and too restricted in their reach to compromise seriously the good cause and prevent its progress. The dangerous evil: that which could strike at the vital part of the idea, and possibly occasion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

Throughout the course of history no epoch-making idea of idealistic tendencies has ever arisen, which has not been quickly counterfeited by the army of profit-seekers who have enrolled themselves beneath its banner to protect their purely mercantile schemes. But never, perhaps, has this phenomenon been so strikingly instanced as in the case in point. Owing to the feeble state of certain industries, as, for example, that of cabinet-making, an opportunity was afforded to profit by the effect produced by the rise of *L'Art Nouveau*. But it must not be believed that, spurred by this impulse, the leaders of industry set themselves without loss of time to a deep study of the necessary principles. Far from that! Nothing, in their minds, was more easy than to produce *L'Art Nouveau*, since that, according to their point of view, must be simply the art of improvising something else than the works of yesterday. They therefore gave the pencil into the hands of their designers with orders to trace upon the paper outlines interlacing in all directions, writhing into fantastic expansions, meeting in snail-spirals, framing asymmetrical panels within which bloomed the reproduction of some natural growth, exact to the point of photography. In fact, it was not difficult to produce *L'Art Nouveau* of this species. Nor was it costly, since it required neither preliminary studies, nor the use of valuable material, nor great care in execution. The product was abundant, too abundant, and the public, accepting the name for the thing in itself, did not hesitate to accept this product under the official title which assured its success. It need not be explained that the more eccentric it was, the more quickly it was received as *L'Art Nouveau*. I might—but I refrain—cite the instance of a museum, the most famous of its class, whose representative selected for his collections a coffer overburdened with fantastic floriated orna-

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

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

Two principal and parallel currents can be discerned in the direction of the movement: the system of purely ornamental lines already indicated by Professor Hamlin, and the system of floral elements; each of the two systems having fervent champions and active detractors. In every new cause it is well that uncompromising elements arise, exaggerating partial virtues, which later, wisely proportioned, unite in a definitive, well-balanced whole. The divergence in the first phases of *L'Art Nouveau* are attributable less to questions of individual temperament than to questions of race. In these first phases, the principal part was not played by the country which had long occupied the first place in European decorative art. France remained attached with



Pendant: gold enamel and pearl, by Marcel Bing

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

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

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

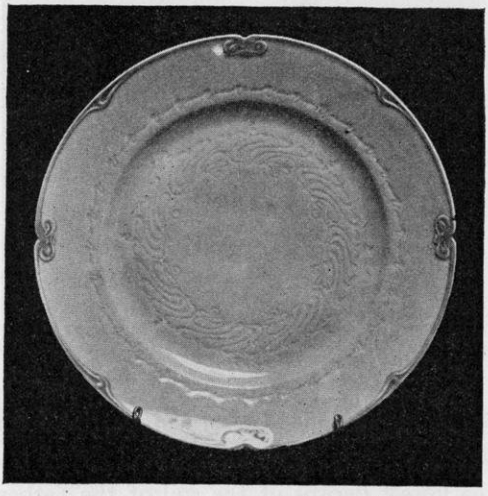


Plate: "Porcelaine Leuconoé"; designed by Colonna

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

In the year 1894 there was founded at Brussels, under the guidance of M. Octave Maus, a society of artists designated as *La libre Esthétique*, having as its object to assemble in an annual exhibition all works of essentially modern character. This was the first occasion when the aristocratic arts of painting and sculpture admitted without blushing to their companionship the commonalty of industrial productions. Already there appeared manifestations of a real value, the outcome of reflective minds steadily pursuing individual aims. I have always retained a most favorable memory of certain model tenements exhibited at

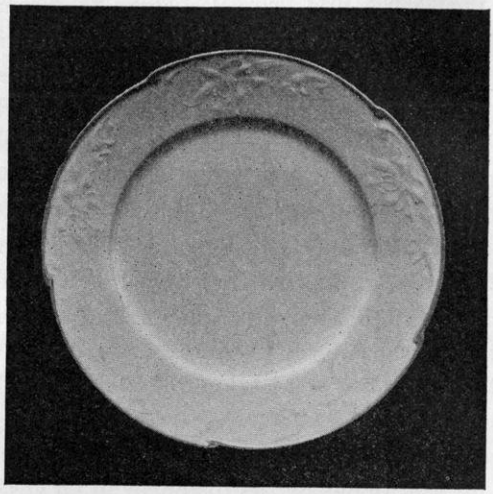


Plate: "Porcelaine Leuconoé"; designed by de Feure

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

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

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

In Germany, the situation, for several reasons, was altogether different. First, a close relationship unites the German with the Flemish character. Further, it must be recognized that Germany, long wanting in intuition, has always shown a great receptivity toward all external influences. Now, the novelty shown in the exhibits of *L'Art Nouveau*, Paris, at the Dresden Exposition of 1897, produced an impression strong enough to be echoed throughout Germany: this was the real point of departure for the German *Art Nouveau*, to the development of which, van de Velde, afterward called into the country, himself contributed. Austria, who, in previous years, had madly abandoned herself to a

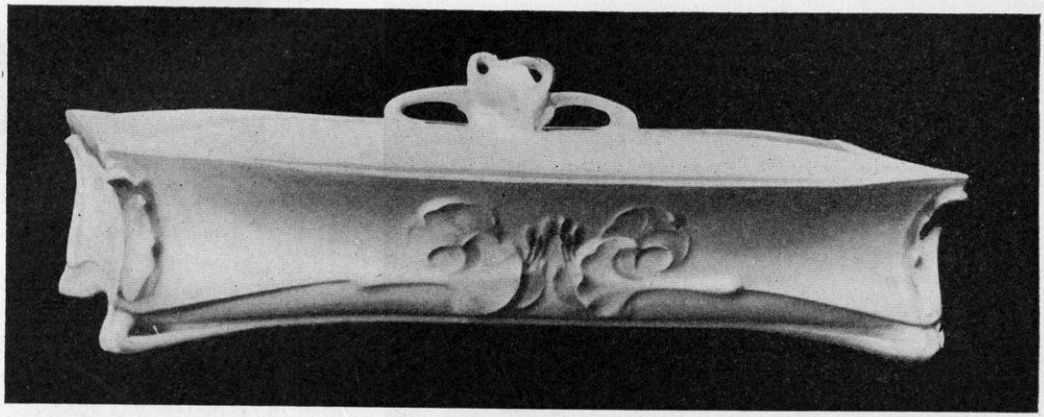
Pendant: gold enamel, by Marcel Bing

Interior, by Henri van de Velde

sort of art for exportation devised by England for the use of the unthinking masses of the continent, followed, in her turn, the same path. By a kind of fatal law all imitators seem condemned to an impulse of exaggeration, which changes into shocking defects all doubtful portions and details of the model. It was thus that in Germany and especially in Austria the insistent scourge of tortured, swollen and tentacular lines grew more and more aggravated, thus causing an abuse most harmful to the reputation of *L'Art Nouveau*. Artists of solid worth have, nevertheless, arisen in the Teutonic countries, but they have need of casting off the foreign *impedimenta* which weights their inspiration and occasions the cruel errors by which the taste of Professor Hamlin is so justly offended in presence of the works of the Darmstadt colony: a body now dispersed.

To sum up, we may say that combinations purely linear permit the designer to obtain, particularly in cabinet-making, broad and robust effects, a clear and logical structural arrangement. The reverse of these qualities, if they are formulated into intangible and exclusive rules, gives rise to a monotony which does not delay its appearance. Quickly the artist reaches the limits of his possibilities, inspiration ceases, and astonishment arises at the fact that all power was expended in the initial effort.

At such a moment it is evident that a return to Divine Nature, always fresh and new in her counsels, can solely and incessantly restore failing inspiration. In reviewing the history of the decorative arts in France, one will remark that always the artists of this country, with the exception of those of the sixteenth and a part of the seventeenth century, have had an acute sense of this truth. By receiving inspiration from these lovers of nature, the artists of our own time will accomplish each day more happily a difficult task which they alone, perhaps, are capable of fulfilling. The work before them consists in fusing into a harmonious whole the two apparently hostile principles of robustness and grace: the solid and crude art asserted by the Northern countries, and the delicate refinement peculiar to the Latin races; it con-



Toilet Box: porcelain; designed by de Feure

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

But the influence of France will never again dominate the world so completely as in former times. As communication between the different nations becomes easy and constant, as frontiers grow nearer, and the exchange of ideas multiplies, one may imagine each separate people as fearing lest the formidable leveling wind that is now passing over the world, seize and carry away the last traces of independence. As one retires from the great central fires of humanity, lesser flames start upward with fuller impetus and force.

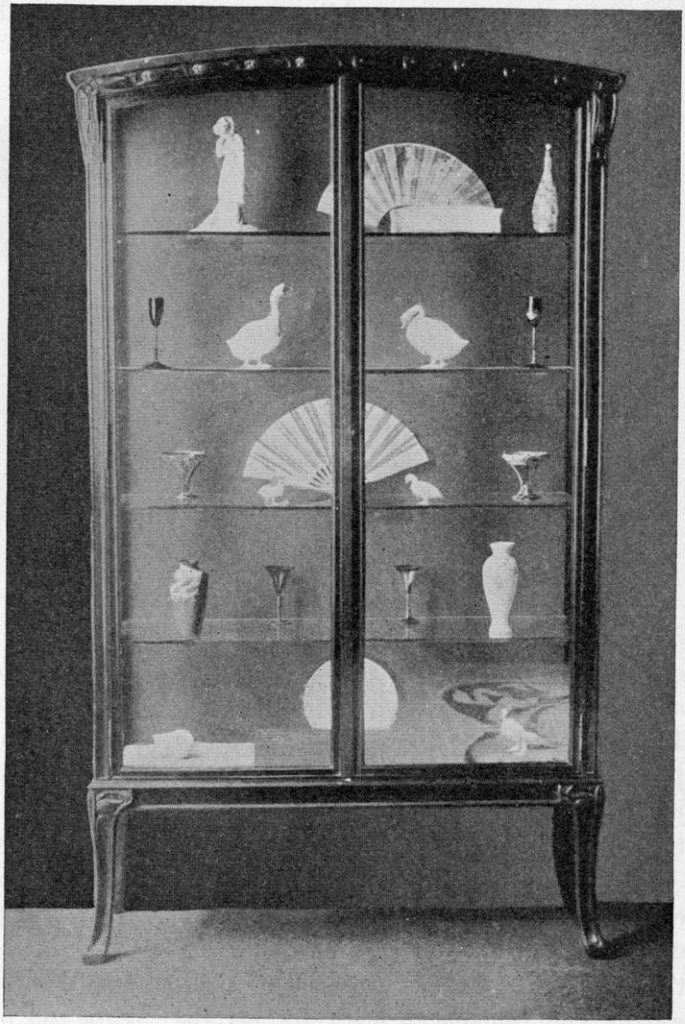
Boudoir Chair: designed by de Feure

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

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

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

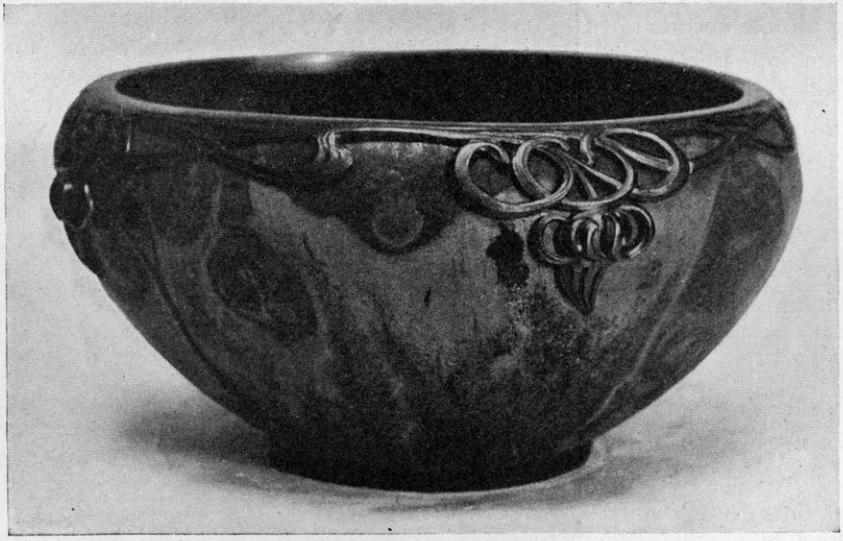
Finally, it would be wanting in strict duty to pass over in silence a similar movement of the highest interest which has been observed for several years on the extreme limits of Northern Europe: that is to say, in Russia. There, in the midst of a peasant population of primitive manners and customs, great colonies of art-workers—weavers, embroiderers, sculptors, potters, iron-workers and cabinet-makers—have been founded under the patronage of the highest personalities of the Empire. Artists of reputation—such as Monsieur S. Malioutine and Mademoiselle Davydoff—indicate the paths and the models to be followed. The enterprise is directed with unflinching activity by ladies of the high aristocracy, among whom it is impossible not to mention the Princess Marie Ténicheff, the generous founder of the remarkable peo-



Cabinet: designed by de Feure

ple's workshops at Talachkino, and also Madame Jakounchikoff, founder of the workshops at Smolenka, in the Government of Tamboff, a lady who, with unwearying devotion, consecrates her life to an admirable task. The productions of these colonies are not repeated and unvarying copies of old Russian models, nor are they, what one could fear still more, pretentious imitations of objects more recently created in Western Europe. There truly exists something resembling a species of Russian *Art Nouveau;* for it is very new and, at the same time, thoroughly Russian. It is possible for these noble institutions to pass onward to a future of extraordinary possibilities, if no social catastrophe occur to destroy them.

I have waited until the end to acknowledge that America has already furnished a contribution to the universal efforts of our times, which is now sufficiently noteworthy and valuable to merit for her the esteem of all friends of art. To limit myself to my personal knowledge, I shall mention men like the deceased archeologist Moore, like John La Farge and Louis Tiffany, whom the old continent would have been proud to possess, and I shall point to industries like the American manufactures of colored glass, the Rookwood and Grueby potteries, which have taken equal rank with the European establishments of similar character. But the branch in which the Americans have passed to immediate mastership is in the conception and execution of objects destined for practical use in household interiors. No designers have more clearly understood that the first impression of beauty, of the most essential beauty, emanates from every object which assumes the exact character of its use and purpose.



Jardinière: pottery mounted in silver; designed by Colonna

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

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

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

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

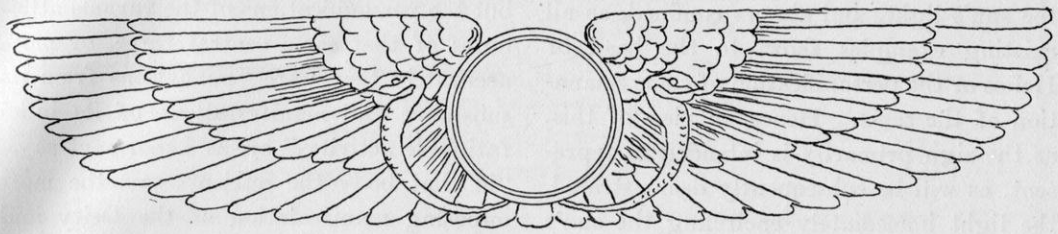
This paper excited the interest of several distinguished French critics, who, while awakened to admiration by the knowledge and justice displayed by the American writer, found yet occasion to differ with his opinion that *L'Art Nouveau* was based upon a negation and tended toward no definite aim.

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

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

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

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



Sun's Disk from Temple of Luxor, 1562 B. C.
"The sun of righteousness shall rise with healing in his wings." Mal. IV. 2

A MARK OF HONOR

CARYL COLEMAN

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

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

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

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

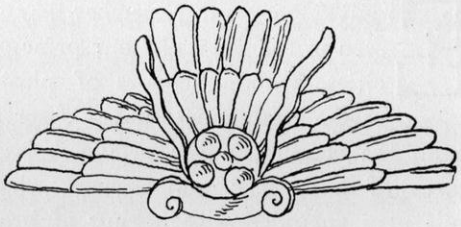
It is not surprising that the halo, which in truth belongs to the God of the Sun, should ultimately have been given by the ancients to all the gods, goddesses and even to men, as the light of the sun was to them the source of life and of all energizing power. "He hath rejoiced as a giant to run his course: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

Thou art very beautiful, brilliant, and exalted above the earth,
Thy beams encompass all lands which thou hast made.
Thou art the sun, thou settest their bounds,
Thou bindest them with thy love.

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

Thou makest the seasons of the year to create all thy works;
The Winter making them cool, the Summer giving warmth.
Thou madest the far-off heaven, that thou mayest rise in it,
That thou mayest see all that thou madest when thou wast alone——

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



Assyrian solar disc

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

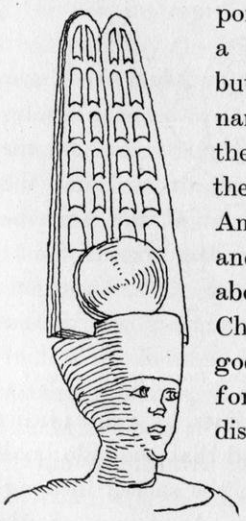
Ra is "the being in whom every god existeth; the one of one, the creator of the things which came into being when the earth took form in the beginning, whose

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

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

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

In Mesopotamian art, possibly Egyptian in its origin, the sun held an important place, and there are some remains that point toward its use as a mark of distinction, but never as a head ornament, not even like the sun-disc that crowns the Egyptian deities, Ammon-Ra, Isis, Hathor, and others, but it hovers above the head of the Chaldaean and Assyrian gods and men under the form of a winged sun-disc, or a half-length figure of a man within a winged circle, and sometimes under the form of a circle of rays placed behind the personage represented.



Ammon-Ra, 1830 B. C.

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

Coin of Trajan, 98 A. D.

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

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

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

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

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

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

Head of Christ: Catacombs, Rome, third century

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

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

Assyrian deity: Nineveh

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

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

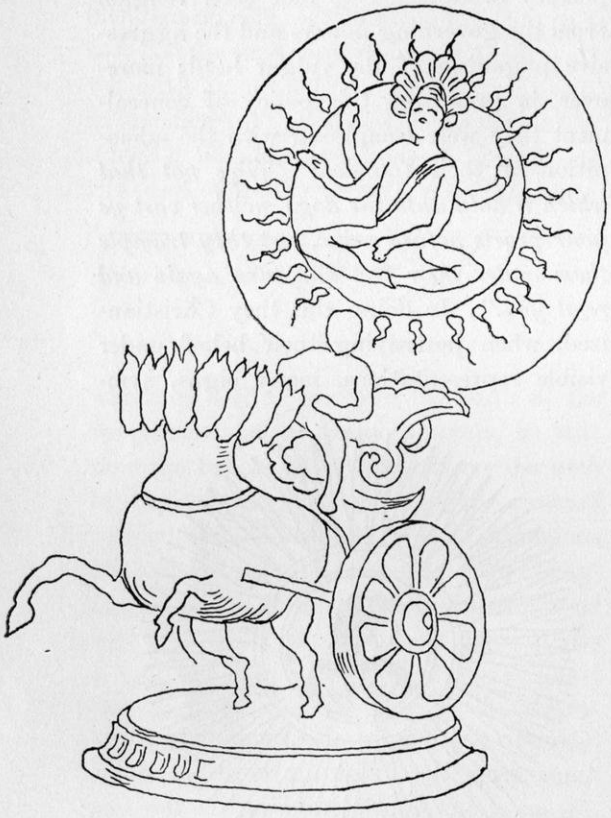
Strange as it may seem, the fullest development, the most artistic treatment, and greatest application of the halo, under all its various forms, is to be found in Christian Art.

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

Helios: Early Greek vase

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

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



Vedic god: Hindu Pantheon

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

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

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

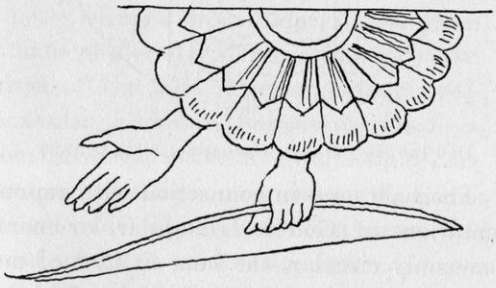
In Christian art the halo is a symbol of light (light, in turn, is a mark of sanctity —given and received), crowning the head of a representation of a holy personage, who may be either living or dead: the halos belonging to the Persons of the Holy Trinity are emanations, while those about the heads of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

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

Head of Christ: French; twelfth century

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

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

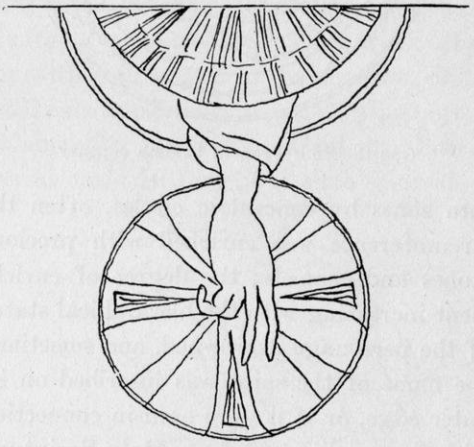


Hand of the Creator: Assyrian

minica at Rome, is crowned with a square halo; and there is also a bust of his mother, in the church of Sta. Prassede at Rome, placed there during her life-time, similarly adorned. The square form is employed because it symbolizes terrestrial life, or the earth—a four-sided-world:

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

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



Hand of God the Father: tenth century

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

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

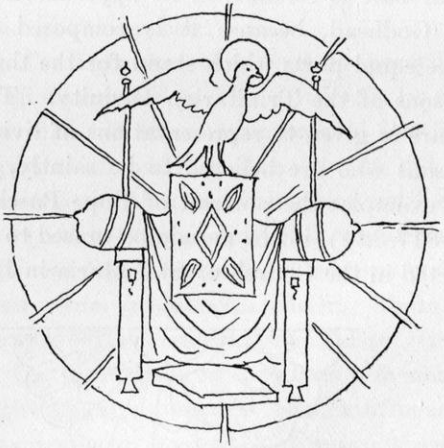
in treatment: at first it was simply a circular transparent field of light, later the outer edge was decorated and the center filled with countless radiating lines, or divided

God the Son: French; twelfth century

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

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

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



God the Holy Ghost: Byzantine; sixth century

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

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

From a picture of the Annunciation: French; twelfth century

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

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

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

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

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

Japanese Saint: eighteenth century

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

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

The Christ in Majesty: French; twelfth century

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

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

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

S. James next interrogated him as to his hope:

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

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

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

Head of Angel: Benozzo Gozzoli (1424-1498)

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

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

have always been a familiar thought to Christians, made so by the words of St. John in the Book of Revelation, where he says: "There appeared a great wonder in heaven; a woman *clothed with the sun*, and the moon under her feet, and *upon her head a crown* of twelve stars;" and in another place: "I saw a mighty angel come down from heaven, clothed with a cloud: and a *rainbow* was upon his *head*, and his face was as it were the sun."

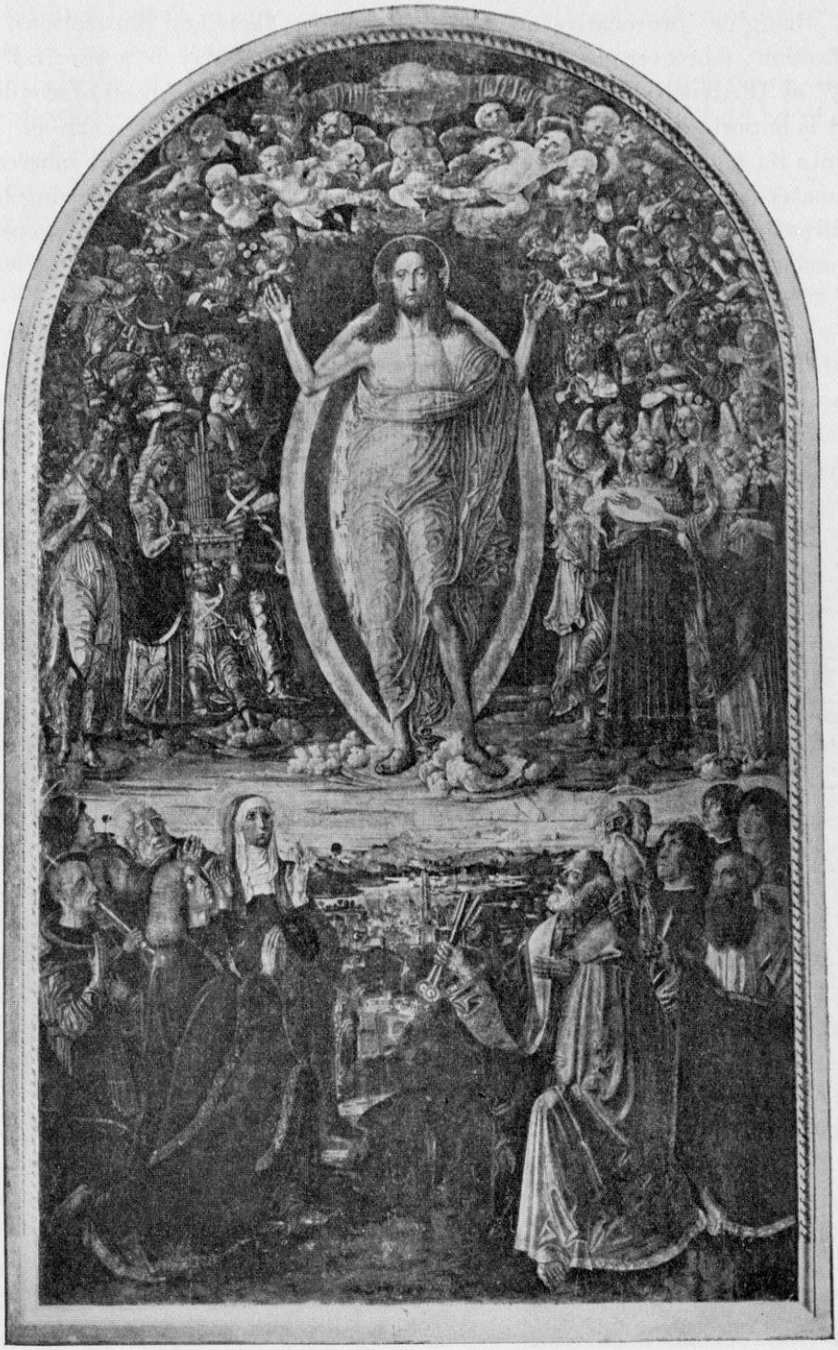
Reliquary and Ciborium: Early Italian school

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

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

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

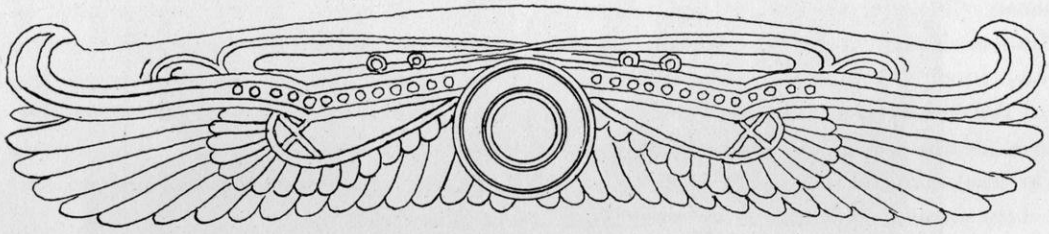
It is true that one side of the subject, that is, its relationship to Christian theology and mysticism, has long ago been seriously and exhaustively considered. St. Thomas Aquinas, the master mind of mediaeval learning, in the supplement to his Summa Theologica has carefully examined, with his usual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



The Ascension:
Benvenuto di Giovanni (School of Siena)

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

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



Sun's Disc: Guatemala

THE USE OF WOOD IN SWITZERLAND

WENDELL G. CORTHELL

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

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

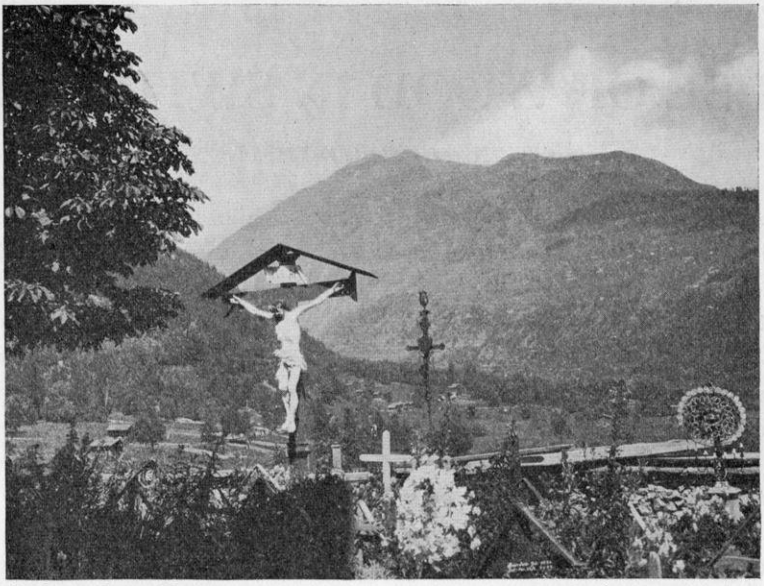
In our own country, forests are mostly owned by individuals who can do with them as they please, but in Switzerland they are now held by the Communes, the Cantons, or the State, and are all conserved for the public good. Forests, on the banks of rivers affected by the melting snows, must be preserved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

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

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

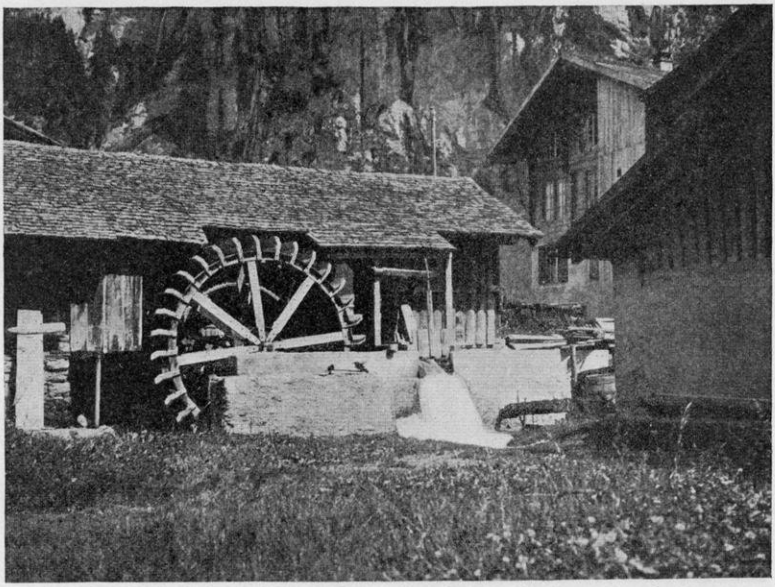
Let us remember that the life in Switzerland is distinctively that of the village. Here is the only true republic in Europe, a republic of far more freedom, dignity and real democracy than that of France, or even than that of our own. A land is here without a "Boss," where every member is free to cast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

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

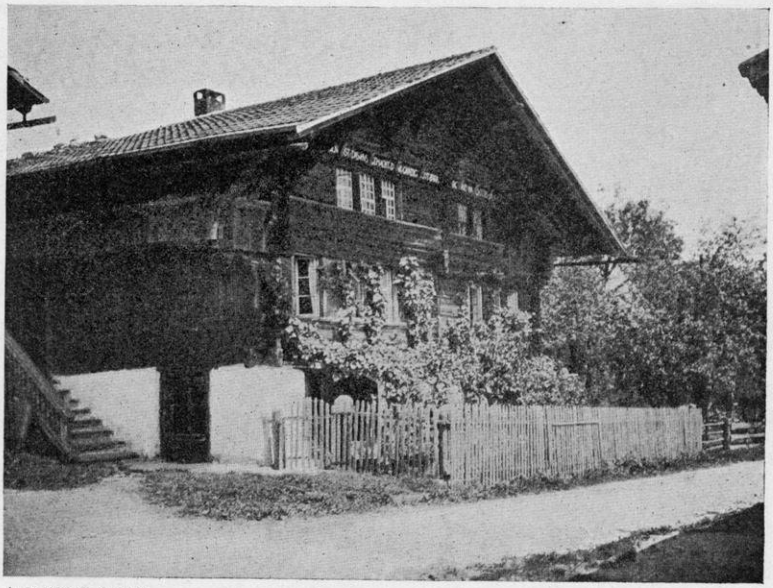


A place of wayside prayer

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



A mountain saw-mill



A typical chalet

A pleasing arrangement of the chalet balcony

A street of chalets

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

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

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

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

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

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

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

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

A harmony of nature and structure

An excellent effect of timber construction

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

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

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

In 1896 there was held at Geneva a "National Exposition," at which was an accurate reproduction of a Swiss village. The chalets were copied from the best to be found all over the country, from the richest and most artistic dwellings, with their carved and partially painted façades down to the little and rude mountain shelters built for the use of the cowherds in summer. The result of the Swiss village has been educational and stimulating to a renewal of the older forms of chalets. Architects are now building after the style of one hundred, fifty years ago, and many admirable examples are to be found, and a better art is manifested than in the previous twenty-five years. The art of building in wood has flourished four hundred years, and the best examples belong to the seventeenth and eighteenth centuries.

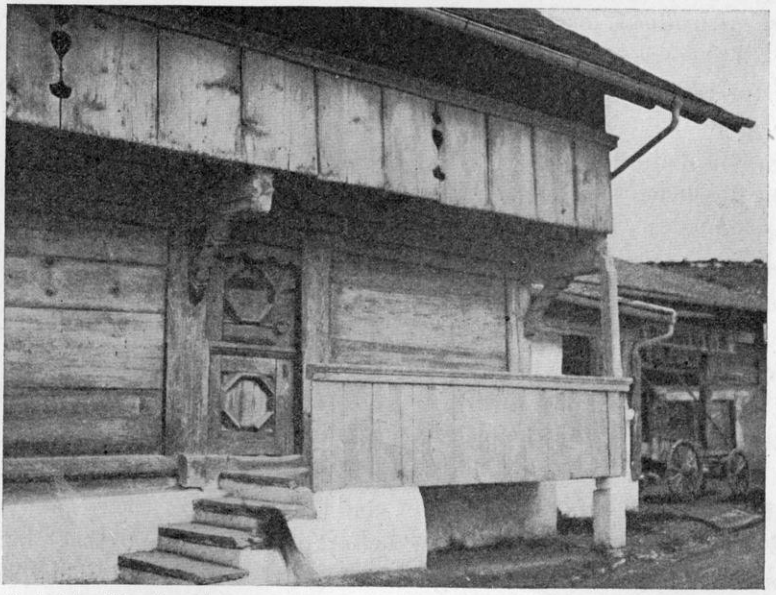
We lack space for describing technically the construction of the chalet. A few general features may, however, not be overlooked.

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

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

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

A wood-carver's shop



A chalet with side entrance

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

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

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

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

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

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

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

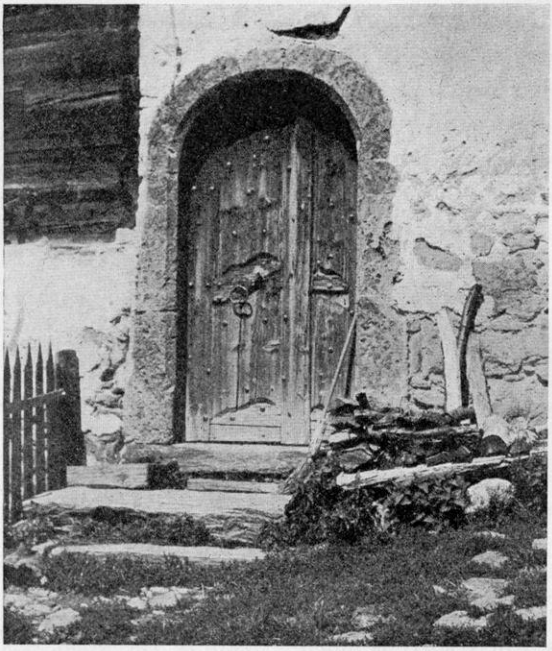
As a rule, the windows are in groups, two, three and even four in close row, and then a wide space of wood. The interiors are finished entirely in natural wood. In the Museum at Bâle are various rooms finished and furnished with the work of previous centuries. Here the natural wood, mellowed by age,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

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

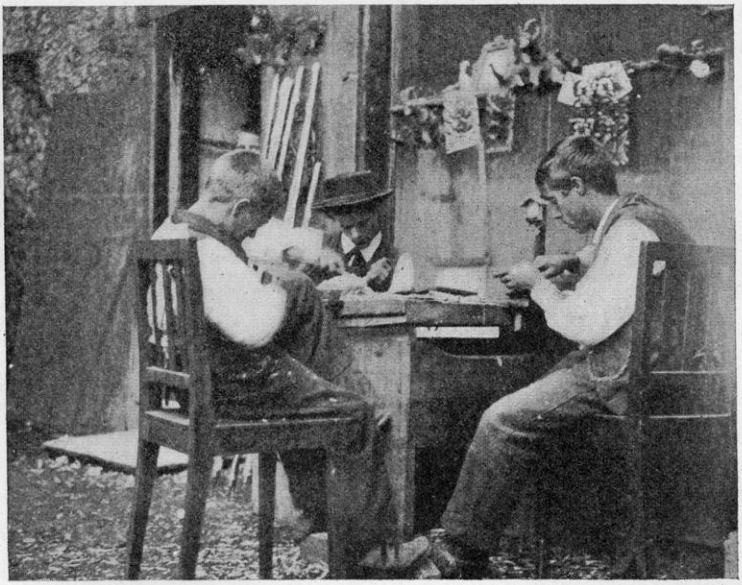
Of course there are chalets and chalets. There are many costing from ten to twenty thousand dollars, while there are more, like the mountain chalets, for instance, occupied by the herdsmen, without ornament, which may be built for three hundred dollars.

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

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



The door of an old chalet



Street scene at Interlaken: wood-carvers at work

WOOD IN SWITZERLAND

Switzerland has no castles, no walled towns. She has been governed for five hundred years by her own people and without the help of kings. She is a land of villages, of homes. Of six hundred thousand householders, five hundred thousand own a bit of land. The Swiss are the freest people in the world, the Athenians of modern times. They are the most universally educated of any country, it being their boast that every one who is not mentally incapacitated, is able to read and write. They have all the virtues and none of the vices of our own political life.

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

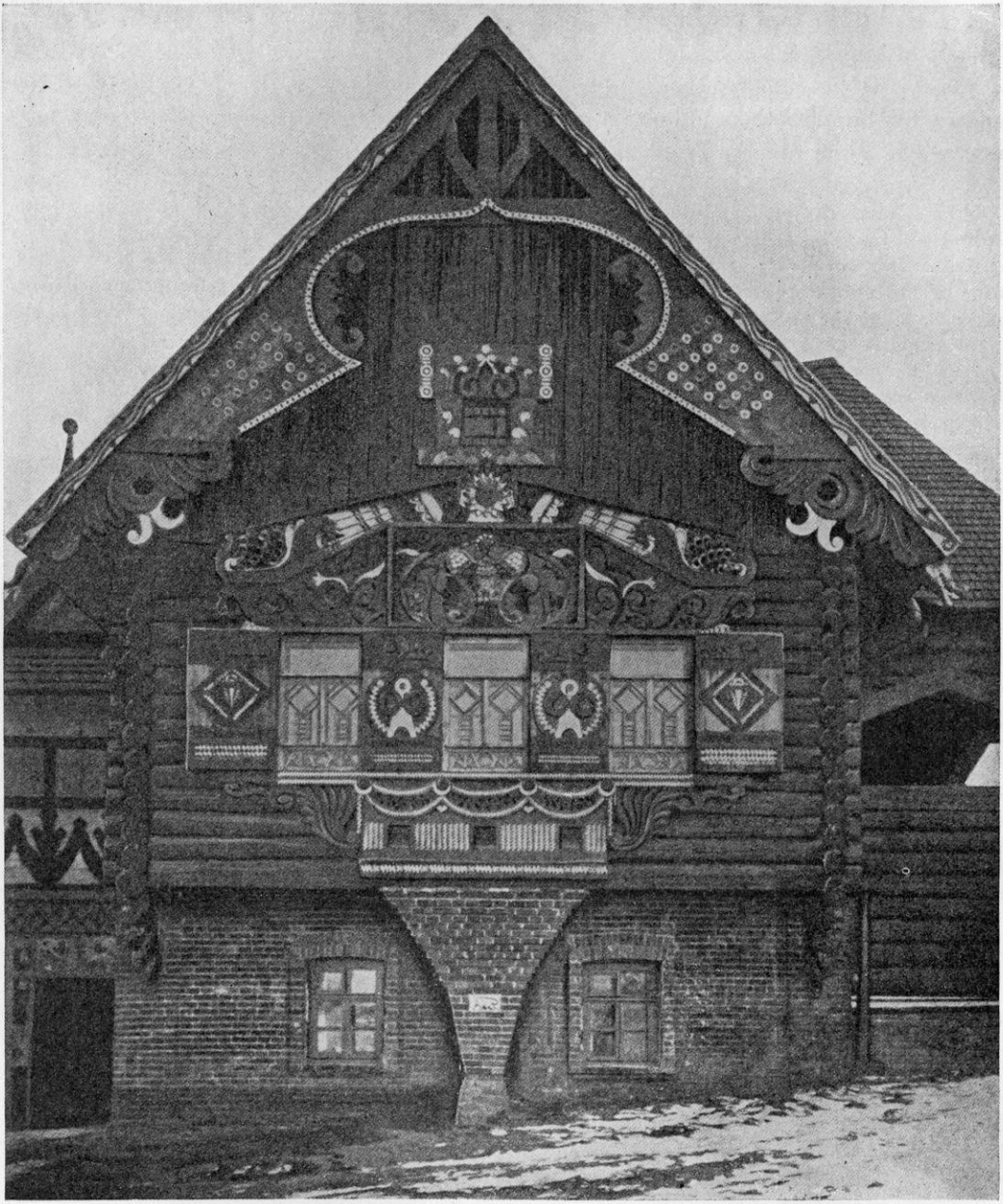
The editorial opens with a quotation from Mr. Peek, a former United States minister to the mountain republic, who lately said: "There is no country, no nation on the globe, which can compare in quality and number of educational institutions with those of Switzerland, according to the number of inhabitants."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

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

The democracy of the European state, the writer maintains, is much more essential and powerful than that of Massachusetts: popular control being now almost absolute, and preventing the use of the public resources for the selfish advantage of the few. These conditions are maintained by means of an article of the constitution, the *Referendum,* which provides that all measures of vital import, in order to become laws, must be referred to the whole body of the citizens.

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

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



House at Talachkino: designed by S. Malioutine

THE RACIAL ART OF THE RUSSIANS

With a preface and adapted from the French by IRENE SARGENT

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

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

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

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

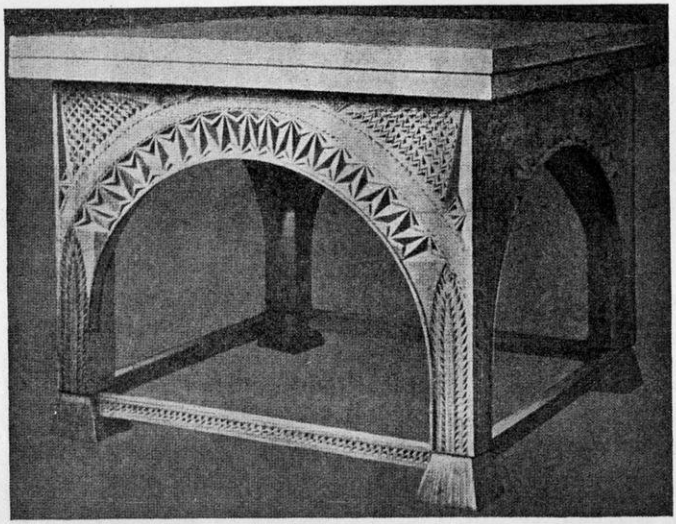


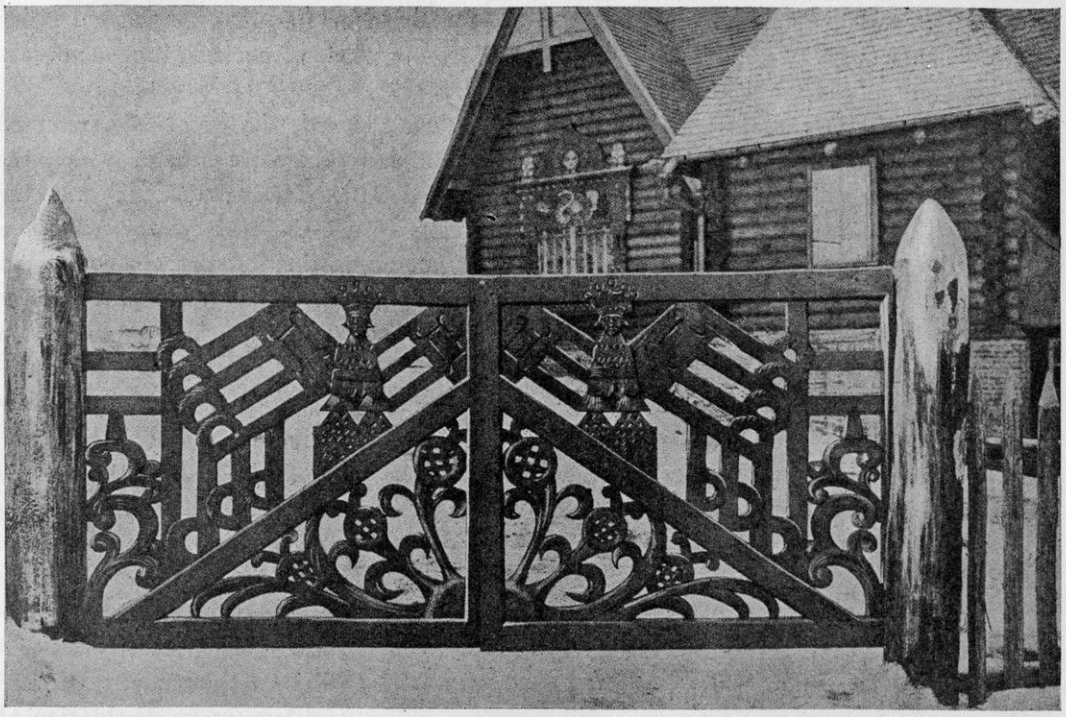
Table suggestive of the Byzantine style: designed by S. Malioutine

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

This singular mingling of the refined with the barbarian element is certainly the great source of attraction in the Russian himself, and in all the works of his imagination and intellect. It is apparent in the splendid religious services of the Orthodox Church, which offer so strong a contrast with the Roman ritual, and carry the foreigner who witnesses them into a world of sensuous pleasure quite apart from that opened by the organ music of the Latin mass. The impression made by a visit to such a church as the one which rears its golden domes over a commonplace boulevard of Paris is not one easily cancelled by years of ordinary experiences. The barbaric splendor of the place proves that there is a beauty other than the one which is subdued by rules and refined away by civilization. The sensitive heart bounds in response to the unfamiliar, crude modulations of the unaccompanied chants; the eye, grown languid by delicate feasts of soft shades, receives a vitalizing shock from the almost blinding gold and the primary colors of the altar and icons and vestments. The ceremonies conducted by the clergy, the almost constant responsive movements of the unseated worshippers, as they prostrate or cross themselves with sweeping gestures,—all have a primitive, elemental character which suggests the wildness and freedom of the steppes, and open vistas into past ages, when the passions of men were simpler and stronger, and life was more sincere and real.

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

its strongest and sweetest sustenance. This fact, although carelessly ignored, has persisted throughout all ages and types of society. Art, religion and political science have concurred to form organic, productive periods. The three are inseparable companions and co-laborers. Together they assist men to live and enjoy; together they leave them to decline and suffer.



Approach to house at Talachkino: designed by S. Malioutine

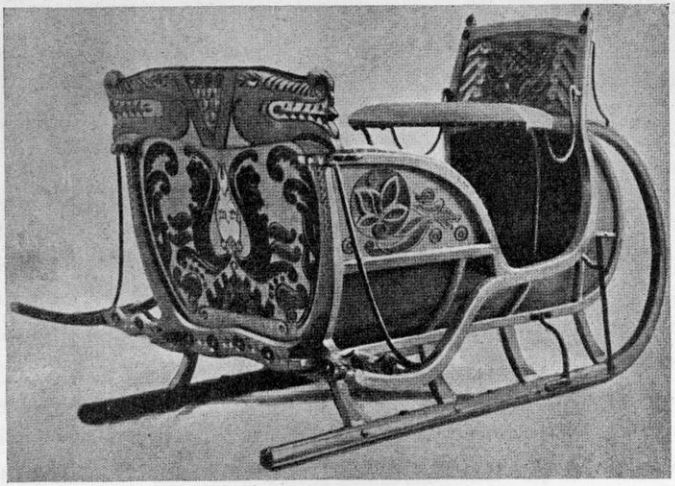
At the present moment there is felt everywhere the vital influence of the three forces. The Gospel of the Simple Life, concurrent with the Sermon on the Mount, is now heard from the Parisian boulevards; the science treating the relations of man to man as those of brother to brother is the favorite study of the young men who are to go out from the Old- and the New-World universities to become the saviors of society; the "new art," smelling of the soil, fresh from the hard hands of peasants, or quick with the spirit of artists who worship Nature instead of conventions, is coming to be acknowledged as the legitimate child of the people.

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

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

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

They were indeed exquisite, those wooden structures with their roofs marking them, as it were, with a foreign accent; with their exterior staircases, sheltered by carved hoods; with their small porches and heavy balustrades crudely cut and carved. Near the miniature church flaming with the gold and enamels which constitute the Oriental splendor of the orthodox form of worship, one found the restoration of a rich interior of the seventeenth century, a display of almost barbarous luxury: sumptuous stuffs, furniture, coffers, jewels, costumes heavy with precious stones—a flashing panorama of the aristocratic life of that period, brutal and ostentatious. But very near, beneath the balcony of a bazar, in the most picturesque disorder, was amassed the merchandise of a market day in some village of Little Russia: agricultural implements, household utensils, shoes, familiar objects in metal-work, wood, leather, and *papier mâché*, harness, knives, clothing, fur, earthen-ware, . . . a confusion of primitive forms and crude colors,—a whole of curious, ingenuous savagery.



Sleigh: designed by S. Malioutine

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

movement whose force and charm were revealed in the Russian village of the Trocadéro.

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

Such then was the initial step of this movement. The enthusiasm of the initiators could not do otherwise than awaken response. At Abramtsevo, Mlle. Polenoff founded, as we have seen, her studios for wood-carving; at Smolenka, in the Government of Tamboff, a studio for embroidery was opened by Mlle. Jakounchikoff; at Talachkino, the princess Marie Ténicheff, who had been one of the first enthusiasts awakened by Mlle. Polenoff, soon followed the example of the latter lady. The princess had already established on her domains a school of agriculture which numbered two hundred pupils, boys and girls alike, to whom she afforded a complete course of study. To this school she added studios of peasant art, in which the young men and boys are taught, outside of their hereditary industry, a means of employment which they may exercise through the long winters. In this way they become, according to their tastes, cabinet-makers, smiths, harness-makers, basket-weavers, wood-carvers, or decorators; while the girl-pupils receive instruction in sewing, embroidery and drawing.

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

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

that it spells almost painfully have the spontaneity and frankness of those popular poems and melodies in which the soul of a race perpetuates itself. It has an irresistible eloquence for one who is able to absent himself from a conventional environment, and, laying aside class-prejudice, to enjoy such strongly-flavored productions. In them it is useless to seek the refinements given elsewhere to decorative art by centuries of intensive hereditary culture and of forced civilization, by the insatiable desire of luxury and elegance, or at least of comfort, which is characteristic of our time. Neither are these examples the productions of trained artists who breathe the air of cities and are themselves the slowly-grown fruits of schools and museums. One must not exact from these village and peasant craftsmen more than they are able to give us. It is to be hoped that they may remain sincere and simple as they now are, seeking their inspiration only in the familiar sights of their life and surrounding nature, allowing their racial imagination to flow freely through their work.

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

Terra-cottas produced in the Talachkino workshops

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

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

Beside these experiments in industrial and decorative art, the princess Ténicheff has made efforts to form the taste and exercise the talents of the Talachkino peasants in other directions. For the art-movement could assume the activity and importance which rightfully belong to it, only through the development of general culture. This lady has, therefore, built a small theatre in which the peasant-students present national works, comedies and dramas, which instruct them in the heroic legends and the manners and customs of their great country. In the same community popular music receives much attention. There exists at Talachkino an orchestra of thirty musicians who play upon the *balalaïka* (see our illustration page 51) old Russian folk-melodies which we of the Western world know through the composers Balakirev and Runsky-Kortchakoff. This music has a penetrating charm: it is melancholy, strangely passionate, and wild almost to savagery: possessing at once the most subtile harmonic refinement, the crudest transitions and a most characteristic color-sense.

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

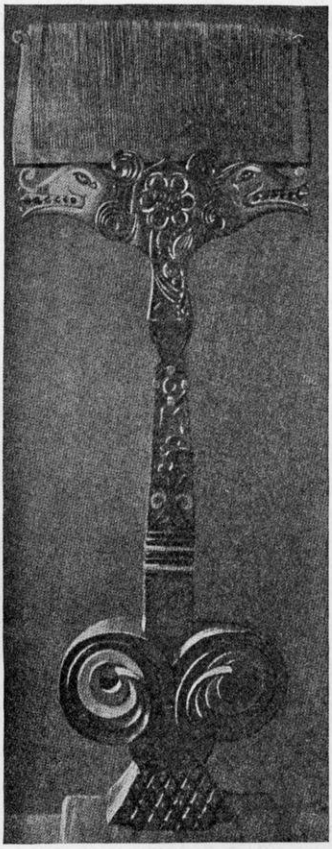
The style of this religious edifice must, it is said, be regarded as the culmination of the results accomplished since 1884 by the restorers of the old racial art which had long been in decline. Aided by designers and architects, the princess Ténicheff, sought throughout Russia, in view of her scheme,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

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

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

It is not surprising that such initiatives bear abundant fruit.

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



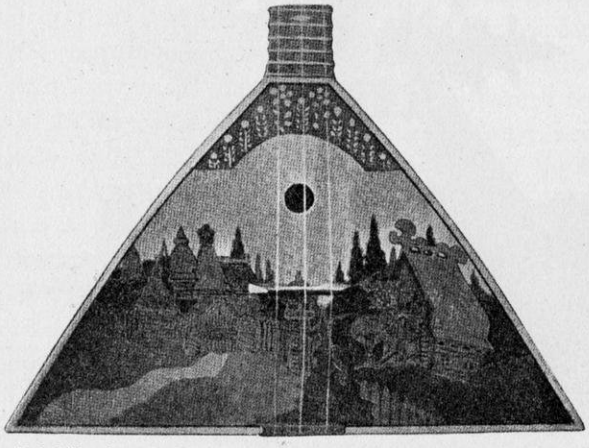
Comb of spinning wheel: designed by S. Malioutine

been followed quickly by numerous large rural proprietors, without mention of the action exerted since 1888 by the Ministers of Agriculture and Domains—the beneficial results are already apparent: the children of the agriculturists quickly become producers of industrial objects upon a small scale, supplying the necessities of current consumption formerly furnished by wholesale industry under more burdensome conditions. These small producers of the rural districts, the *Koustari*, as they are called, work in their own houses with the assistance of their families, sometimes even employing one or several workmen, who eat at the table of their employer, share his life and aid in the household tasks. The moral utility of such conditions is evident, since the effect of manual, personal labor thus understood and performed, is to create firm and lasting bonds between the members of a social class.

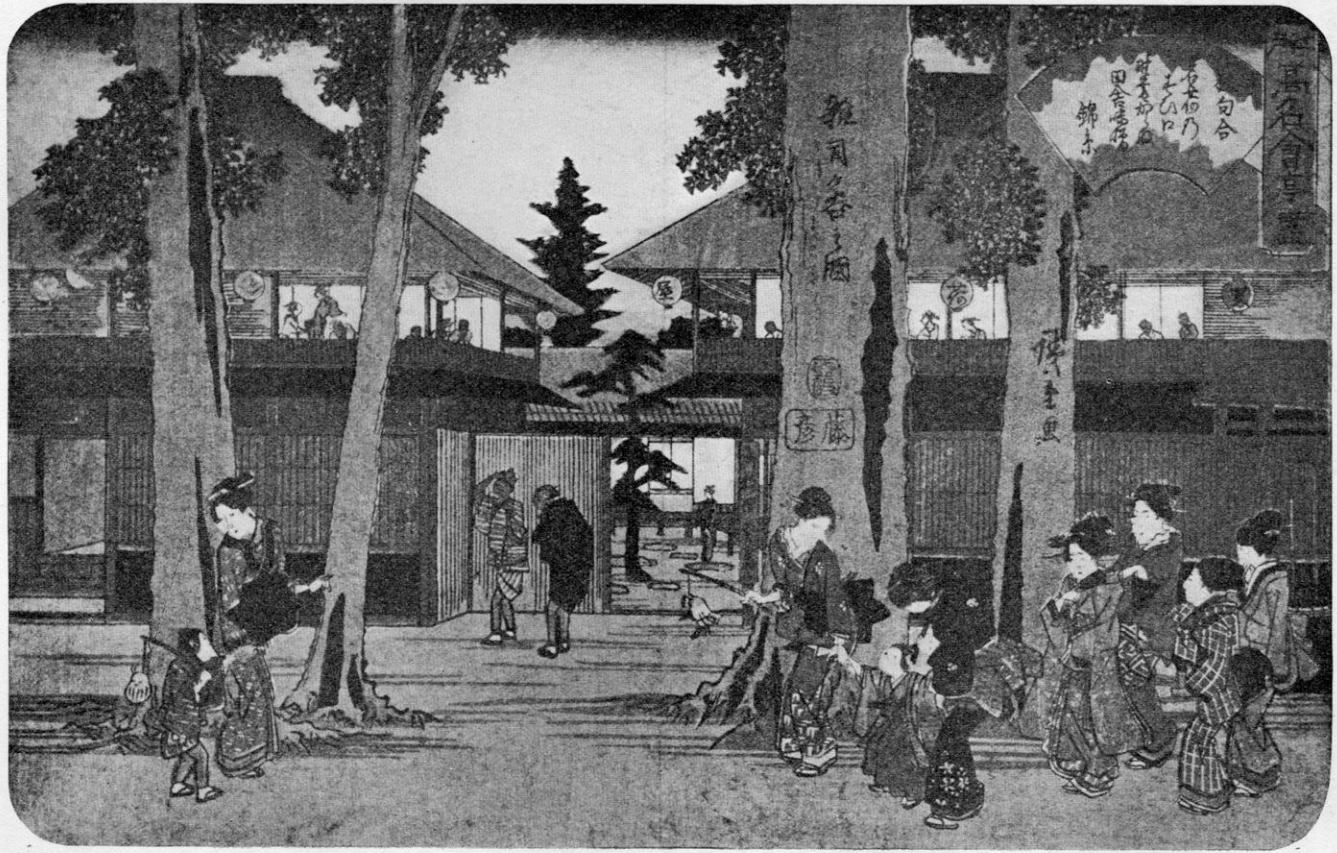
Art, thus pursued, exerts its true civilizing, refining influence. It shares in life, it becomes an integral part of existence, instead of the thing of luxury which we have made it. It becomes the recreation at once serious and joyous which all human work should be. Ruskin had no other dream the day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

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

radiance: instead of idleness and of the unhealthful, depressing effect of the long winter without employment, now the entire family—women, old men, children, around the stove, beneath the evening lamp, fashion charming things: embroideries, wooden utensils, illuminations, pieces of sculpture, or cabinet-making. The artisans offer a wonderful picture in themselves, with their crude types of faces, their small Slavonic eyes, heavy with dreams and melancholy. They are the originals of the Russian peasants and workmen painted by the masters of romance, Dostoievsky, Tolstoï and Gorki, the author of "Quicksands." These strange personalities, intense in type, in life and in thought, are grouped and brought into close relationship by the bond of happy labor. A young woman in a corner of the cottage rocks the sleep of a baby, singing softly a melancholy song of which all the others repeat the refrain. It is one of those *moujik* or boat-songs, original and striking, which have been sung by generations upon generations of human beings. It may be the "Song of the Little Snow-ball," or the Lament of the boatmen of the Volga which runs through Rechetnikoff's romance: "Those of Podlipnaïa." In this interior, this genre picture, everything accords in perfect harmony with the rhythm of the song. The same soul is manifest, rejoices and weeps in accents of the most touching sincerity. It is the fair, ingenuous, passionate, childlike, grave, sorrowful soul of the people which has never suffered the corrupting touch of high civilization and the fatal tyranny of money.



Balalaïka (musical instrument): decoration by Mlle. Davydoff



Hiroshigi

JAPANESE COLOR PRINTS AND SOME OF THEIR MAKERS

M. LOUISE STOWELL

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

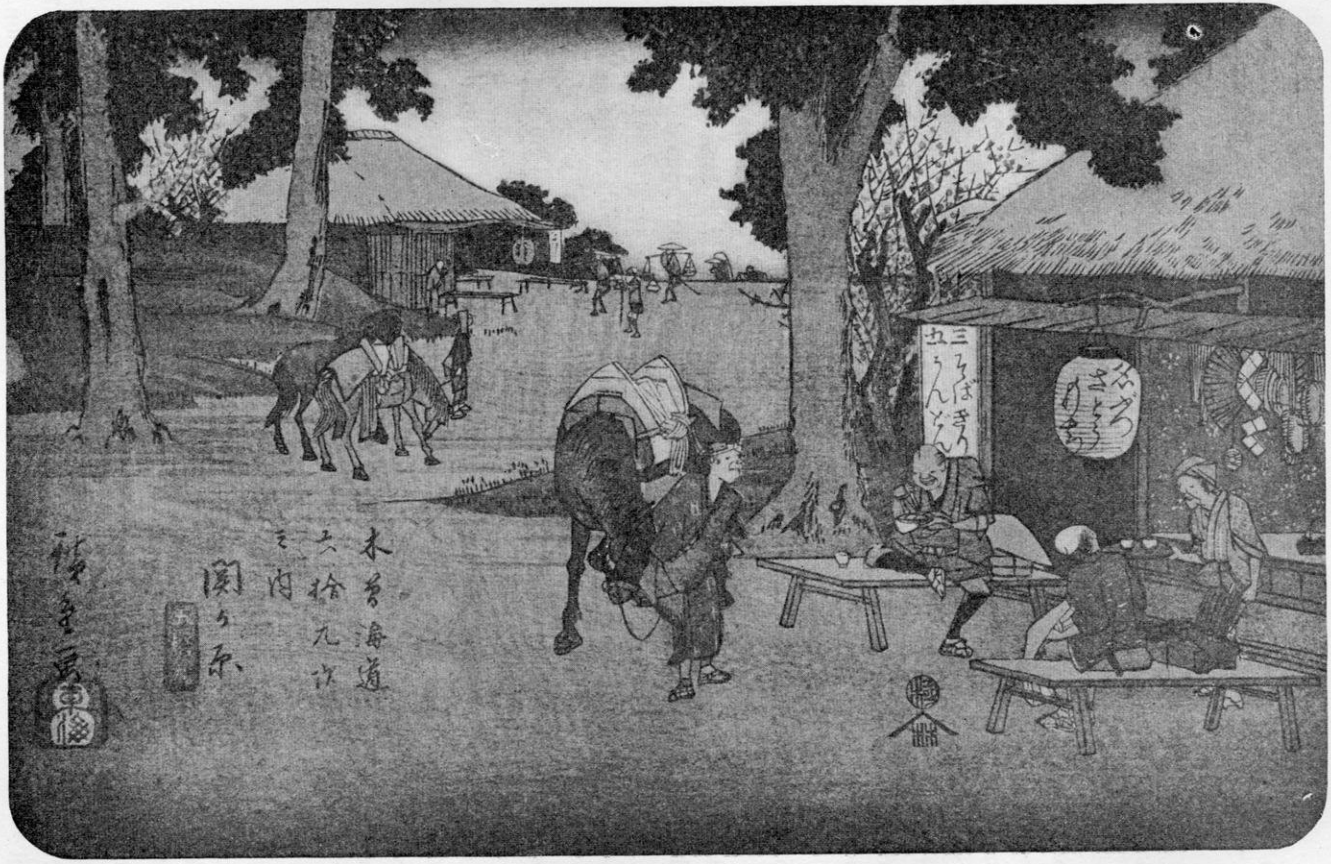
In the art of the Japanese, a just appreciation of it is impossible without understanding the various factors which have combined to make this, in many respects, one of the most remarkable peoples in all history.

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

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

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

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



Hiroshigi

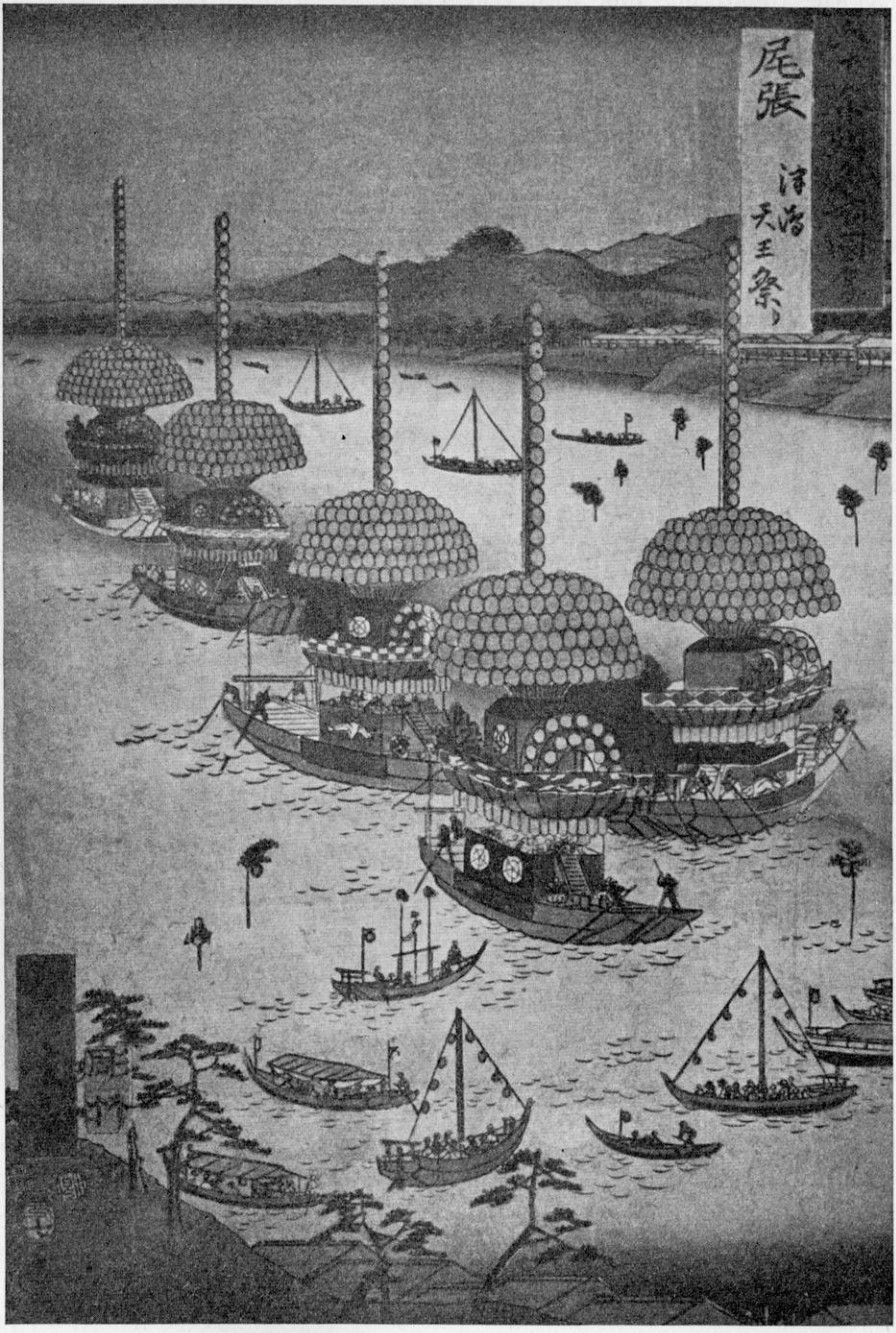
nature as the connecting link with that mystic world of which he learned from his mother's lips: in this being analogous to the old Greek who saw the nymph in every spring and the dryad in every tree. As a direct issue from his keenly sensitive mind and the tact and diplomacy inherited from his Malacca ancestry, an almost infallible sense of proportion is common to him and a false quantity of space or illy-opposed lines are as grievous to his aesthetic sense as would be a discord to the sensitive ear of a musician. If, then, we set aside the unique costumes, the unfamiliar architecture, and novel landscape contours, and bear in mind the trend of the Japanese intellect, we find an art that is not only not strange, but which is intensely real, vital, impressionistic, if you chose, but nevertheless, the most synthetic and fundamental known to historic times. This art displays a respect for organic form, while not hesitating to sacrifice this for the higher qualities of gracious line, well-disposed space and beautiful color which may be in separate patches and at variance with Occidental notions of artistic veracity, yet having as a whole an authoritativeness and finality which stamp it as one of the world's greatest arts. It is only necessary, in substantiation of this last statement to establish an intimacy with some of the greatest modern French and Englishmen. If, in making a critical estimate of Puvis de Chavannes, Turner, Rossetti, and Sir Edward Burne-Jones, instead of hunting for minor defects, as the imperfect drawing of a buckle and the exact color of an unimportant tree trunk, we approach them as a whole and take into consideration the concession to chiaroscuro, which, unfortunately for great art, has been so strongly insisted upon since the time of Leonardo da Vinci, we find different *motifs* treated in precisely the same way, and so strong is the relationship between the two that Turner and Hiroshigi might have changed environments without detriment to the arts of their respective countries.

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

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

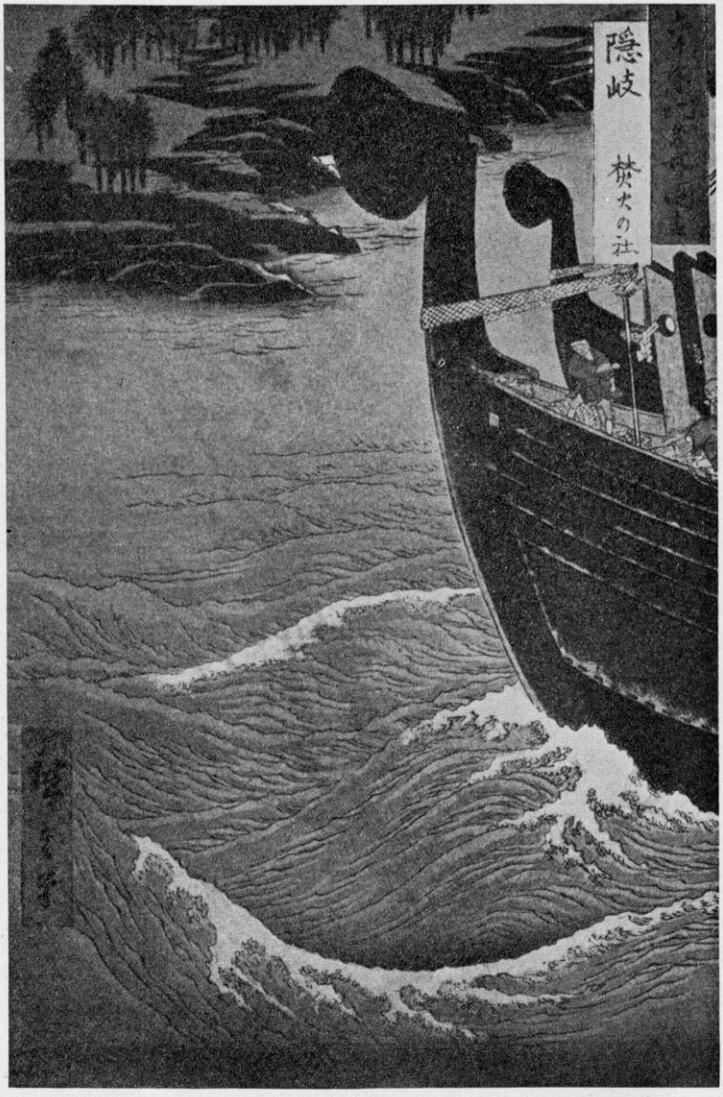
For many years the Shoguns or military hierarchy had their court painters, who worked exclusively for them and their friends of the aristocracy, until the common people of Japan became self-conscious through the frequent visits of the Dutch and Portuguese and demanded an art of their own. This, of course,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

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



Hiroshigi

ored wood-cuts, are yet so inherently different, not only in manufacture, but in result, that a rudimentary analysis of the operation is not amiss at this point. The wood usually employed is a variety of cherry, the texture of which must be hard. The wood is first cut into planks, and these are planed until they are perfectly level and smooth, free from all traces of the plane and show some lustre on the surface. Both sides are finished alike. The tools employed are knives and chisels of the best quality. Written characters or pictures are then drawn upon a certain kind of Japanese paper, and the drawings thus made are pasted face down upon a prepared plank by means of starched paste. The plank is then ready for the engraver. This applies to prints in black only. For color printing, the outlines of the design are first cut and printed in black and the designer of the picture then marks on different sheets the parts to be colored. In Japanese wood-cutting, the direction of the knife is almost identical with that of the brush, and wood-cuts by skilful hands therefore show the exact features of the originals. The printing is done upon moist paper with water colors. Five colors are generally employed: black, white, red, yellow and blue, all mixed with the necessary quantity of water; and the various hues, shades and tints are obtained by mixing the pigments together. There is no particular method of producing



Hiroshigi

Haranobu

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

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

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

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

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

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

A well-known one of these was headed by

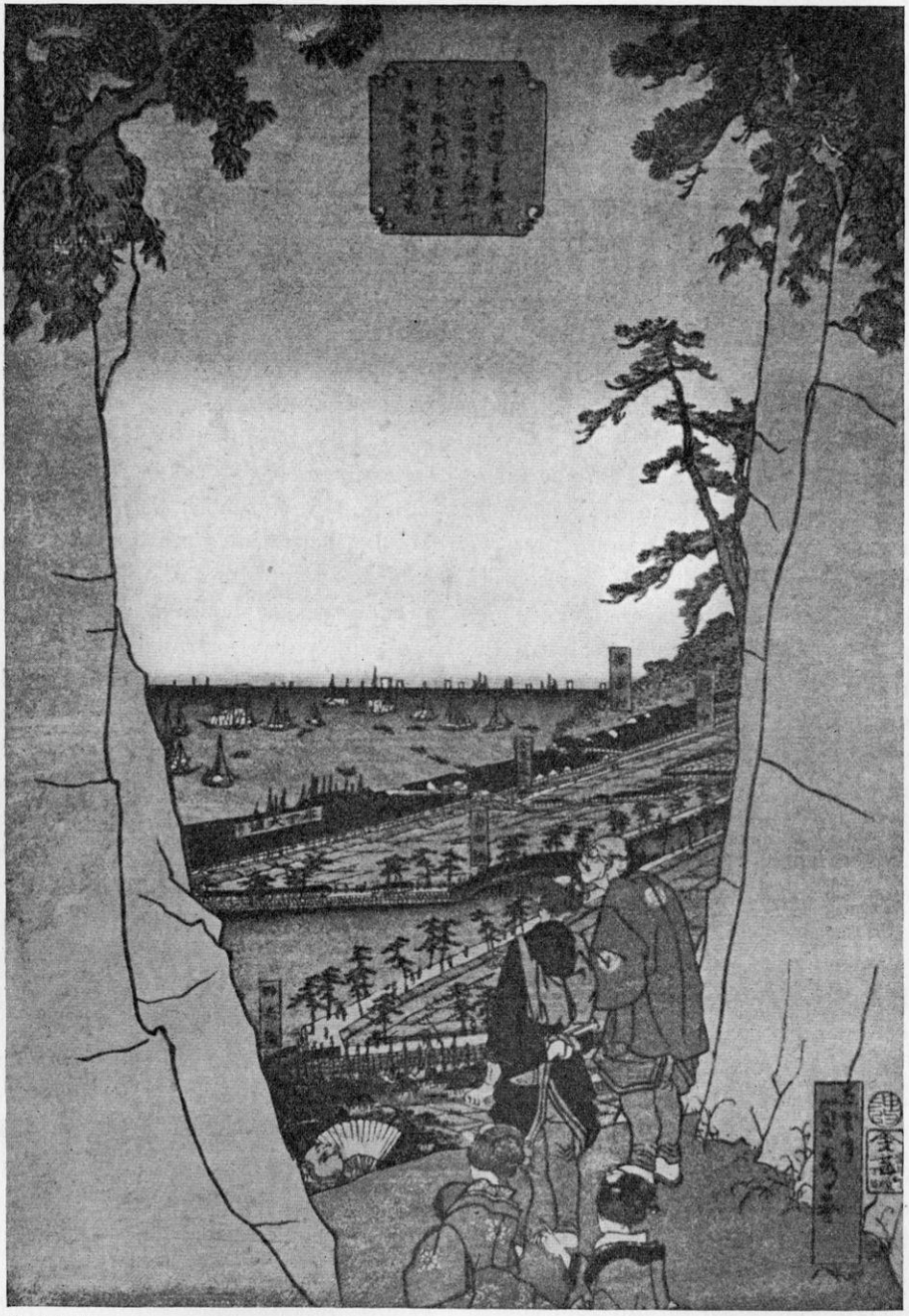
Toyokuni

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

Up to 1765 the art of printing had been confined to two colors with black, a green and a pale rose or beni. Haranobu greatly improved and refined the art of printing, by the introduction of a third block which permitted the use of olives, browns and grays. In consequence of this innovation, a wonderful succession of fine and subtile color passages were evolved during the next three years. There occurred a ripening of process, a more complete understanding of the possibilities of the color blocks. This was the flowering of the Ukioye period. A season of fine line, delicacy of tint and broad color effects, was followed by a reaction from the high refinements of color; while clever but coarse rendering, careless drawing and cheap printing became prevalent. The leader in this descent was Utamaro, although the downward course was partly arrested for a time by the efforts of that galaxy of brilliant names, Hokusai, Hiroshigi, Toyokuni, Yeisen, and Kunasada, great masters, whose productions deserve the most careful attention.

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

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



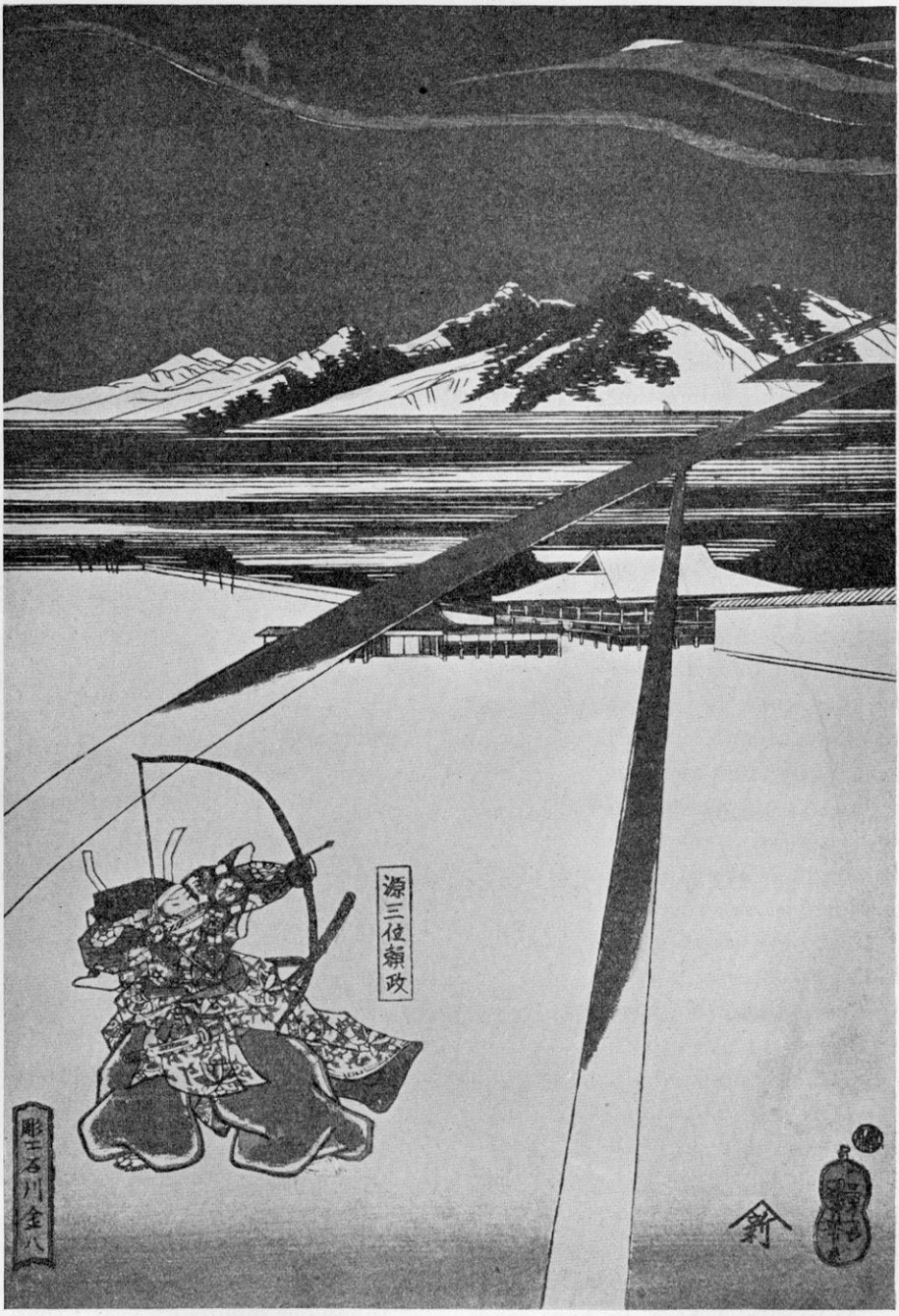
Sadahidi

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

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

Haranobu

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



Kunioshi

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

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

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

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

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

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

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

Shunsho

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

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

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

Observing next the dark and light elements of the print, we are delighted by the same skilful choice of masses of dark vibrating against masses of light. Be it said here that the Oriental has never considered the representation of cast shadows as a thing of serious importance. All impermanent manifestations of nature representing a mood, are discarded in his scheme. Thunder, lightning and the like phenomena, when occurring in the prints, are to be regarded as symbols and interpreted for their esoteric significance. Black and white is a principle to be studied for its own sake,

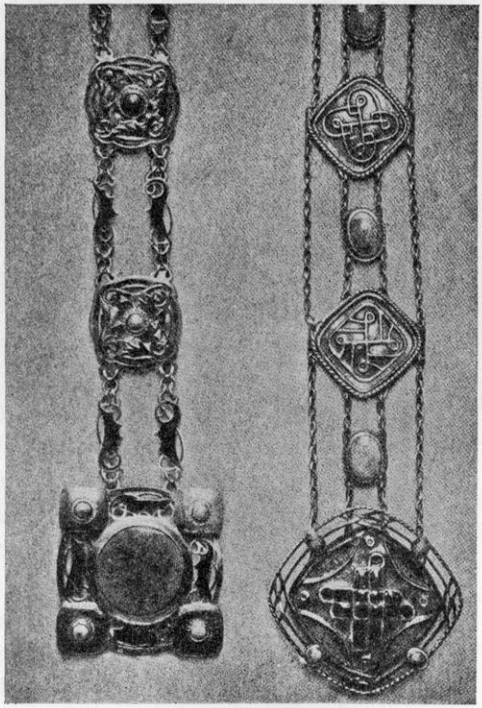
a field of creation as important as line or color, while distinct from it. The third great element which arrests our attention is that of color, full, rich, free, or subdued, mellowed, tender, but always harmonious. The Japanese artist does not consider the independent colors of the objects with which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

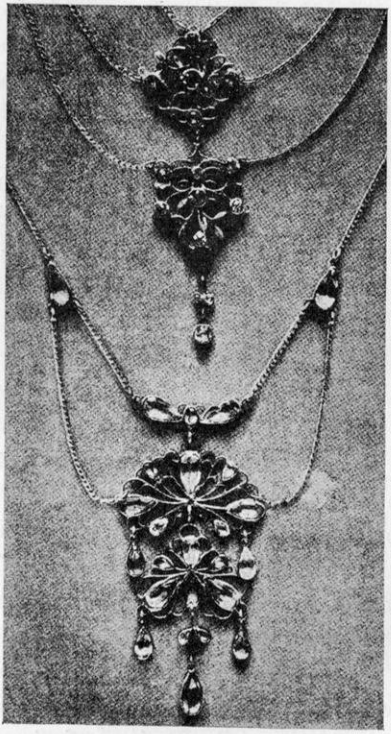
This is the true Japanese idea of a synthetic harmony as exemplified in these prints by Hokusai, Hiroshigi, etc.—one in which no single element can be taken away without depriving the whole of its wonderful strength. If it were possible to alternate the art of the Japanese with the productions of the primitive Italians, in other words, the painters prior to the time of Raphael, it would be instructive to notice the striking similarity in the reverential way in which these two races uttered their messages: first, the quality of having something to say; and next, the direct, forceful and simple manner in which it is said. The absolute insistence upon every fact and detail which make the utterance clearer and the ruthless suppression and elimination of everything that tends to interfere with or obscure the intent of the artist. Also the same disregard for academic conventionalities, so often the refuge for the impotent, and in each a simplicity that almost leads the critic to exclaim, if it were not blasphemous, "Except ye become as little children, ye may not enter into the kingdom of art." It is a fact as well established as the geological epochs of the world's history, that we have first the longing to express by symbols the ideas teeming in the brain of man, next the sophistication in the practice of these symbols, followed by the period when the art of the craftsman assumes greater proportions than the idea to be expressed, again followed by the utter degeneracy and chaos of the art, which in time is succeeded by a period of artistic death only quickened by the desire again to say something. This evolution, which is common to all of the arts, and literature as well, has not in the history of the world hitherto been coincident in time: the one country seeming to have grasped the sacred fire when it was laid down in the artistic death throes of another. This, with sorrow be it said, is the case with the art now under consideration. Contact with the Western world having revealed to the Oriental artist new and untried possibilities of technique, he immediately strove as a matter of pride to emulate, if not outdo, the work of the foreign devils, with the result that in grasping for these novelties of technique, he relinquished the great and vital principles of his ancestors and too late discovered that, like Esau, he had bartered his birthright for a mess of distinctly inferior pottage. At the present time the more enlightened of the Japanese, including their wise Mikado, perceiving the disaster that has overtaken the national art, are trying to restore it to its former lofty position, but with only a questionable success, and it is much to be feared that not in our time or generation will again be seen the glory of line and color that blazed across the artistic firmament during the existence of the great "Painting of the Floating World," the Ukioye of Japan.

RECENT EXAMPLES OF ENGLISH JEWELRY

These illustrations, which first appeared in a recent number of the occasional publication, *Der Moderne Stil* of Stuttgart, will be found deserving of study by lovers of history, as well as by those interested as craftsmen in the production of artistic personal ornaments. The originals of the illustrations were designed and executed by Mr. and Mrs. Arthur Gaskin of Acocks Green, Worcestershire, England, and were shown at the Arts and Crafts Exhibition, held in London, in January of the present year.

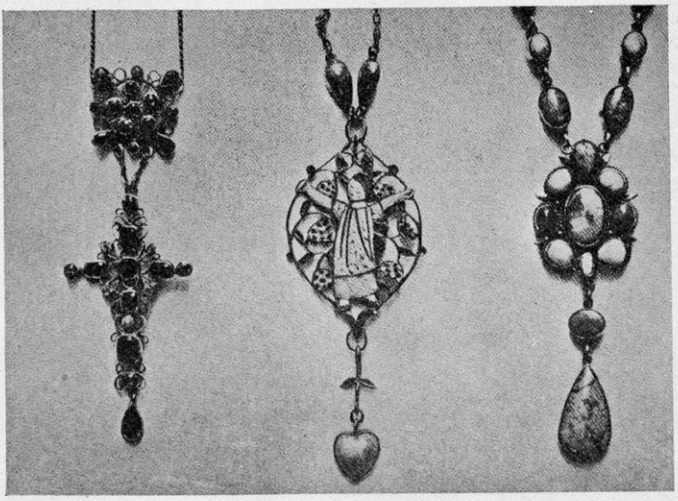
The ornaments are, in every case, pleasing and refined; showing an intimate knowledge, an extremely close study on the part of the designers of the styles of various periods and peoples, as well as of the development of the goldsmith's art. They can, of course, be criticised as timid in design, when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

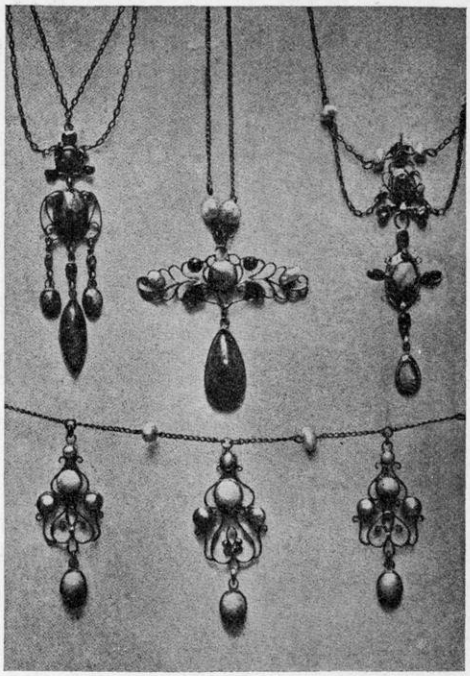


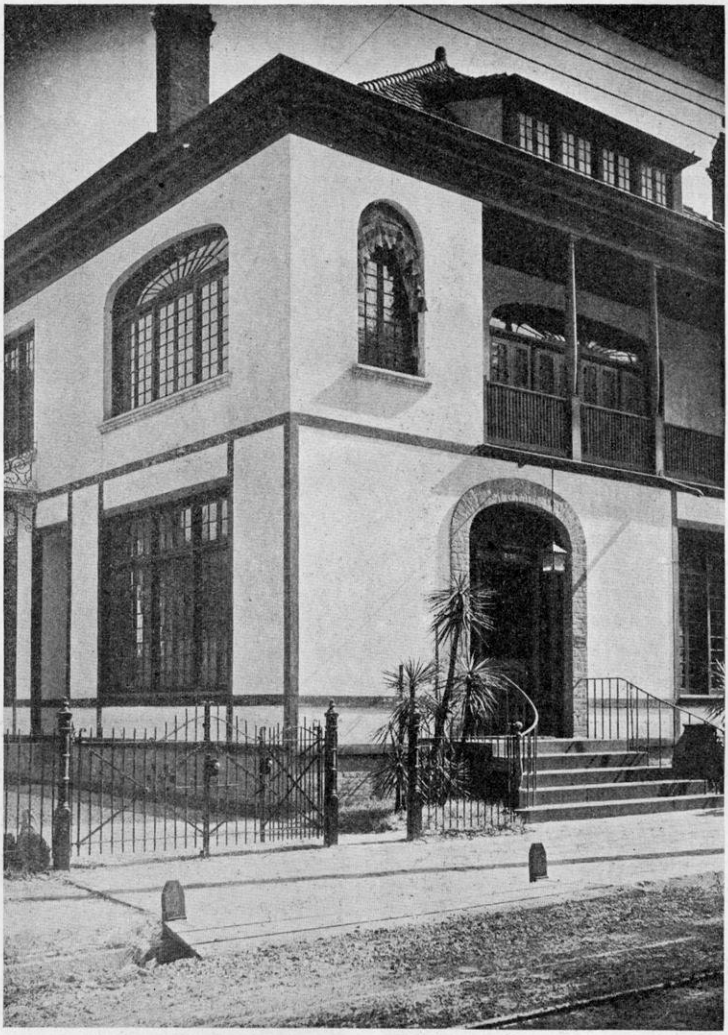


brilliant work of M. Lalique; but such a comparison would be plainly unjust. This for the reason that the Frenchman's art and craftsmanship are both phenomenal, and, also, because in the English work *l'Art Nouveau* appears as a modifying, not as a direct influence. The design at the right of the illustration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

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







POTTERY SCHOOL OF NEWCOMB COLLEGE,
TULANE UNIVERSITY, NEW ORLEANS

AN ART INDUSTRY OF THE BAYOUS:

THE POTTERY OF NEWCOMB COLLEGE

IRENE SARGENT

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

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

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

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

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

mic products was early established, in order to prevent the over-development of the commercial spirit, which was the greatest evil to be avoided. Another equally wise provision of the policy was made in the interest of what may be called sectional patriotism. It was an effort to create an artistic industry which should utilize native raw material, develop native talent, and so symbolize the place of its activity as to attract and enlist the attention of the outside world. With these projects before them, the artists in charge of the school gave much thought to the designs to be employed in the pottery. Acceding to the new art movement, which, felt throughout the world, is a return to Nature as the source of inspiration, the designers selected their decorative *motifs* from the vegetation indigenous to the entire South; making, of course, special reference and allusion to the flora of Louisiana. The question of material was met by a choice of clay taken from the Bayou Tchulakabaufa in Mississippi, and thus was created an artistic industry, which took its higher qualities, its suggestiveness, as well as its body of clay, from the section in which it was destined to flourish.

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

Pottery school: interior view

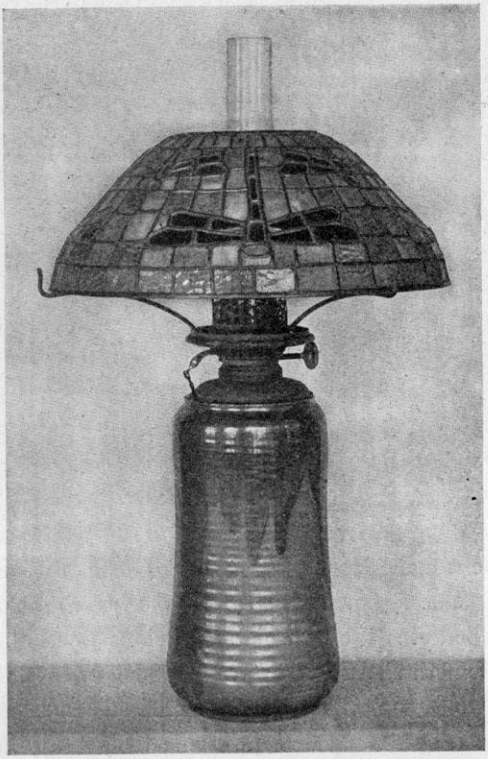
the potter, so that it may prove a source of responsibility to the institution and the individuals producing it, and, if worthy, become a means of gaining reputation for its producers.

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

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

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

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



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

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

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

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

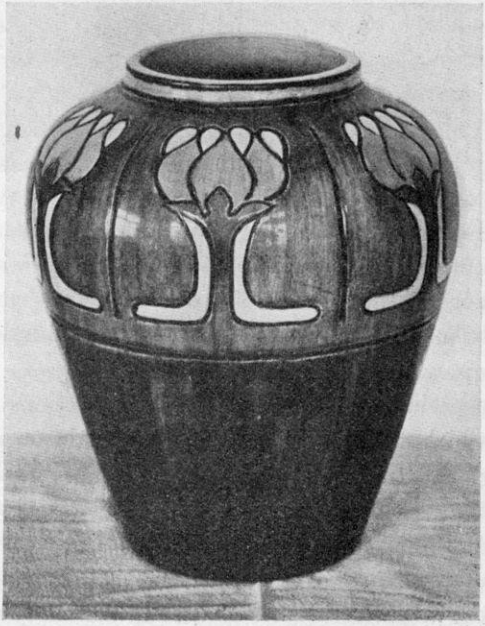
to long evolution of form made by repeated drawing and the accentuation of some portion or feature, according to the system employed in the design of certain other American ceramics, notably the Van Briggle faïence. In the Newcomb pottery that which is simple and familiar, provided it be structurally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

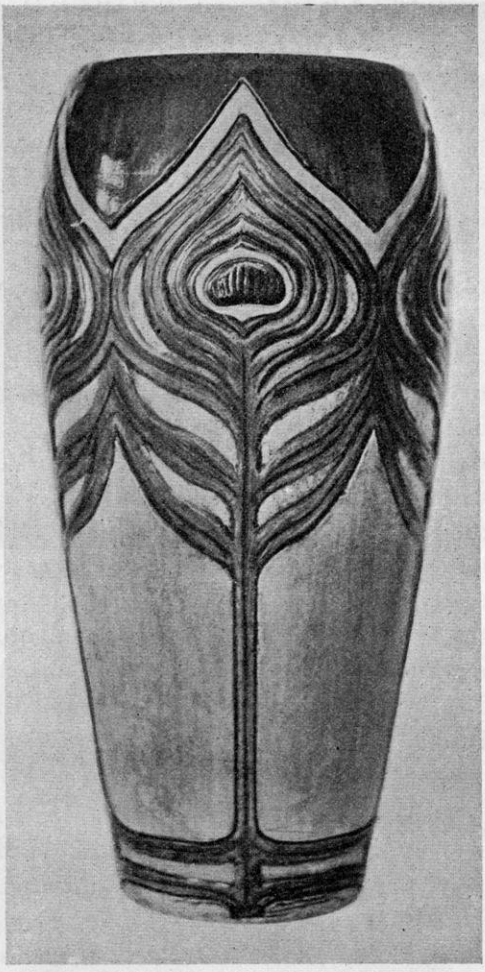
The efforts of these sectional patriots did not remain long without appreciation and success. In 1899, only three years after the inception of their enterprise, two among the highest American authorities acknowledged by letter the excellent results of the Southern experiments in ceramics. One of these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

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

The second authority, Mr. Arthur W. Dow of the Pratt Institute, Brooklyn, gave equal encouragement and praise. His endorsement showed his appreciation of the enterprise from several equally significant points of view. His words were so pertinent to the occasion that they deserve to be quoted in full. He wrote: "All who have at heart the development of art industries, who recognize the value of beauty in its relation to every-day life, will be interested in the Newcomb pottery. It is a serious effort in the direction of uniting art and handicraft. The examples which I have seen were beautiful in form and color, simple in design and of excellent workmanship."

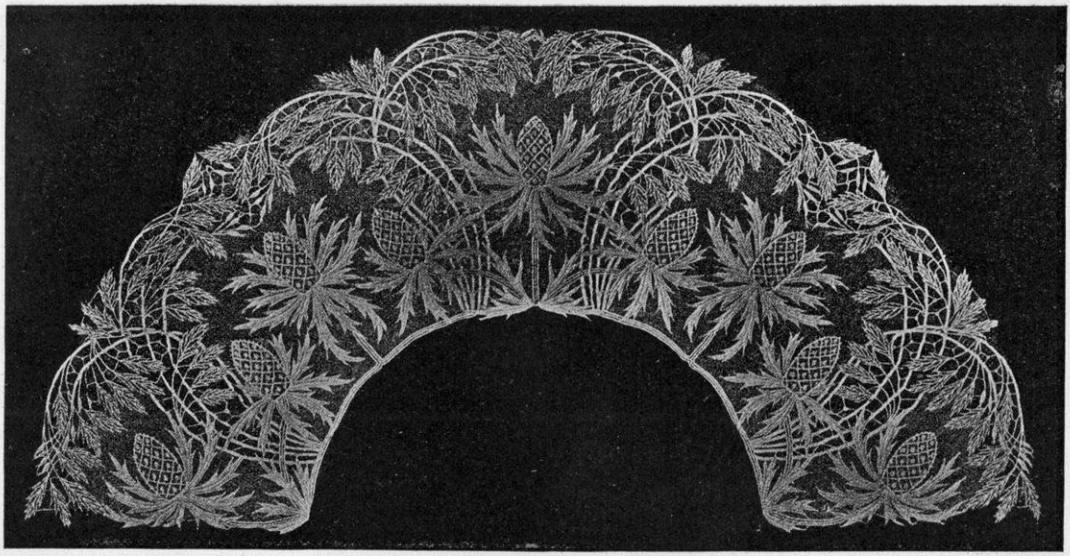
To these flattering tributes, called forth by merit, the public added its patronage. The Newcomb pottery promptly found a market in all the larger American cities, and began to receive attention in the art centers of England and the continent. The latter success is not surprising, since recently the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





French and cockney" in one category, is not likely to be repeated. France—with her *Art Nouveau* school, of which one branch admits no design save that founded upon plant-structure and plant-forms—is especially friendly to all art productions in which the historic styles play little or no part. The same may be said of Belgium, that laborious little country, teeming with aesthetic and industrial ideas. The people of the North German empire are following the initiative of their Kaiser in the study of our institutions and products; while Austria and the small states of the Danube are, in their own way, striving to cause art to seek her inspiration in Nature and to ally her with handicraft. It is thus evident that all experiments like the Newcomb pottery, having an educational and artistic intent, conducted in the modern spirit, and wisely directed, will not only find appreciation both at home and abroad, but will be important as examples and as factors in the development of our national economic resources. They are to be encouraged as sources of public education, happiness and wealth.

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



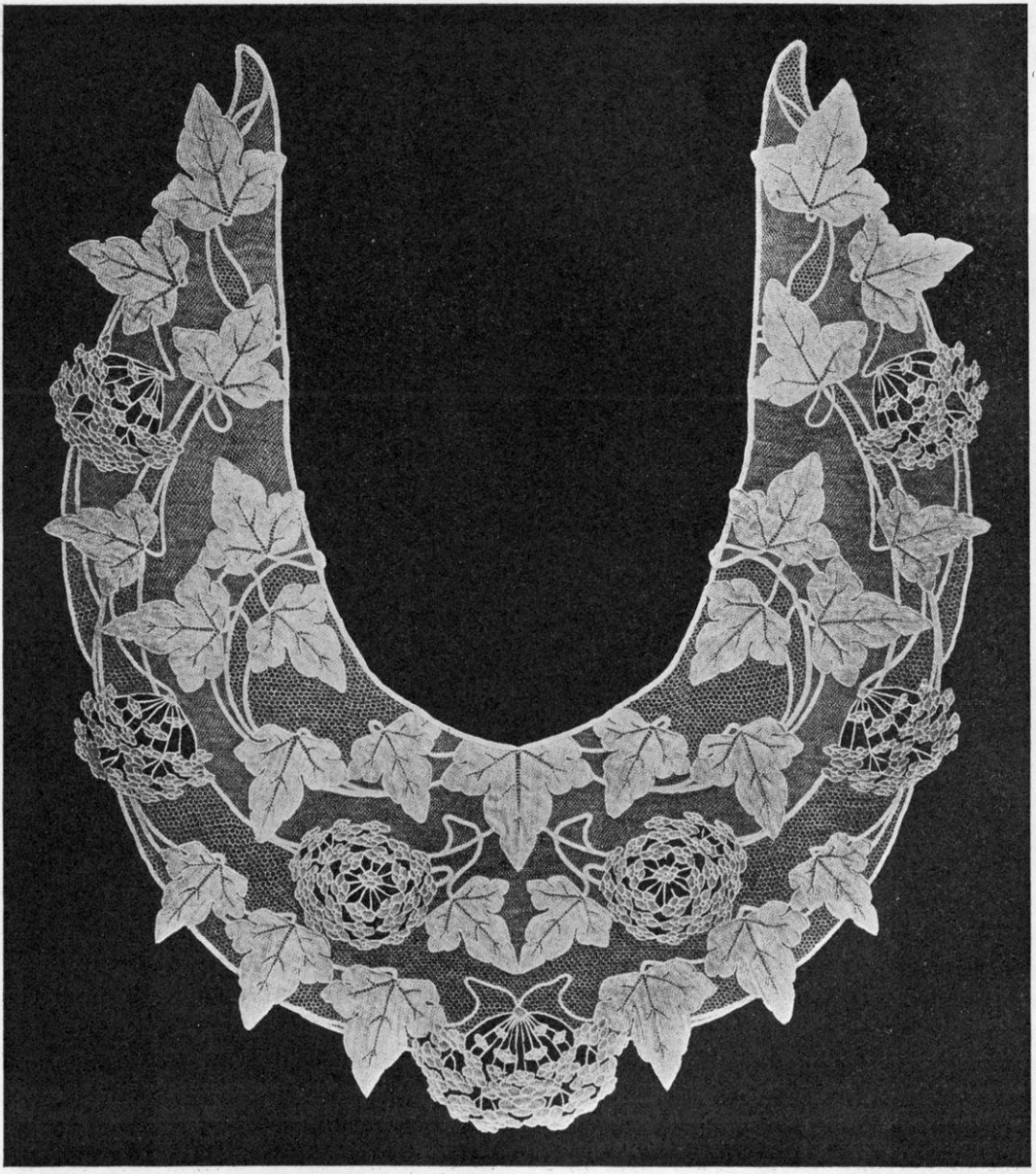
A GOVERNMENT LACE SCHOOL

Adapted from the French

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

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

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

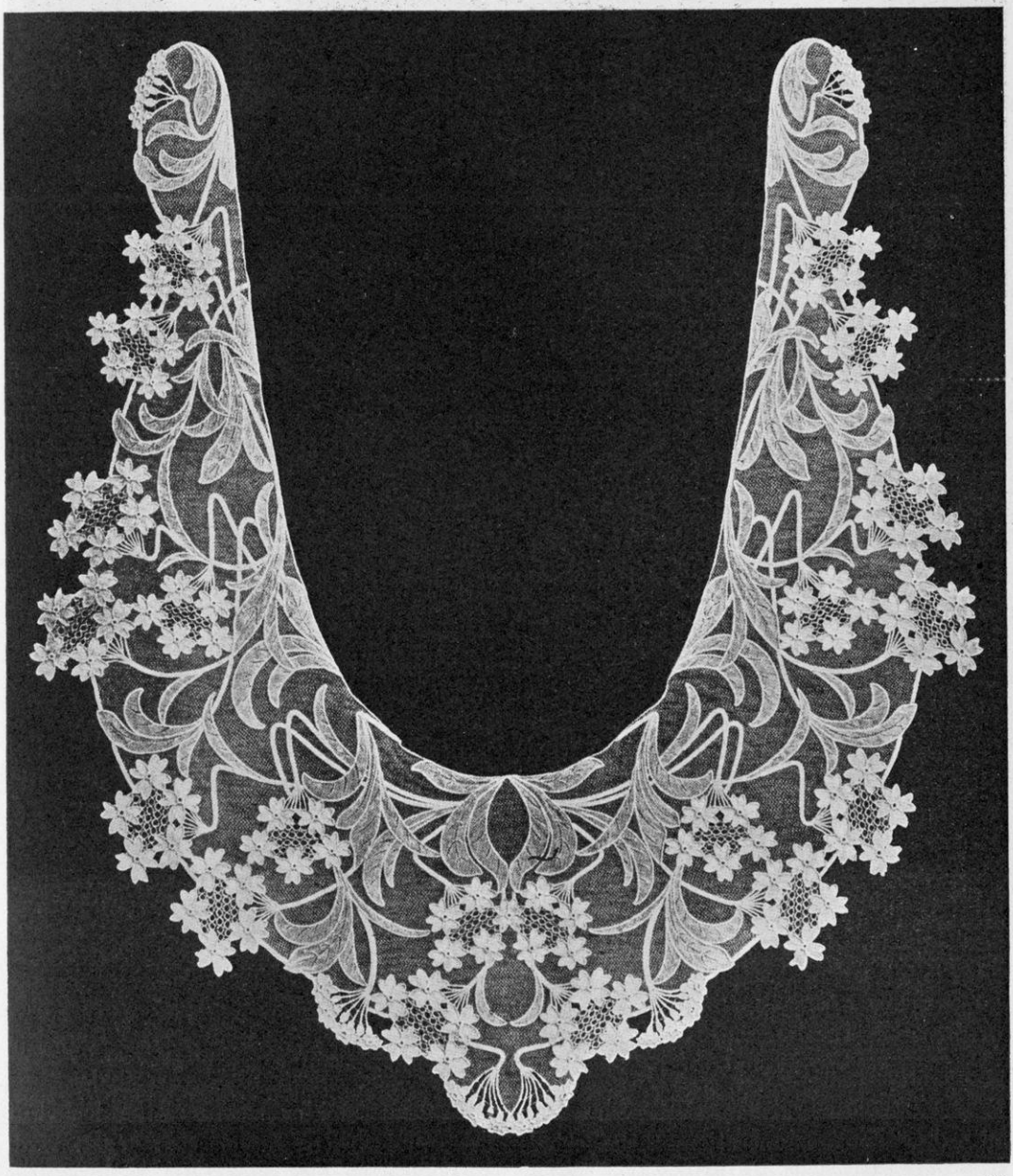


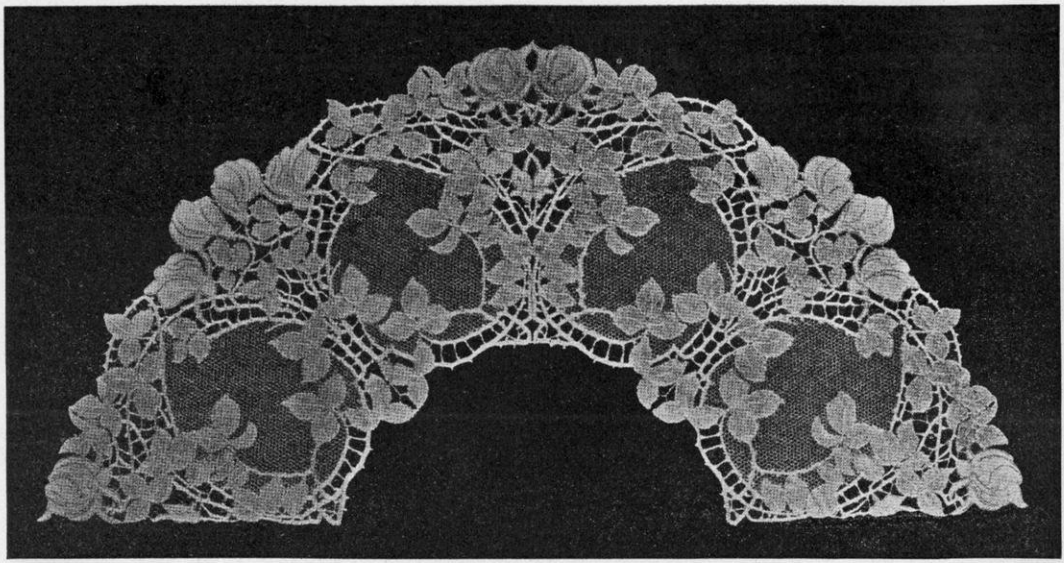
thoroughly practical courses and are destined to further materially the interests of the Government from the point of view of economics as well as of art.

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

their products by forming a consumers' association among the ladies of the Austrian court and aristocracy. But while the technique of both industries remained practically faultless, the same designs incessantly repeated in great quantity, gradually wearied the public, and patronage failed.

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





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

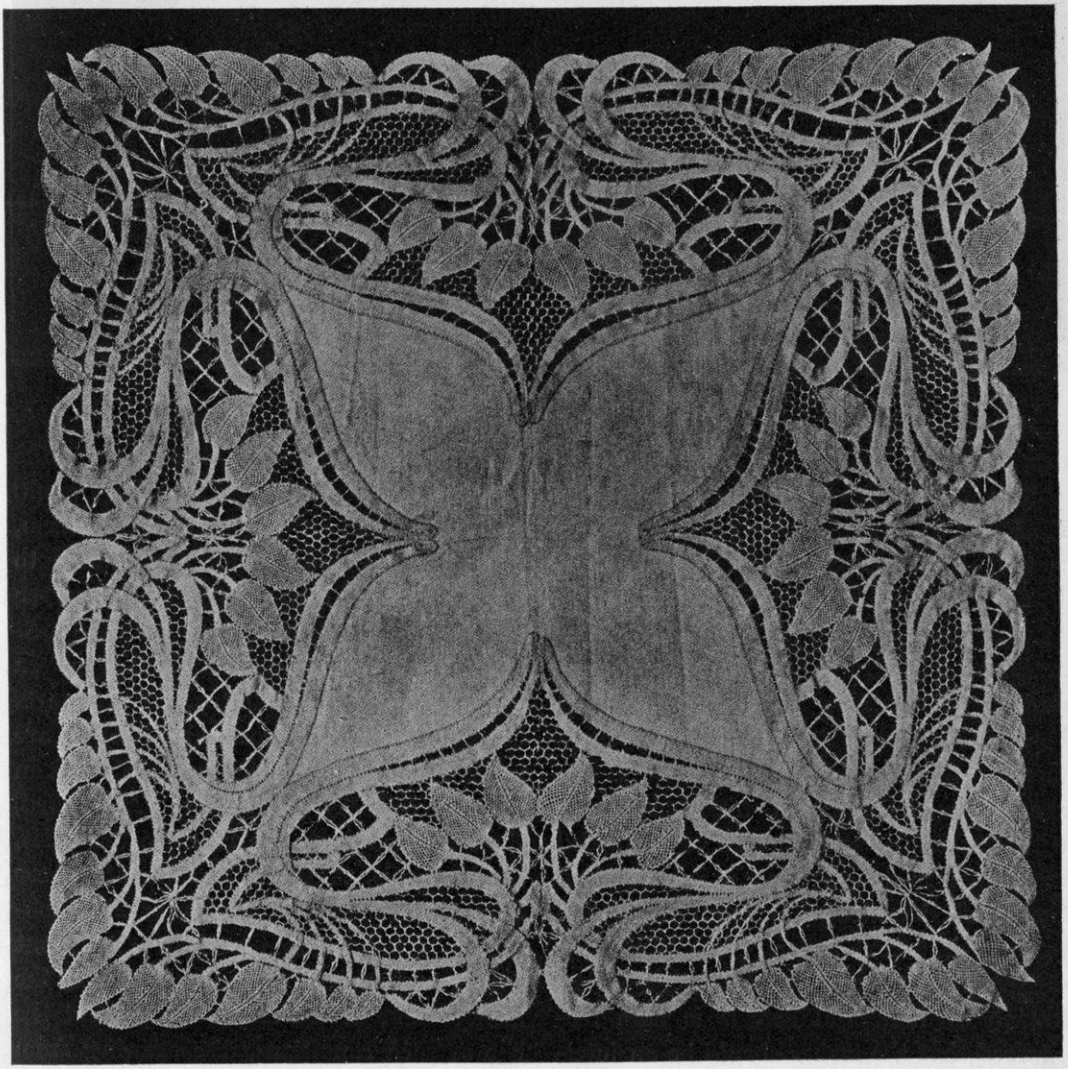
It is interesting to note the means taken in order to renew the designs, and the decorative elements. There was formed at the Museum of Industrial Art a committee composed of excellent artists who furnished, without remuneration, to the schools the models needed for the work. This measure was necessary, since the purpose of the school is not to form artists, but rather to train skilled executants, capable of collaborating usefully and intelligently with artists. Such executants are too often lacking, and, by reason of their absence, artists too frequently see their best compositions completely misapprehended by unskilful and unintelligent workers.

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

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

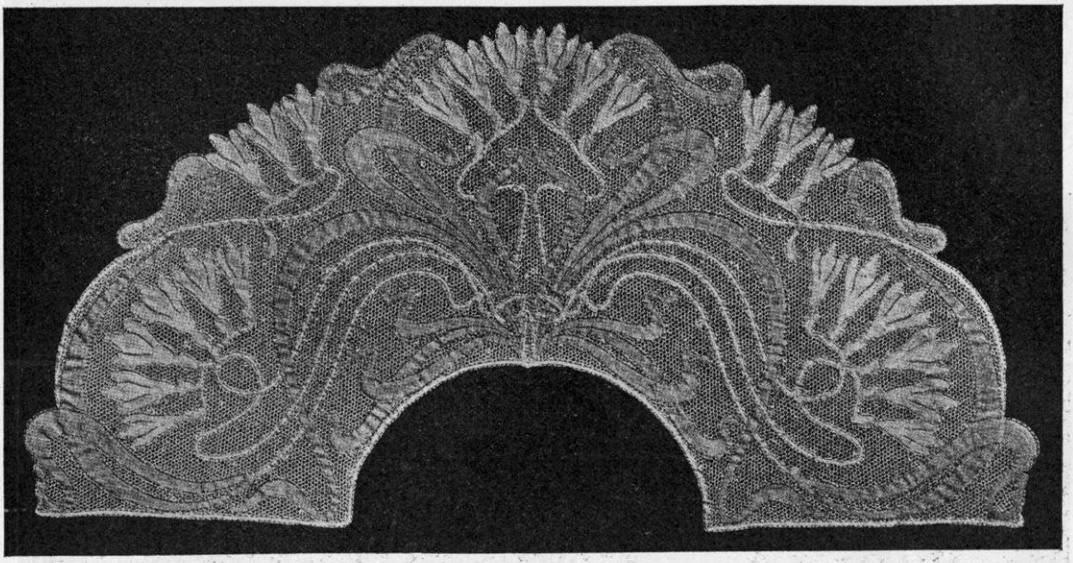
licka, had the effect of changing completely the artistic direction of the movement, and of causing the real revival to which previous reference has been made.

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



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

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

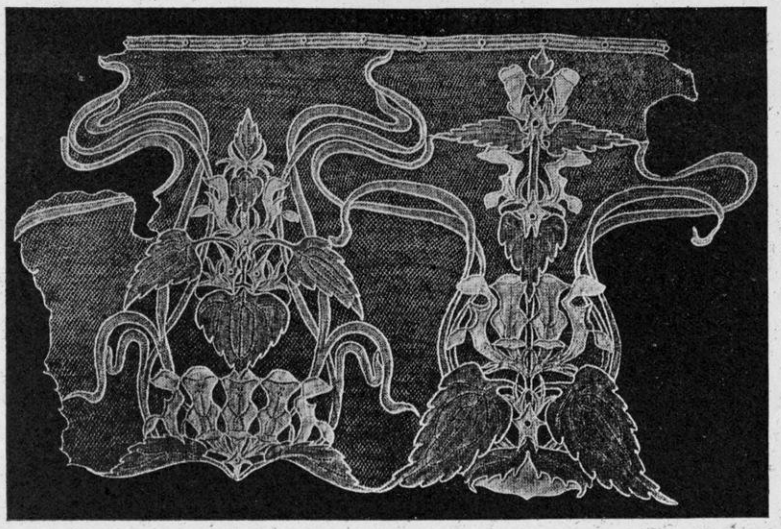


ventionalized floral details, single or in combination.

The impulse having been thus given by M. Hrdlicka, the work progressed so rapidly that it was rewarded by a *grand prix* at Paris in 1900. The movement itself was assured permanence by the double organization of the schools, and the committee of design, both before mentioned. It must be added that the students of the Vienna lace-school are divided into two classes, according as they work with bobbins or with the needle, and that all are afforded instruction in design; since it is recognized that such knowledge is requisite to the proper execution of a piece following a given pattern. As in every other branch of industrial art, it is here recognized that the maker should be an intelligent co-laborer with the designer; that the former should understand the composition to be reproduced, and not reproduce it mechanically. Toward this end all provisions and rules of the school tend, and further to assure the best results, no products of the students are thrown upon the general market: a disposition which would have the effect of commercializing them, and of occasioning conditions similar to those which now exist in Belgium, where the decadence of the lace-industry can be positively traced to deterioration in design. In the villages of that country, isolated parts of patterns, such as roses and foliage, are made by separate families in which work in these details is hereditary. Afterward, these isolated parts are taken to the cities, like Brussels, Antwerp and Ghent, where they are combined by designers whose object is not to attain artistic effect, but rather to increase, as far as possible, the money value of the lace. To prevent the rise of such conditions, discouraging from the economic, as well as from the artistic point of view, the Austrian Government has thus, as it were, assumed control of the two lucrative artistic industries of lace-making and embroidery.

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

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

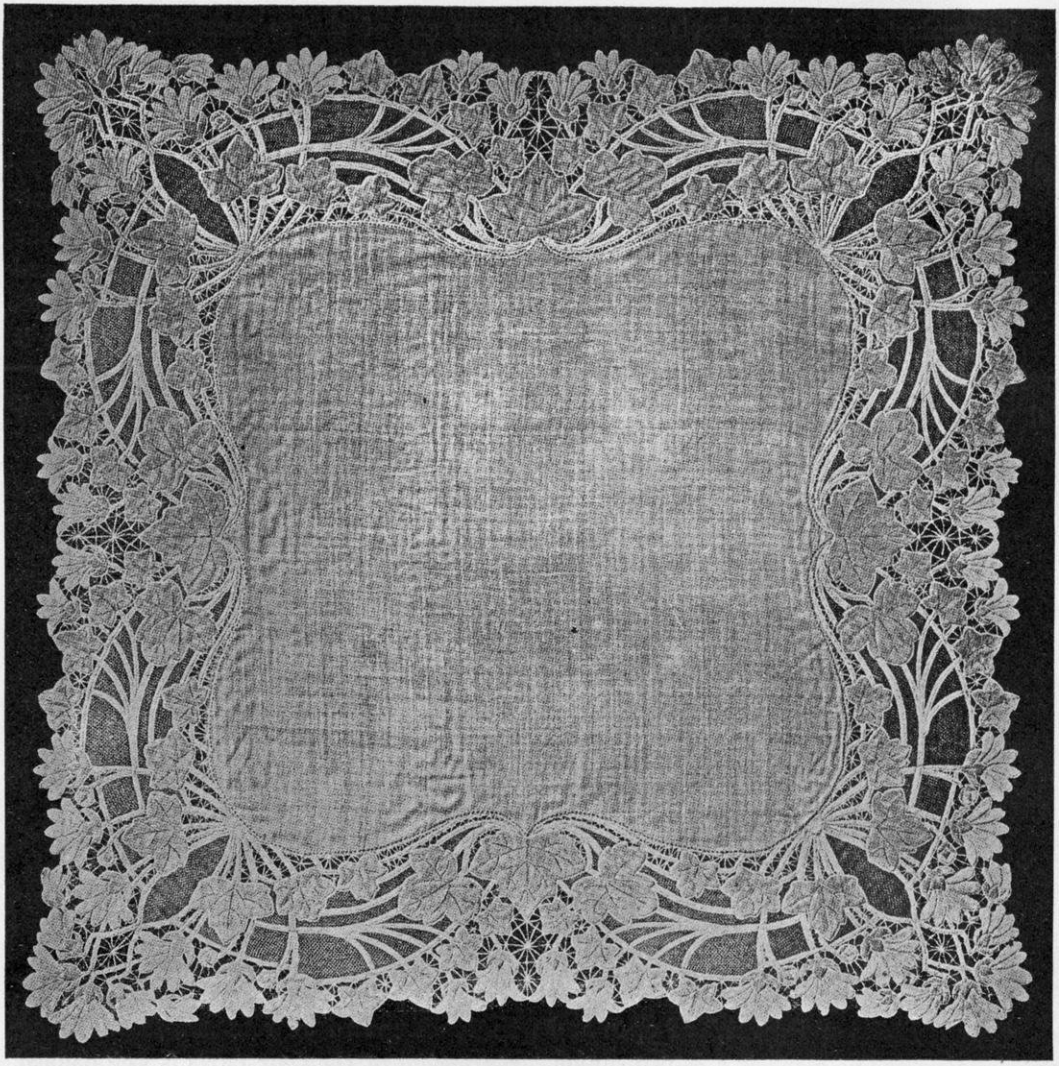


alternated "lights and darks," of open and close meshes. The work is a happy union of the artistic with the technical.

Then follow two collars: long disused objects of feminine adornment, whose restoration must be welcomed by all lovers of art. The effect of beautiful lace as a fitting frame for a woman's head was appreciated by the great Netherland and Venetian masters of portraiture, and it is coming again to be recognized by those interested in costume. The two specimens here shown are of shapes necessarily growing out of the demands of the floral *motifs* employed, and are therefore structural and good. Both are arrangements of simple—one might better say—of *humble* flowers, and they so add one more proof to the evidences which to-day surround us of the growing democracy of art, not considered as to its wide diffusion among the people, but as to the means and symbols which it employs in expression.

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

Next follows a piece designed for table



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

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

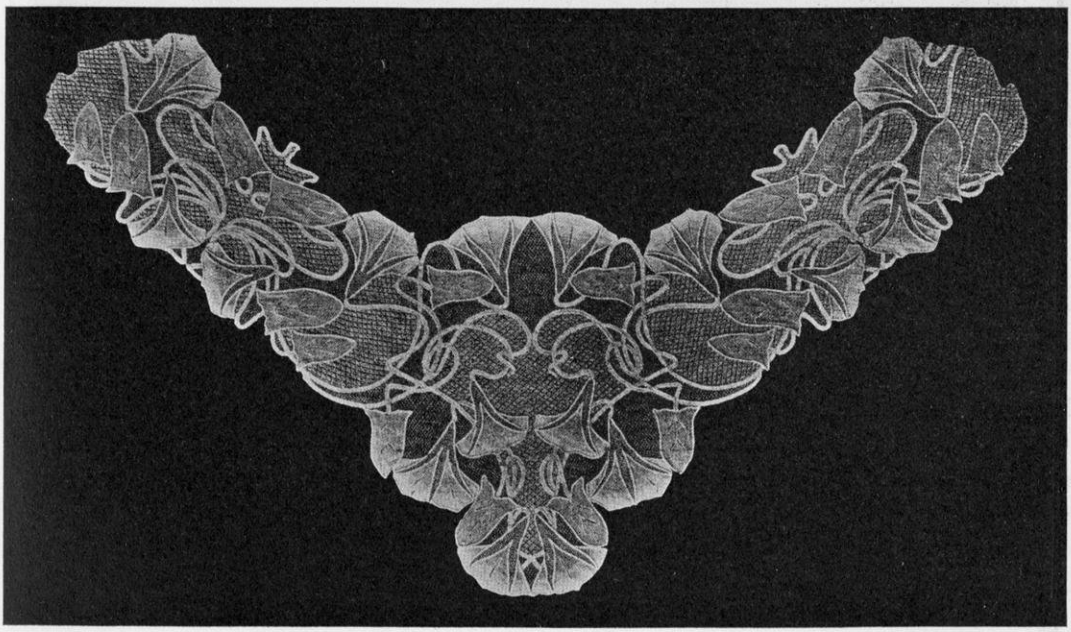
Much more successful is the subtile translation into lace of the White Nettle which follows the Freesia design. The happy disposition of the light spirals of grasses breaks the stiffness which would result from the bare presentation of the principal *motif*, and completes a composition in which there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

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

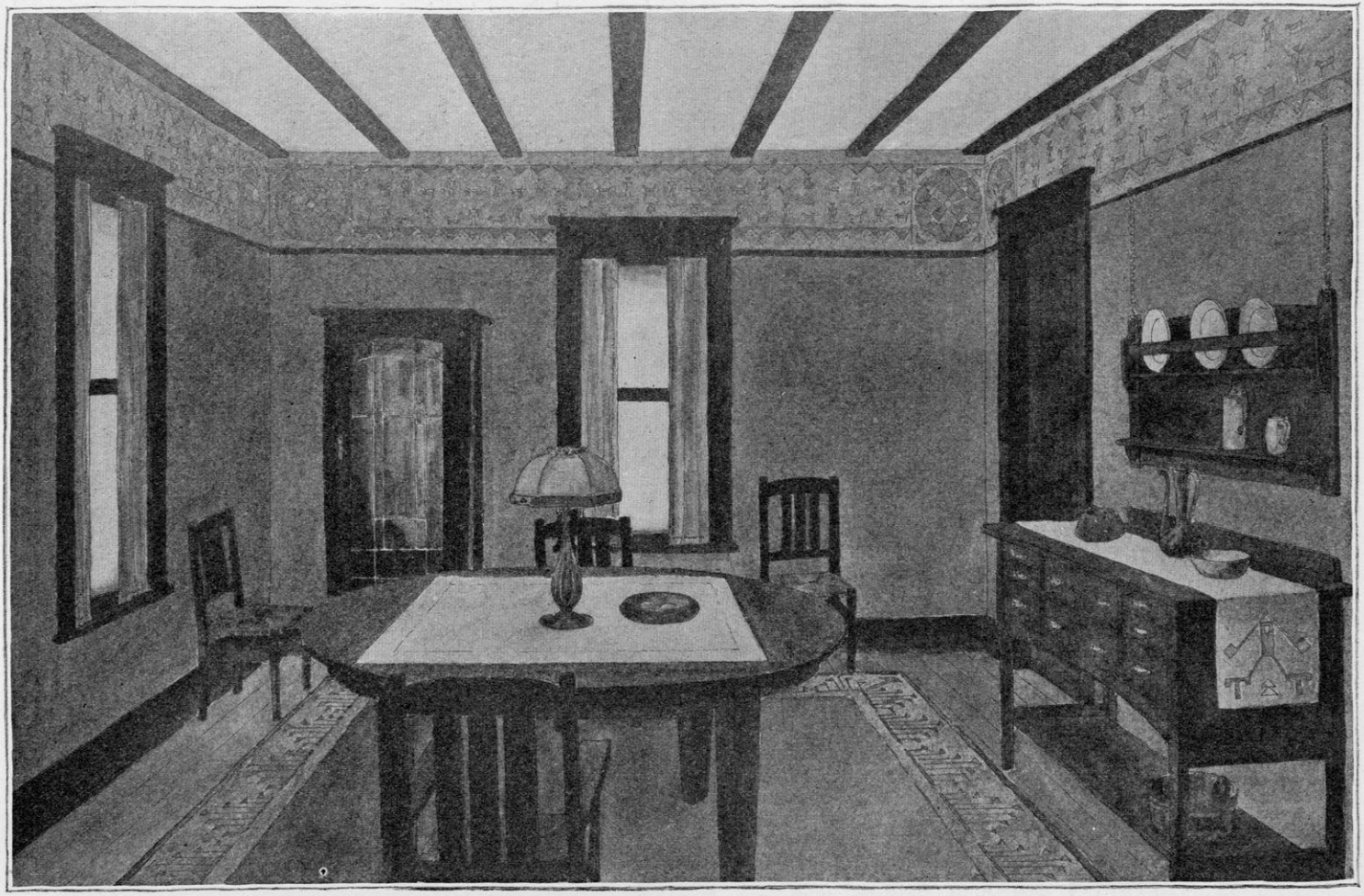
The last example, shown in illustration, again uses a humble flower as means of ornament. It is the rose-colored convolvulus which makes bright with its blossoms many lonely places of the continent. It is here used most artistically with its foliage, suggesting somewhat the treatment of the morning-glory so frequent in *l'Art Nouveau*. Furthermore, in common with several of the earlier designs illustrated, it produces a fine ornamental *motif*, and it makes lace.

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

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



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

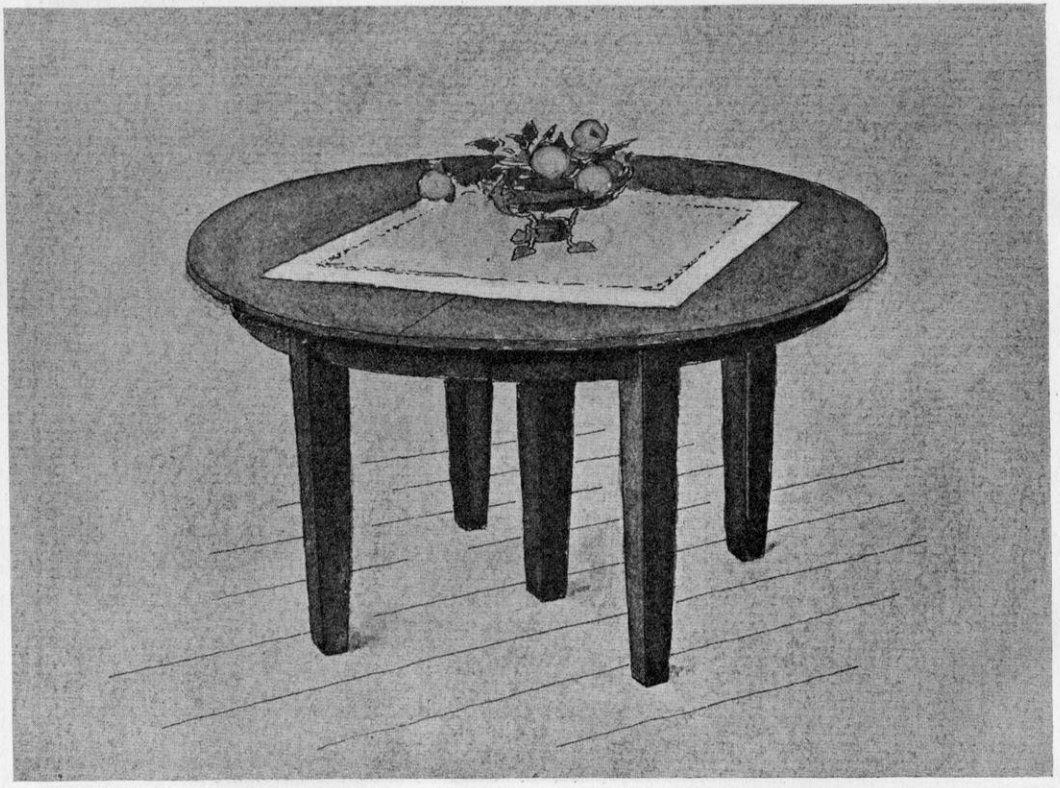


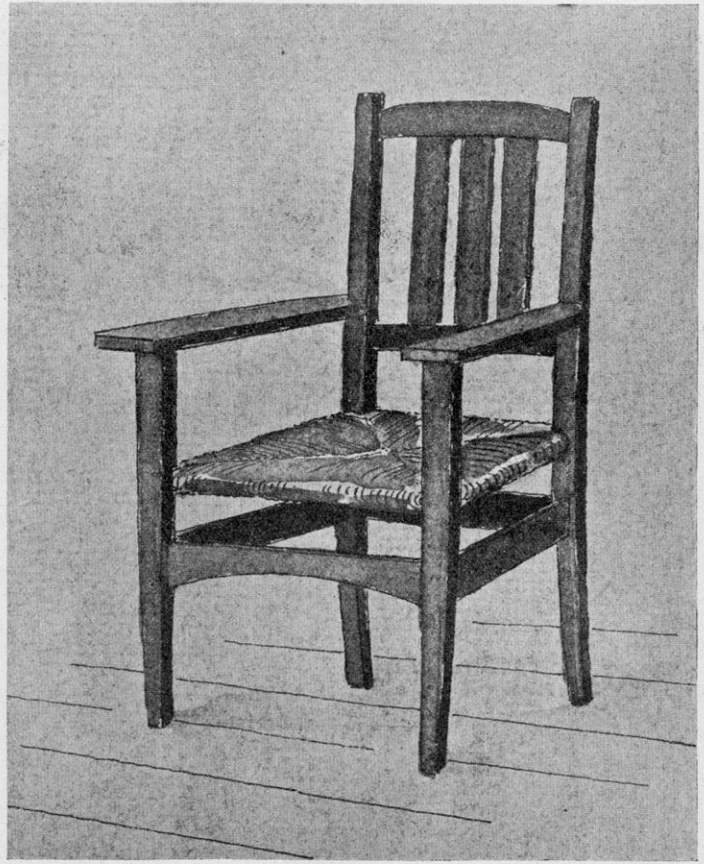
A SIMPLE DINING-ROOM

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

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

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

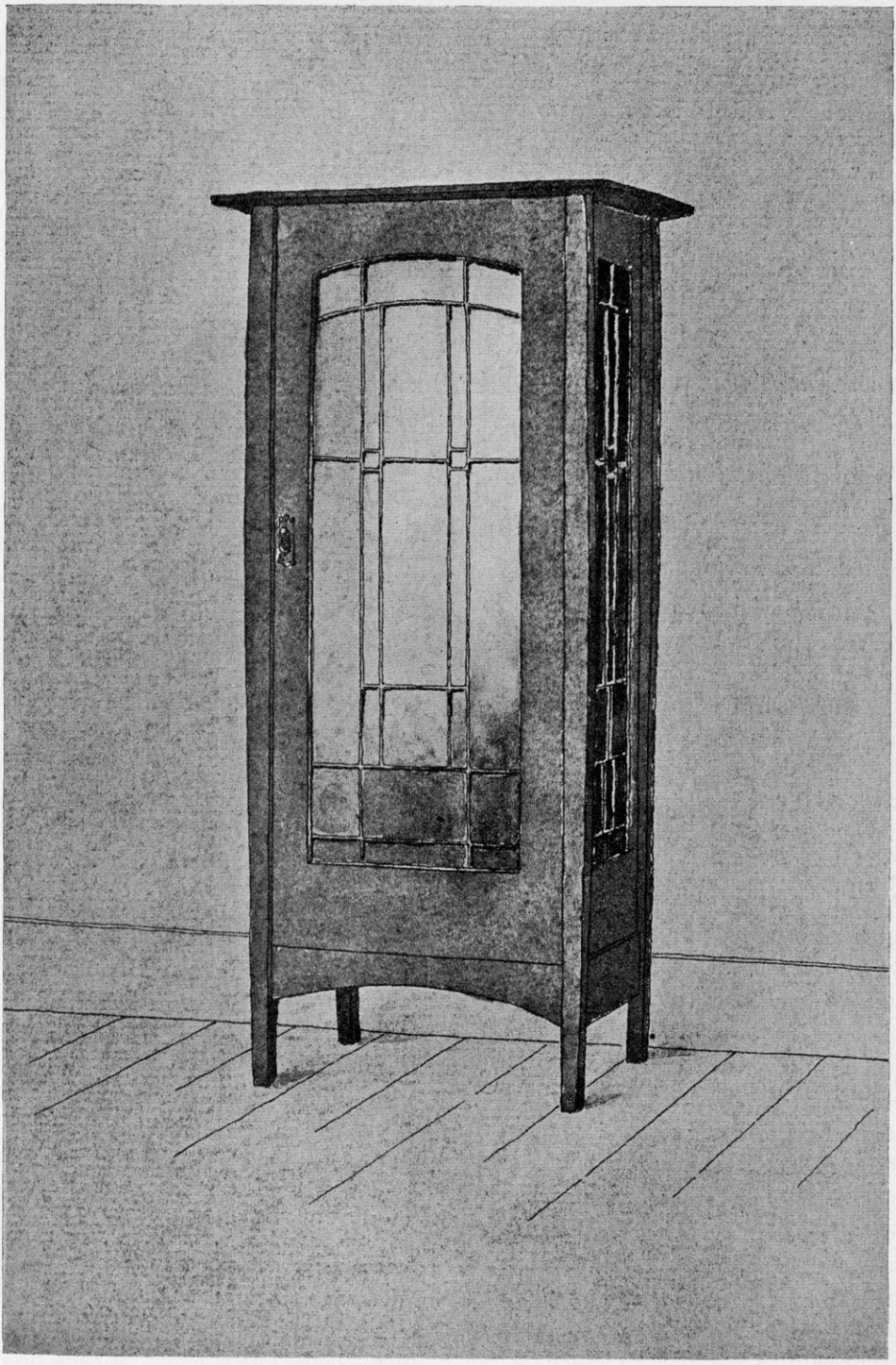




tentment and pleasure, interiors which shall, to some degree, respond to William Morris's conception of a place in which to live and work.

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

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



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

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

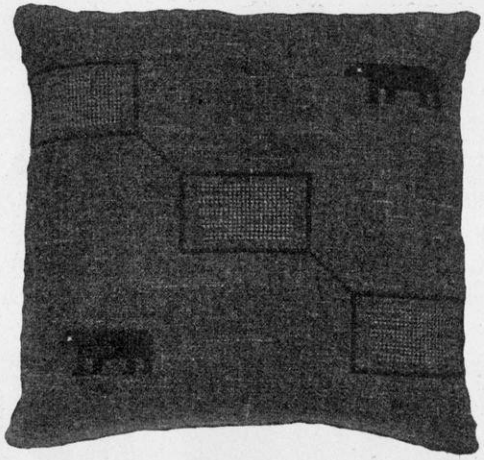
The movable furnishings, according to the William Morris principle, admit no piece which does not literally earn its living: that is, render some actual service to the frequenters of the room. The decorative value of each of the few pieces is thus preserved, and free space made to become the ally of art. Other important advantages gained by this simplicity and spareness, are the comfort of the guests and the convenience of the servant, who, if crowded among buffets, china-cabinets, chairs, and tables, requires the dexterity of a gypsy in the egg-dance to avoid breakage and disaster. Care has also been taken properly to adjust the movable furnishings to the size of the room: as apparent space may be rapidly diminished by the introduction of pieces too large and too massive.

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

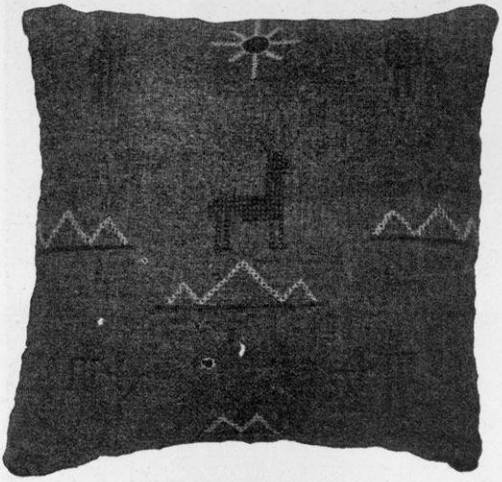
Altogether, this modest interior would seem to be a step toward the substitution of the luxury of taste for the luxury of cost; an end toward which every American architect, decorator, and owner of a home should work, as an effort against the materialism which threatens our rapidly developing and prosperous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

THREE "CRAFTSMAN CANVAS" PILLOWS

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



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



choose, as a painter selects from his color-tubes. They are more than substitutes for silk fabrics in many household uses, since they possess much greater strength and durability, and are not liable to crumple and crack, as their qualities of texture forbid such evidences of wear.

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

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

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

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

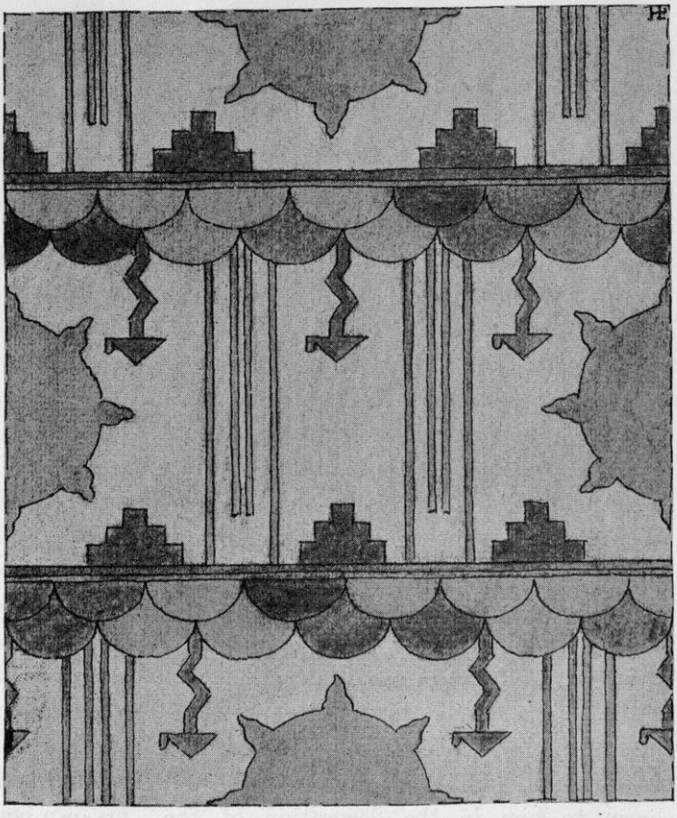
The deer *motif* is worked upon a moss green background: the deer and the Indian's body in brown; the sun's disc, bow, arrow, and Indian's head in red, and the sun's rays and mountain-line in yellow.

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

NURSERY WALL COVERINGS

IN INDIAN DESIGNS

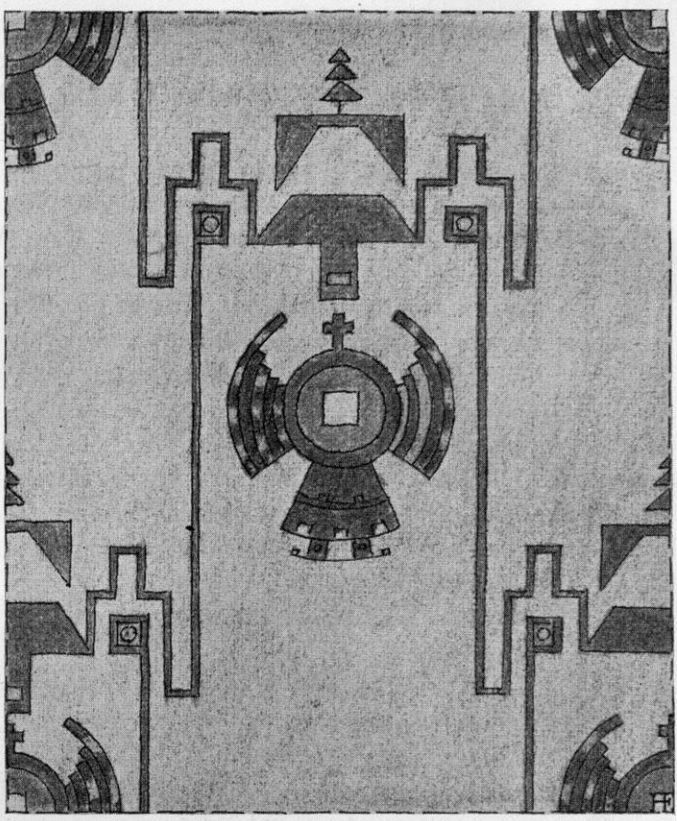
THE accompanying illustrations for nursery wall-coverings are presented by The Craftsman with an educational as well as an artistic purpose. They are based upon North American Indian decorative *motifs*, which offer rich opportunities in both symbolism and ornament. These *motifs*, known and valued by ethnologists, have been neglected by artists. But they are worthy to be ranked with the Briton and Celtic systems, which are now in active, enthusiastic revival in England, furthered alike by the guilds and by individual artists and craftsmen. The pages of Racinet and of Owen Jones are brilliant with the ornament of the barbarous Gaul and Teuton. They show the textiles and the elaborately incised war-clubs of the savages of Oceanica; while the basketry and pottery of the red races of America receive adequate illustration only in the reports of the Government Bureau of Ethnology, and are therefore little known save to the learned few. Pictographs are one of the most fruitful primary sources of historic knowledge, and those originating among the sierras and on the mesas of the New World, are as eloquent as those which were composed in the Nile valley, even if they reveal the spirit of a far less gifted race. The fact remains that they are replete with nature-worship. They are the external signs of occult forces and things, which attract for the very reason that they are secret. They belong to our own country, and are a part of our historical inheritance; so that the same spirit which



The elements

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

It is said by scientists that an affinity for plant forms (phyllomorphs) in ornament is the mark of a superior race; that animal-forms (zoömorphs), when, in the ornament of a people, they so predominate over plant-forms as almost to exclude them from the system, plainly reveal the limited mental capacity of their producers. The first statement is supported by the great lotus design of the Egyptians and the honeysuckle pattern of the Greeks. The second statement is an argument against the capabilities of civilization possessed by our prehistoric forest people. But even if it be true, the study of Indian pictographs need be no less delightful for designers and amateurs, or less valuable to seekers after historical knowledge. This study, if rightly presented to the child, will appeal to him through his imagination, and develop him without awakening in him the consciousness that he is doing work. If he be led from the plainer, more pictorial symbols, such as are offered in our illustrations, up to the highly conventionalized representations of natural objects found in both the basketry and pottery of the Indians, and shown to him in the decoration of the things of his daily use, he will learn unconsciously to seek the meaning of more important things, and to make the most of his powers of observation. He will also receive preparation for the historical and literary studies which await him. Caesar among the Gauls will be for him like the white man among the Indians, and the grind of Latin construction be lessened by the impetus of the tale of adventure. The beginnings of the stories of races and nations will not be dry and hateful to him, for the memories of his earlier childhood will give him a means of comparison residing in all that he learned, by legend and bright-colored symbol, of the primitive people of his own country.



The thunder bird

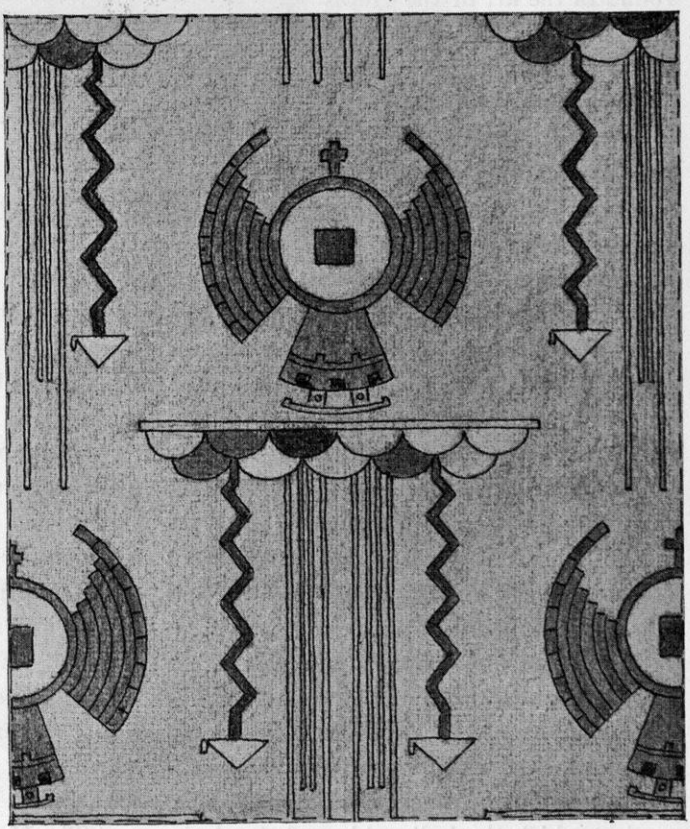
What the colored map and the illustrated chart are to the school-room, the wall-coverings of the nursery may become to the home. They may be made an effective means of attracting the restless fancy of the child and of opening to him vistas of thought which will educate his most valuable faculties.

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

The first design, named "The Elements," is virtually a direct transcript from the altar of the Antelope Fraternity, at Shipauluvi, a village of the Hopi Indians, in Arizona, at which the harvest festival, involving the snake-dance, is celebrated. Three units of design,—at least, one whole and two portions—are seen in the illustration. The semi-circles attached to the horizontal bands are the swollen rain-clouds, from which issues the lightning symbol. The semi-circular form of cloud is peculiar to the Hopi, who substituted it, in the pictographs of the region, for the earlier terraced form often seen in basketry. It may be noted in passing that the use of symbols to typify the elements is not confined to strictly primitive forms of art, since the same use occurs in the much-admired work of the Japanese artists who flourished from the middle of the seventeenth to the middle of the nineteenth century.

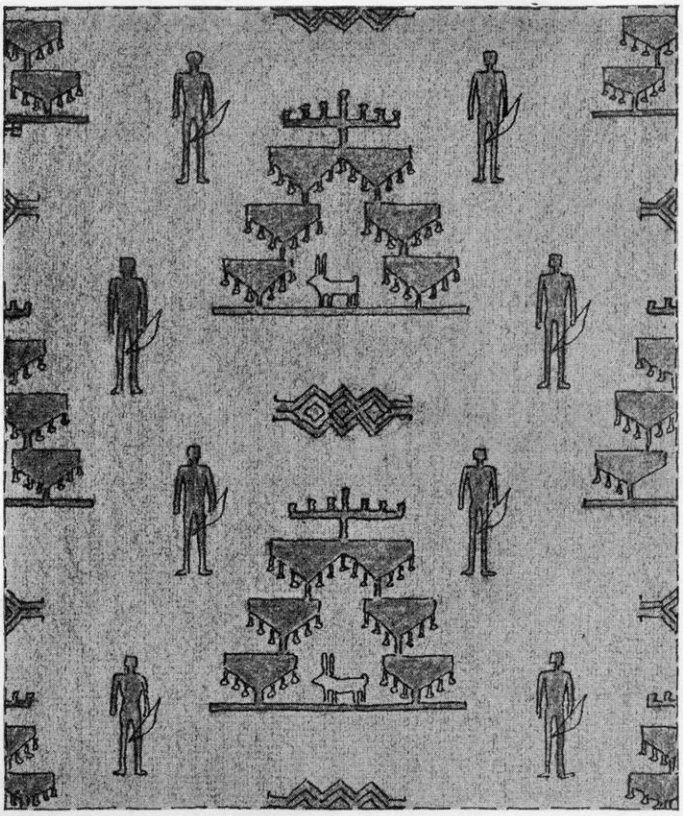
The color-scheme chosen for the design of "The Elements" is wrought upon a dull red background. The sun appears in Indian yellow, the rain (vertical lines) in gray green, the earth and mountains (horizontal bands and terraces) in warm brown, the thunder bolts in dull blue.

The second illustration is one of a highly



The storm

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



The Forest

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

The third illustration, "The Storm," is a variant and combination of the two preceding designs. It therefore requires no explanation as a pictograph. The background is here a straw-colored fabric, against which the indigo blue of the darkest clouds and the thunder-bolts show in strong contrast. The vertical lines of the rain are done in gray-green; the Thunder-Bird and the medium clouds in peacock blue.

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

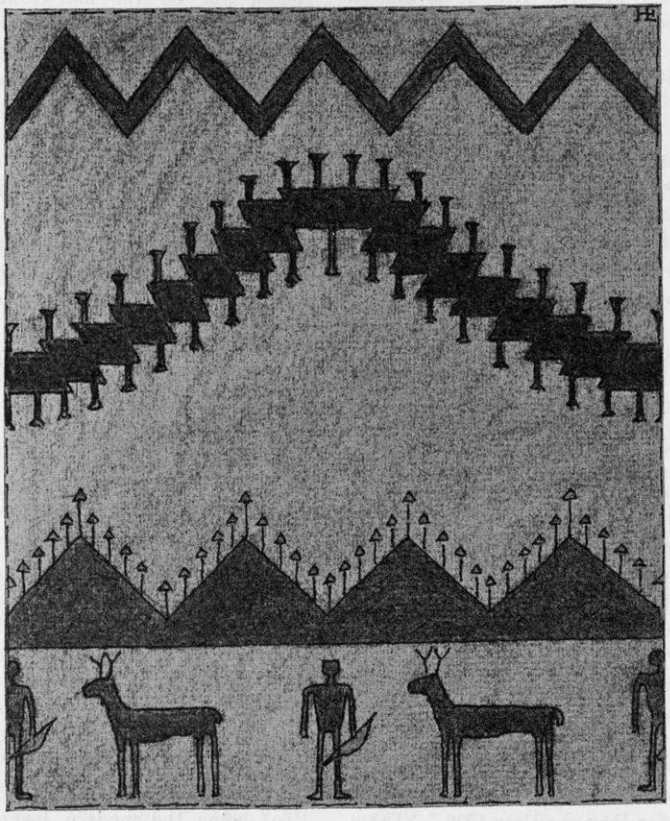
"The Happy Hunting Ground" is again

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

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

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

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



The happy hunting grounds

CHIPS FROM THE CRAFTSMAN WORKSHOP

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

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

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

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

They were the lovers of simplicity of whom it was said in the Sermon on the Mount: "Blessed are the pure in heart; for they shall see God." These were they whose vision was not distracted by a complexity of objects, nor obscured by the glitter of riches. In the Roman times, they were the sages and students who deserted the luxury and movement of the great capital, that they might sit at the unboughten feast of the farmhouse, or who pursued calmly, in the midst of degenerate companions, those refining studies of language and literature which "nourish youth, delight old age, adorn prosperity, and offer consolation in times of adversity." At that turning point of the world's history, called the thirteenth century, the lovers of simplicity were those who, with St. Francis of Assisi, put on the hair-cloth shirt and girded themselves with the knotted rope; taking meanwhile the vows of poverty, chastity and obedience. Later, in the Middle Ages, these same lovers of simplicity were the guildsmen who apprehended the full meaning of citizen-liberty and who allied art to labor and both to life: making a threefold unity whose destruction was one of the most deplorable results of the negative Renascence. To-day again, the lovers of simplicity have changed their outward aspect. But they are the same in heart and soul. They rule their wants and feel no dominant passion. If they are rich and content, it is because they are superior to their surroundings, and not because they have wealth. If they are poor, they also rule their wants: never passing the limits of honesty, and looking upon the possession of riches as an accident, not as an essential. They are those whose ideals are clearly defined and fixed in place; who stand "four-square to the blows of Fortune:" the lords of their own hands and the masters of their own fate. They are found in all ranks and among all sorts and conditions of men. They are not of necessity poor, and, if rich, there is no "eye of the needle" through which they must pass to gain the heaven of the simple life. Simplicity does not belong to certain classes of society. It is a spirit possessed by certain chosen individuals.

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

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

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

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

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

BOOK REVIEWS

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

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

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

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

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

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

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

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

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

MEMORABLE IN THE SEPTEMBER MAGAZINES

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

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

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

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

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

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

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

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

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

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

HOUSE AND GARDEN contains an admirable article upon "Old Pewter," by Dr. Edwin A. Barber of the Pennsylvania Museum, at Fairmount Park, Philadelphia. Dr. Barber is known as the author of the most valuable contribution as yet made to the scanty history and criticism of American ceramics. His article is a short account of craftsmen, Oriental, European and American, who have distinguished themselves as workers in the metal which is an inexpensive substitute for silver. Accompanying the text, there are beautiful illustrations of colonial trenchers and tankards, Chinese shrine services, continental flagons of the eighteenth century, and one example of that lovely old German vase-form, called the *hanap*.

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

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

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