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Santa Barbara Mission in perspective

THE CRAFTSMAN

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THE CRAFTSMAN

Vol. V

JANUARY 1904

No. 4

THE FRANCISCAN MISSION BUILDINGS OF CALIFORNIA. BY GEORGE WHARTON JAMES

The article now offered upon the Missions of California, is one of a series to be written for *The Craftsman* by Mr. George Wharton James. This writer purposed at first to confine himself to the subject of the present article, but in consequence of the rapid rise of his enthusiasm, he decided to extend his limits to include the Missions of Arizona, New Mexico and Texas. For nearly twenty years, Mr. James has been a student of these localities, but during the publication of his papers, he will revisit them in order that no detail of general or specific importance be omitted from his work.

The second article, to appear in the February issue of the magazine, will, of necessity, attract a wide circle of readers, both lay and professional, since it will treat:

"The Influence of the Mission Style upon the Modern Civic and Domestic Architecture of California."

MANY and diverse are the elements which have gone into the making of that "State of the Golden Gate" of which Americans generally are so proud. It has been the stage upon which strangely different actors have played their part—important or insignificant—and left their impress where they played. It has been a composite canvas upon which painters of every school have

practised their art: a vivid mass of color here, a touch there, a single stroke of the brush yonder. Then, too, look at it as you will, stage or canvas, it had a marvellous natural setting. Curtains, side-wings, drops, scenes, accessories, suitable for every play, adequate for every requirement. Tragedy? Great mountains, awful snow storms, trackless sand-wastes, fearful deserts, limitless canyons, more ocean line than any other of the North American States, and the densest forests. Comedy? Semi-tropical verdure, orange blossoms, carpets of flowers, delicate waterfalls, the singing of a thousand varieties of birds, the gentlest zephyrs, the bluest of blue skies. What wonder, then, as its history is studied, as a whole or in parts, that it is unusually fascinating, and that it presents features of unique interest?

The country itself and its aboriginal population were long a source of attraction to the Spanish conquerors of the New World. Cabrillo and Viscaino had sailed up its coast; Alarcon up its gulf and strange Eastern river, now known as the Colorado, and, just about the time the birth agony of a new country was beginning on the Western shores of the Atlantic, events were shaping on the Eastern shores of the Pacific which were materially to affect the ultimate destiny of the as yet unborn nation. It is well to remember these two simultaneous spheres of activity: each working unknown to the other, and separated by a vast continent which was eventually to be one undivided country: great battlefields, pregnant

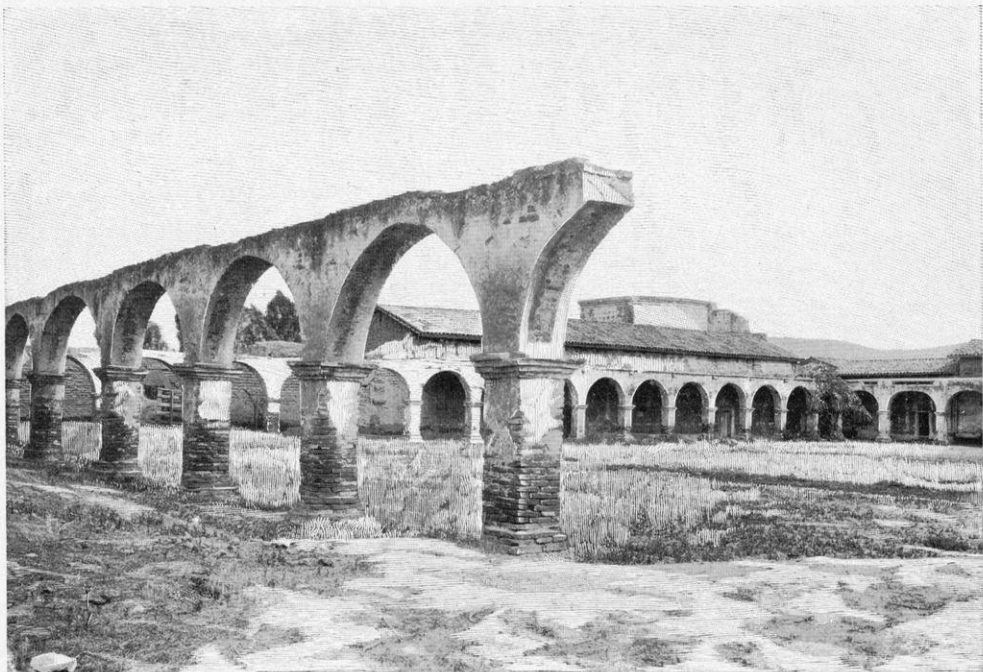


Figure I. San Juan Capistrano: cloisters



Figure II. Santa Barbara: façade

FRANCISCAN MISSION BUILDINGS



Figure III. San Gabriel Archangel: campanile and side wall

events, majestic participants, totally differing consequences. On the Atlantic, Patrick Henry, Payne, Jefferson, Washington, Benedict Arnold, André, Howe, Cornwallis, Burgoyne, Continentals, English, Hessians, Bunker Hill, Boston Bay, Trenton, Yorktown, the Declaration of Independence, the abolishment of the colonies, the birth of the United States: all these are keywords and names which bring before us the greatest history-making epochs of that century.

On the Pacific, names and events, less important, yet full of dignity and power: Serra, Crespi, Palou, Portala, Fages, San Diego, San Francisco, Monterey, San Gabriel Archangel, San Juan Capistrano, and the aborigines of a score of different linguistic families.

The briefest historical outline of the founding of the missions is all that can be given here. The Jesuits had planted missions in Baja (Lower) California, now known to us as the Peninsula, and belonging to Mexico. In the religious controversies of the time the Jesuits were expelled from Mexico. The Dominicans and Franciscans were allowed to remain. To them naturally fell the care of the deserted Missions, and the work of founding others already projected. To the Franciscans Alta (upper) California, or what is now the state of California, was allotted. In the search for a suitable president, the choice of the College of San Fernando, in the City of Mexico (the head of the Franciscan order in the new world), fell upon Padre Junipero Serra, a



Figure IV. San Luis Rey : façade showing a fine example of the "stepped" pediment

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Spanish priest of great eloquence, intense fervor, missionary zeal and general capability.

The expedition for the christianizing and colonizing of California set out by both land and sea in various divisions. Three vessels sailed respectively on January 9, February 15, and June 16, 1769, only two of which reached their destination; the third being lost and never again heard from. Two land expeditions started, in one of which was Serra, who, although suffering terribly from an ulcerated leg, persisted in walking all the way.

On July 1, 1769, Serra reached San Diego, and on the 16th of the same month founded the mission of that name. Then, in as rapid succession as possible, the other missions were established, the Indians brought under control, and the active work of christianizing them was begun.

The picture is a fascinating one. A handful of priests, hampered by long gowns, in a far away, strange land, surrounded by a vast population of aborigines neither as wild and ferocious, nor as dull and stupid as various writers have described them, yet brave, courageous, liberty-loving and self-willed enough to render their subjugation a difficult matter. With a courage that was sublime in its very boldness, and which, better than ten thousand verbal eulogies, shows the self-centered confidence and mental poise of the men, this handful of priests grappled with their task, brought the vast horde of untamed Indians under subjection, trained them to systematic work, and, in a few short years, so thoroughly accomplished what they had determined, that the Mission building was erected by these former sav-

ages, who were made useful workers in a large diversity of fields.

For the buildings themselves—let the pictures, in the main, make their own explanation. It will be well, however, to call attention to some distinctive features. As a rule, the Missions were built in the form of a hollow square: the Church representing the façade, with the priests' quarters and the houses for the Indians forming the wings. These quarters were generally colonnaded or cloistered, with a series of semi-circular arches, and roofed with red tiles (See Figure I). In the interior was the *patio* or court, which often contained a fountain and a garden. Upon this *patio* opened all the apartments: those of the fathers and of the major-domo, and the guest-rooms, as well as the workshops, school-rooms and storehouses.

The Indians' quarters were generally the most secluded parts of the premises. The young girls were separated rigidly from the boys and youths; the first named being under the guardianship of staid and trustworthy Indian women. The young charges were taught to weave, spin, sew, embroider, make bread, cook, and to engage generally in domestic tasks, and were not allowed to leave the "convent" until they married.

From Figure II, showing the façade of the Santa Barbara Mission, a few details may be noted. Here the engaged columns form a striking feature, there being six of them, three on either side of the main entrance. The capital here used is the Ionic volute. The entablature is somewhat Grecian, the decoration being a variant of the Greek fret. The pediment is simple, with heavy dentals under the cornice. A niche containing a statue occupies the center.

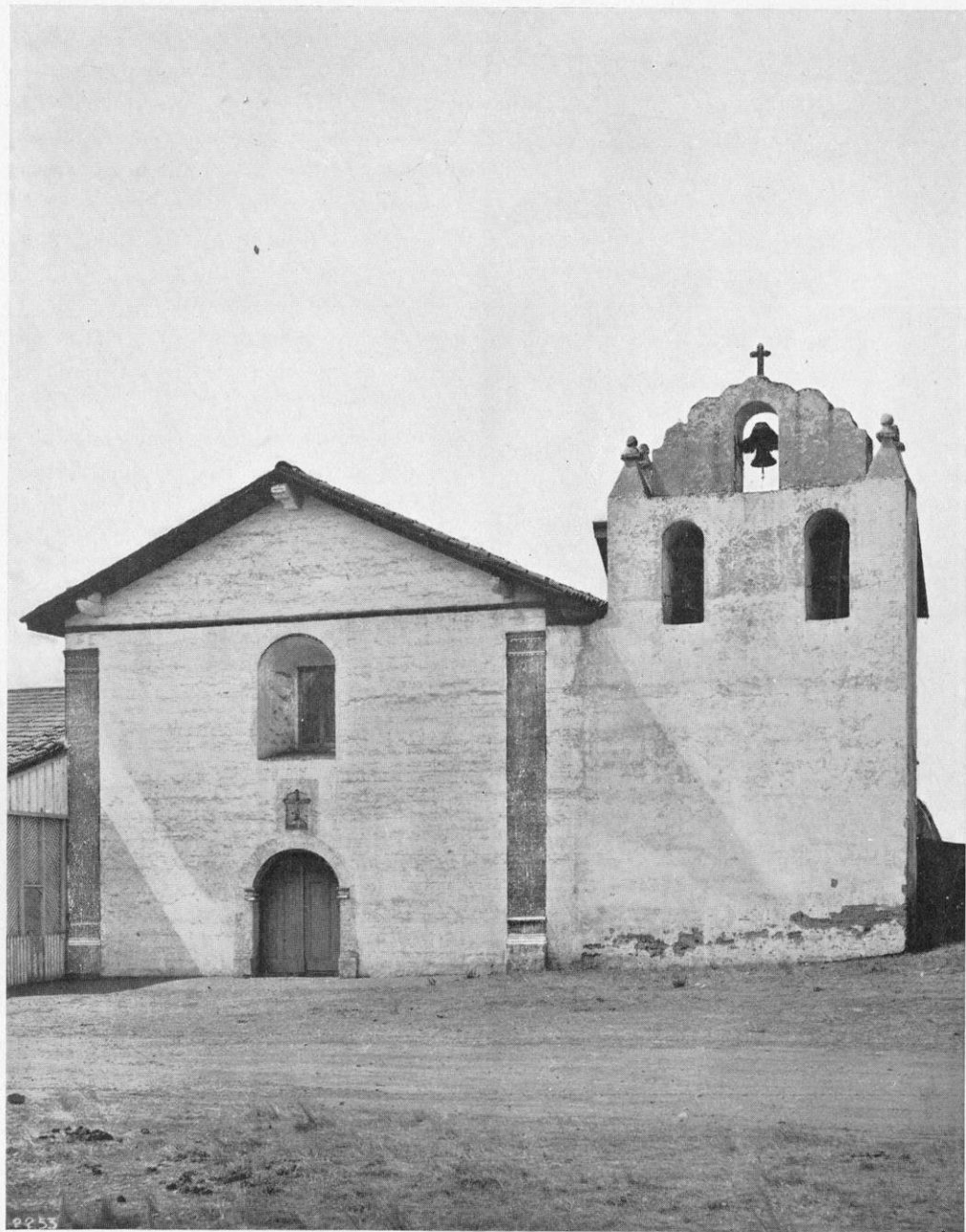


Figure V. Santa Inez : façade

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The first story of the towers is a high, plain, solid wall with a simply molded cornice, composed of few, but heavy and simple members, upon which rest the second and third stories, each receding about half the thickness of the walls below. Each story is furnished with a cornice similar to the one below, and the two upper stories are pierced with semi-circular arches for bells. The walls of the second story are four feet three inches in thickness, and the lower walls are sustained by massive buttresses at the sides. Both towers are surmounted by semi-circular domes of masonry construction with cement finish, above which rests the lantern surmounted by the cross. This lantern is a marked feature of Mission construction. It is seen above the domes at San Buenaventura, San Luis Rey, San Xavier del Bac (Arizona), as well as on one or two of the old churches at San Antonio, Texas.

Another Mission feature is the addition to the pediment. This consists of a part of the main front wall raised above the pediment in pedestal form, and tapering in small steps to the center, upon which rests a large iron cross. This was undoubtedly a simple contrivance for effectively supporting and raising the Emblem of Salvation, in order thereby more impressively to attract the attention of the Indian beholder.

This illustration also shows the style of connecting the priests' quarters in the manner before described. There is a colonnade with fourteen semi-circular arches, set back from the main façade, and tiled, as are the roofs of all the buildings.

The careful observer may note another distinctive feature which is seldom absent from the Mission domes. This is the series of steps at each "corner" of the half dome.

Several eminent architects have told me that the purpose of these steps is unknown, but to my simple, lay mind it is evident that they were placed there purposely by the clerical architects to afford easy access to the surmounting cross; so that any accident to this sacred symbol could be speedily remedied. It must be remembered that the fathers were skilled in reading some phases of the Indian mind. They knew that an accident to the Cross might work a complete revolution in the minds of the superstitious Indians whose conversion they sought. Hence common, practical sense demanded speedy and easy access to the cross in case such emergency arose.

Entirely different, yet clearly of the same school, is the Mission San Gabriel Archangel. The Mission itself was founded in 1771, but the stone church here pictured was not completed until 1785. In this the striking feature is the campanile, from which the tower at the Glenwood Hotel, Riverside, was undoubtedly modeled. This construction consists of a solid wall, pierced at irregular intervals, with arches built to correspond to the size of the bells which were to be hung within them. The bells being of varying sizes, there could be no regularity in the arrangement of the arches, yet the whole bell tower is beautiful in outline and harmonious in general effect. On the left, the wall is stepped back irregularly up to the center bell-aperture, each step capped with a simple projecting molded cornice, as at Santa Barbara. The upper aperture is crowned with a plain masonry elliptical arch, upon which rests a wrought iron finial in the form of a cross.

The walls of San Gabriel are supported by ten buttresses with pyramidal copings



Figure VI. Santa Inez : side wall showing buttress construction

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San Gabriel: east end

(see Figure III). Projecting ledges divide the pyramids into three unequal portions. In some of these buttresses are niches, embellished with pilasters which support a complete entablature. At the base of these niches is a projecting sill, undoubtedly a device for the purpose of giving greater space or depth in which to place statues. On the concave surfaces of these niches and the entablatures it is possible that the architects designed to have frescoes, as such decoration is often found on both exterior and interior walls, although sometimes it has been covered by vandal white-washers. In several of the Missions, the spandrels of the arches show evidence of having been decorated with paintings, fragments of which still remain.

Figure IV represents San Luis Rey, by many regarded as the king of California Mission structures. In this illustration will be seen one of the strongest features of this style, and one that, as I shall show, in my following article, has had a wide influence upon our modern architecture. This feature consists of the stepped and curved sides of the pediment.

I know no commonly received architectural term to designate this, yet it is found at San Luis Rey, San Antonio de Padua, Santa Inez, and at other places. At San Luis Rey, it is the dominant feature of the extension wall to the right of the façade of the main building.

On this San Luis pediment occurs a lantern which architects regard as misplaced.



Figure VII. Church of San Carlos Borromeo : El Carmelo Valley, near Monterey

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Yet the Fathers' motive for its presence is clear: that is, the uplifting of the Sign whereby the Indians could alone find salvation.

In the façade at San Luis there are three niches for statues: one on either side of the doorway, and one in the center of the pediment. It will be noticed that the façade is divided into three unequal portions. The ends of the two outer walls of the main building are faced with pilasters which support the cornice of the pediment. Below the cornice and above the entablature is a circular window. The entablature is supported by engaged columns, upon which rests a heavily molded cornice; the whole forming a pleasing architectural effect about the doorway, the semi-circular arch of which is especially fine.

It will be noticed by reference to Figure IV that on the towers at Santa Barbara there is a chamfer at each corner. At San Luis Rey this detail is different, in that the chamfer is replaced by an entire flat surface. The tower thus becomes an irregular octagon, with four greater and four lesser sides. These smaller sides answer the same decorative purpose as the chamfer at Santa Barbara. The same idea is also worked out in the dome, which is not a hemisphere, but which prolongs the exaggerated chamfers of the stories below.

There is little doubt that the original design provided for a second tower to be erected at San Luis Rey, uniform with the existing one.

Santa Inez, shown in Figures V and VI, presents pleasing features. Here the façade is exceedingly simple; the bell tower being a plain wall pierced as at San Gabriel. The same pyramidal feature, used here as an

ornament for the four corners, and the curved pediment please the eye, and satisfy the desire for strength and grace. The rear view, Figure VI, shows the massiveness of the walls and the extra reinforcement of them by means of the buttresses.

While simple and chaste, the two churches of San Carlos Borromeo—one in the ancient town of Monterey, and the other seven miles away in El Carmelo Valley—have a peculiar interest and fascination, since they were the home-churches of the saintly Serra himself. At the Valley church, Figure VII, lovingly called Carmelo by the neighboring people, Serra lived, worked, prayed, died and was buried. By Padre Casanova it was restored some fifteen years ago, and the body of Serra was sought, identified and recovered. Here the egg-shaped dome, surmounted by an ornament holding up the cross, is the principal architectural attraction, although the starred window of the façade, under the semi-circular cornice, and the ornamental doorway are also striking and pleasing features.

At San Carlos de Monterey the façade and tower are of entirely different character, although superficial observers remark upon the similarity of these features to those of the Valley church. The tiled pyramidal covering of the tower is especially pleasing as is seen in Figure VIII.

Padre Mestris, the lineal successor of Padre Serra in the control of the spiritual and temporal affairs of this Mission, is now contemplating an addition to the church at Monterey. His plan is to build a house for himself and his associates, and to connect it with the church by means of an arched and tiled corridor; the whole to be in harmony with the existing architecture. A distin-



Figure VIII. Church of San Carlos Borromeo at Monterey

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Santa Barbara: rear view

guished firm of architects has submitted a plan showing the new buildings on a front line with the old Mission. It is probable, however, that the additional buildings will be thrown back, in order that the church façade may not be impaired in effect. If erected as the architects have suggested, in line with the church façade, the result would be to decrease the importance of the main structure. As this would be an unfortunate condition, Padre Mestris is resolved to lose space by retreating the new buildings, as he can thereby retain the charm and dignity of the old Mission.

I have thus, in a hasty, and in my judgment—inadequate manner, given to the readers of *The Craftsman* a glance into the mere existence of these Mission structures. Later articles will, I trust, enlarge the horizon.

In conclusion, let me ask a few moments in which to make reply to those who ignorantly reproach the work of those wise and devoted priests.

It is often asked by those who would resent classification with superficial thinkers: "What good did the Mission Fathers accomplish? Their aim, perhaps, was high, but what actual work did they perform? Where are the Indians? How were they benefited?" And these questions are as often carelessly answered as thoughtlessly asked. It is contended that the uselessness of the work of the Mission Fathers is clearly shown by the rapid abasement of the Indians into the frightful mire of sensuality and intemperance, as soon as restraining hands were removed from them.

According to the most conservative estimates, there must have been many thousand

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Indians under the control of the Missions, at the beginning of this century. To-day, how many are there? I have spent long days in the different Mission localities, arduously searching for Indians, but oftentimes only to fail of my purpose. In and about San Francisco, there is not one to be found. At San Carlos Borromeo, in both Monterey and the Carmelo Valley, except for a few half-breeds, no one of Indian blood can be discovered. It is the same at San Miguel, San Luis Obispo and Santa Barbara. At Pala, that romantic chapel, where once the visiting priest from San Luis Rey found a congregation of several hundreds awaiting his ministrations, the land was recently purchased from white men, by the United States Indian Commission, as a new home for the evicted Palatingwa Indians of Warner's Ranch. These latter Indians, in recent interviews with me, have pertinently asked: "Where did the white men get this land, so they could sell it to the Government for us? Indians lived here many centuries before a white man had ever seen the 'land of the sundown sea.' When the 'long gowns' first came here, there were many Indians at Pala. Now they are all gone. Where? And how do we know that before long we shall not be driven out, and be gone, as they were driven out and are gone?"

At San Luis Rey and San Diego, there are a few scattered families, but very few, and most of these have fled far back into the desert, or to the high mountains, as far as possible out of reach of the civilization that demoralizes and exterminates them.

A few scattered remnants are all that remain.

Let us discover why.

The system of the Mission Fathers was

patriarchal, paternal. Certain it is that the Indians were largely treated as if they were children. No one questions or denies this statement. Few question that the Indians were happy under this system, and all will concede that they made wonderful progress in the so-called arts of civilization. From crude savagery they were lifted by the training of the Fathers into usefulness and productiveness. They retained their health, vigor and virility. They were, by necessity perhaps, but still undeniably, chaste, virtuous, temperate, honest and reasonably truthful. They were good fathers and mothers, obedient sons and daughters, amenable to authority, and respectful to the counsels of old age.

All this and more, may unreservedly be said for the Indians while they were under the control of the Fathers. That there were occasionally individual cases of harsh treatment is possible. The most loving and indulgent parents are now and again ill-tempered, fretful or nervous. The Fathers were men subject to all the limitations of other men. Granting these limitations and making due allowance for human imperfection, the rule of the Fathers must still be admired for its wisdom and commended for its immediate results.

Now comes the order of secularization, and a little later the domination of the Americans. Those opposed to the control of the Fathers are to see the Indians free. They are to be "removed from under the irksome restraint of cold-blooded priests who have held them in bondage not far removed from slavery." They are to have unrestrained liberty, the broadest and fullest intercourse with the great American people,

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the white, Caucasian American, not the dark-skinned Mexican.

The authority of the priesthood being abolished, this beneficent intercourse begins. Now see the rapid elevation in morals, honor, chastity, integrity and all the virtues! Gaze with amazement and delight upon the glorious blessings conferred upon the weak by the strong race! Thank God, with up-lifted eyes and hand, for all the mental and spiritual graces that begin to pour into the minds and souls of those benighted heathen, when they are removed from the benumbing influences of superstitious and ignorant Catholicism. Yes, indeed, let us sing paeans of joyous praises for the good that the aborigines now hold in free and absolute mastery.

Ah! hypocrites and vile! How I could wish for the power of Shakspeare to show you in your true light. How would I pour upon you such curses as should make tame and insipid those which Lady Anne, Queen Margaret and the Duchess of York pronounced upon Richard of Gloster. Richard was not so vile a murderer, so ruthless a destroyer, so black-hearted a villain, so contemptible a plotter, so mean a layer of snares as the white race has been whereby to trap, entangle and exterminate the dusky race whose lands they coveted and determined to possess.

Had they been left in the hands of the Mission Fathers, the Indians would slowly but surely have progressed to racial manhood. Given over to our own tender mercies, they have been hurried down an incline smeared by white men with every known form of slippery evil, in order that their destruction might be the more rapid and complete. Until we are able, nationally, to

cleanse our own skirts from the blood of these trustful, weak, helpless aborigines, let us not insult the memory of the Mission Fathers by asking, parrot-like: "For what end?"

IN connection with Mr. James's article upon the Spanish Missions of California, it seems fitting to print the verses of Bret Harte, which, at one time often heard upon the tongues of the people, are now scarcely ever recalled. Written by a true child of Nature, with small care for literary art or precision, their harmonious quality attracted the attention of the great French composer, Charles Gounod, who set them to music.

THE MISSION BELLS OF MONTEREY

O bells that rang, O bells that sang
Above the martyr's wilderness,
Till from that reddened coast-line sprang
The Gospel seed to cheer and bless.
What are your garnered sheaves to-day?
O Mission bells! Eleison bells!
O Mission bells of Monterey!

O bells that die, so far, so nigh,
Come back once more across the sea;
Not with the zealot's furious cry,
Not with the creed's austerity;
Come with His love alone to stay,
O Mission bells! Eleison bells!
O Mission bells of Monterey!



Plate VI. Group in silver-gilt and enamel: German; end of sixteenth century

SILVERSMITH'S ART

THE SILVERSMITH'S ART: THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES. JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WE now enter, with the Renaissance, into modern times. No revolution was ever graver, deeper, more radical than the one experienced by civilization in the sixteenth century. Furthermore, no revolution was ever more necessary for the liberation of the human mind. In its struggle against the authority, the ignorance, the spiritual tyranny of the Church, the sixteenth century supported itself upon antiquity. The ancients seemed to have received from Nature that peculiar human wisdom which the men of the then newly-awakened Europe wished to acquire. The universal desire was to restore, to revive antiquity.

The Renaissance, on the one hand, the Reformation, on the other, created the modern world. To these two movements we owe the final conquest of intellectual freedom and the unlimited progress of science; to the Reformation which reacted upon the Catholic world, we owe the establishment of a higher morality.

In the domain of art, above all, in the domain of the decorative arts, we can not, in the least, congratulate ourselves upon the revolution which then occurred in the world of

mind. The Middle Ages had followed an excellent way of life, in seeking to realize an ideal of beauty belonging and peculiar to it. There are no anachronisms in the works of the Middle Ages. The exquisite Virgins carved on the portals of the cathedrals of Paris, Chartres and Reims have typically French faces; in them we find, refined and beautified by art, the characteristics of a race. It is plain that the models of these figures were chosen from among the very people who came to pray in the church. Furthermore, the subjects then chosen by art were episodes of a religious history familiar to all, and whose events found an echo in the heart of every person. One of the most cherished of these subjects was the Life and Passion of our Lord; another, the life of the Virgin, for whom the Middle Ages showed fervent devotion; then again, according to the locality, the edifying adven-



Plate I. Reliquary of the Holy Sepulchre, presented by Henry Second of France to the Cathedral of Reims

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tures of some saint, a native of the region in which he was so profoundly venerated. Such were the subjects eagerly seized upon by art. They needed no explanation: an illiterate woman, a child, the ignorant and the lowly understood them as easily as did a lord or a bishop. Thence resulted the universal popularity of the art of the Middle Ages;

thence, also, its vitality, its force. It remained in constant and direct communication with the people. The artist (since it is necessary to use this term) knew that he was laboring for all sorts and conditions of men, and, according to the expression of La Bruyère, he was himself an integral part of the people.

With the Renaissance everything changed. Two distinct classes segregated and consolidated. In one of these were the rich and cultivated; in the other, the common people. As was natural, the artists no longer worked except for the very restricted rich class: a class which more than any other lies at the mercy of fashion and caprice; which is led by certain narrow ideas; which, at all costs, demands to be amused; which believes itself of finer essence and refuses to share its joys and pleasures with the people. Popular art was henceforth extinct. Charming, ingenious, serious, exquisite, it passed away. Then, aristocratic art came to its birth. And soon, under Louis XIV., it displayed red heels and a wig.

The line of separation grew wider and wider. Instead of establishing an idealized race-type like that which was given to us by the Middle Ages, art, beginning with the Renaissance, attempted to ap-

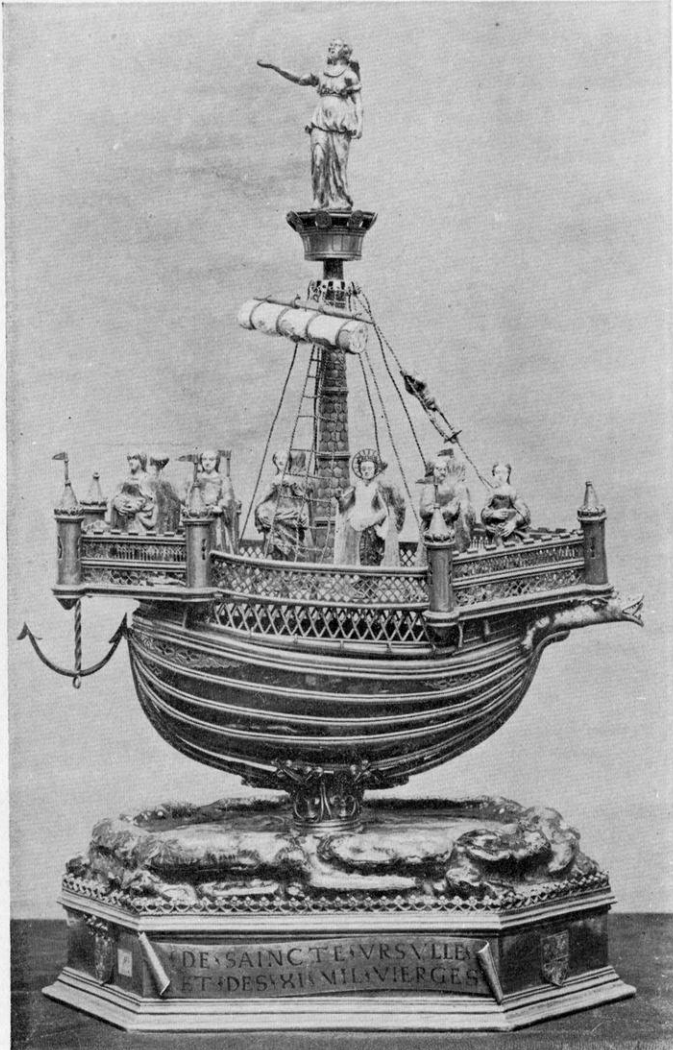


Plate II. Vessel of Saint Ursula: gift of Henry Third of France to the Cathedral of Reims

SILVERSMITH'S ART

proach the ideal of beauty conceived by antiquity. No attempt could be more useless, none more perilous. What then was this dead beauty which the Renaissance raised from the tombs? The French, the Italians, the Germans of the sixteenth century, did they not have a type, an ideal of beauty peculiar to them? Did not these strong, young races offer adequate models? Could the world return to the times when the youths thronged the open-air gymnasiums, and went clothed in robes with supple folds? It would be as reasonable to ask that the delicately veiled atmosphere of Paris, or the murky sky of London should show us the dazzling azure of Attica.

As for the subject, it became antique, like the plastic type itself. Instead of the sacred stories of the Bible, we have now tales from ancient mythology. Instead of scenes from the Passion of Our Lord we have the metamorphoses of Jupiter, king of gods and men. Homer, Virgil, Ovid especially, these are the authors constantly consulted as sources of themes for illustrations. In presence of plastic works, the student must now read commentaries. Otherwise he will be at a loss to understand them. What idea can a peasant woman gather from the sight of a marble bull represented as carrying away a nude maiden? Contrary to former conditions; the learned alone are at ease in presence of a work of art. For them alone it is clear and comprehensible. This is deplorable. The birth of aristocratic art, the death of the art of the people—such constitutes our debt to the Renaissance.

The life of the decorative arts was gravely affected by the movement. One has only to examine the plates which illustrate our present article, in order to feel the entrance

into a new world. Yet in the art of the silversmith there is scarcely anything new except works destined for the Church and therefore religious, at least in subject. What should we find, therefore, if we were treating here sculpture or painting?



Plate III. "Ship" of Saint Nicholas of the Port:
sixteenth century

There are, it is needless to say, shades of differences to be observed. In the sixteenth century, as we shall find in our study of the works, the influences of the Middle Ages are still strong. In art, as in Nature, advance is not made by sudden leaps. In the "Sep-

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ulchres," for example, in that of the cathedral of Reims, or the little "Ships" of the

exists in the Reliquary of the Holy Sepulchre, presented by Henry Second to the Cathedral of Reims (Plate I.).

The recumbent soldiers sleeping near the tomb of the Saviour, are robust peasants, rendered with commendable sincerity and truth. The Christ Himself is treated with an appealing realism, and shows in His emaciation the body which suffered for the salvation of men. The decorative element is not neglected. We find again the great uncut stones embedded in silver, of which we know the origin. The entire work has retained a strong savor of the Middle Ages. New ideas are absent. The vessel of Saint Ursula, which was given by Henry

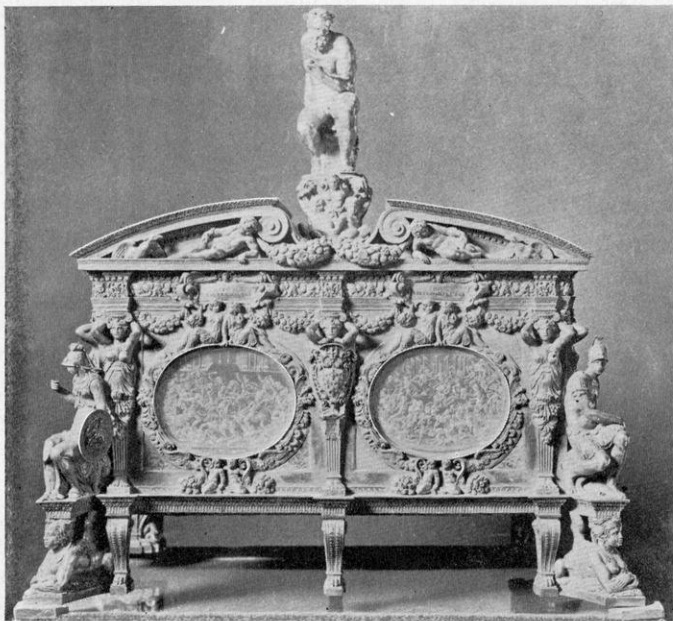


Plate IV. Farnese casket in silver gilt attributed to Benvenuto Cellini

treasuries of the churches, there is still a religious, popular, ingenuous inspiration that is wholly lacking in the small mythological groups of the end of the century, which we also illustrate. In the seventeenth century, the antique triumphed. In the eighteenth, it still reigned, but there arose then a movement as of the sap in springtime, a fancifulness, which, in spite of all resistance, made itself evident, and rococo came into being. Finally, manual skill and craftsmanship resulting from the organization of labor and the rules of the guilds, remained incomparable and perfect.

Having thus prepared and cleared our path, we can now advance more rapidly in the examination of works.

An admirable example of the silversmith's art, as regards both work and inspiration,

Third to the same cathedral, is also a charming piece, opening for us the long series of "Ships," of which we find so many examples in the precious metals, from the sixteenth century onward. It is a work in which the silversmith was aided by the enameler. The figures of Saint Ursula and the virgins, her companions, have enameling upon their draperies and their faces. There is beside a fresh, attractive quality pervading the piece. These works were comprehensible to all, and gave pleasure to the humble, as well as to the rich. They followed the mediaeval tradition.

This tradition is lost, or at least greatly obscured in the Ship of St. Nicholas of the Port (Plate III.), which dates from the end of the same century. There are, certainly, liberty and grace in this little "Ship." The

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figures are quaintly grouped, and are representative of their period. But the conception of the whole is less happy; the design of this shell, mounted, like a miniature carriage, upon four wheels, is in doubtful taste. It is a somewhat childish fancy. The decoration assumes an antique character. There is, in the center, the nude torso of a woman which is not of French inspiration, and has no reason for existence.

But we must now examine a piece from which all traces of the Middle Ages are absent; a work strongly indicative of the new era inaugurated by the Renaissance in both the fine and the decorative arts. Therefore, we must pass into Italy. In that country, for many reasons, the worship of antiquity was instituted. We find, for example, the Farnese casket (Plate IV.), in gilded silver, preserved in the National Museum of Naples, and attributed falsely to that fiery spirit, Benvenuto Cellini, but which is the authentic work of Johannes de Bernardi.

We are here immersed in the antique. The structural portion is composed from ill-chosen classical loans. The decoration is also borrowed from antique architecture. We find festoons of roses, Ionic and Composite capitals, antique masks, Caryatides, sphinxes, sleeping genii, Latin inscriptions, antique allegorical figures, a half-nude and

helmeted Roman soldier, and, to crown the whole, a Hercules in repose. The whole is rich to the point of sumptuousness. We see at the first glance that this is art for the very rich and the cultured; since it is manifest that the people, the simple and unlettered folk, will understand nothing here. They will admire confidently, because they have been told that it was beautiful; because



Plate V. The Centaur Nessus and Dejanira, attributed to Jean of Bologna



Plate VII. Silver plate attributed to Benvenuto Celini: Genoa, Spinola Palace

they see that it must have been costly; but the new art sings a strange melody of which they cannot follow the words. This is an excellent type of the work of the Renaissance period. In the Sepulchre presented by Henry Second to the Treasury of the Cathedral of Reims, the sleeping soldiers are good cavalymen of the sixteenth century, stiffened in their cuirasses, and with faces copied from those of the throng daily seen by the artist. But in the Farnese casket we have a Roman soldier, almost nude, who mounts guard as if he were about to defend for centuries the new art conceived

in the mold of the antique. Once this casket is seen and studied, there is scarcely need for us to explain the other works of the sixteenth century which we illustrate here. The uniformity of the neo-classic style is such that, being in presence of an object of art of this time, one scarcely knows whether one is in France or in Italy.

Nevertheless, we present two small and quite typical groups. One, attributed to John of Bologna (Plate V.), exists in the Museum of the Louvre. Its subject is the centaur Nessus carrying away Dejanira. All former colleagues know, or should know, this



Plate VIII. Plate in silver-gilt: French; sixteenth century

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fanciful legend. From the point of view of sculpture, it is remarkably skilful. It evidences great learning and most accurate knowledge of the nude on the part of the sculptor, although it is plain that he studied especially the nude of the classic decadence. But in spite of this, the work is very strong. It is the type and model for the show-piece of the financier's palace.

A companion-piece for the group of Nessus and Dejanira is found in an Amazon mounting a prancing horse (Plate VI.). It dates from the end of the same century, and is preserved in the Museum of the Louvre. This is plainly a German work. The Renaissance indeed laid hold of Germany, although that country struggled beneath its grasp. The Amazon is antique in conception, as is also the horse with small head and strong neck; the human figure is half nude, also an antique characteristic; but, as in all German works, there is a Teutonic flavor constantly perceptible and very agreeable. In Germany, that which is natural reassumed its rights. In the eyes of the men of the times this characteristic was undoubtedly a defect. In our sight, it is the highest quality. The Amazon shows in her face a certain Teutonic ingenuousness. Her hand is too strong, and her extended, flattened toes are far outside the classic canon. She is less perfect than the Dejanira attributed to John of Bologna, but her very defects give her stronger vitality.

We dismiss quickly the silver plates: the one of Italian (Plate VII.), the other of French workmanship (Plate VIII.). They are both very learned, very skilful bas-reliefs, and the Italian piece is a work of pure sculpture—such being the direction taken by the silversmith's art of the time;—

the other is a bas-relief carefully undercut, in which the silversmith's art becomes almost a rival of painting. There are also several



Plate IX. Ewer in silver-gilt: Flemish; sixteenth century

similar basins and bucklers upon which battles and victories of the period are minutely represented. These objects have no great interest, and I do not believe that the silver-

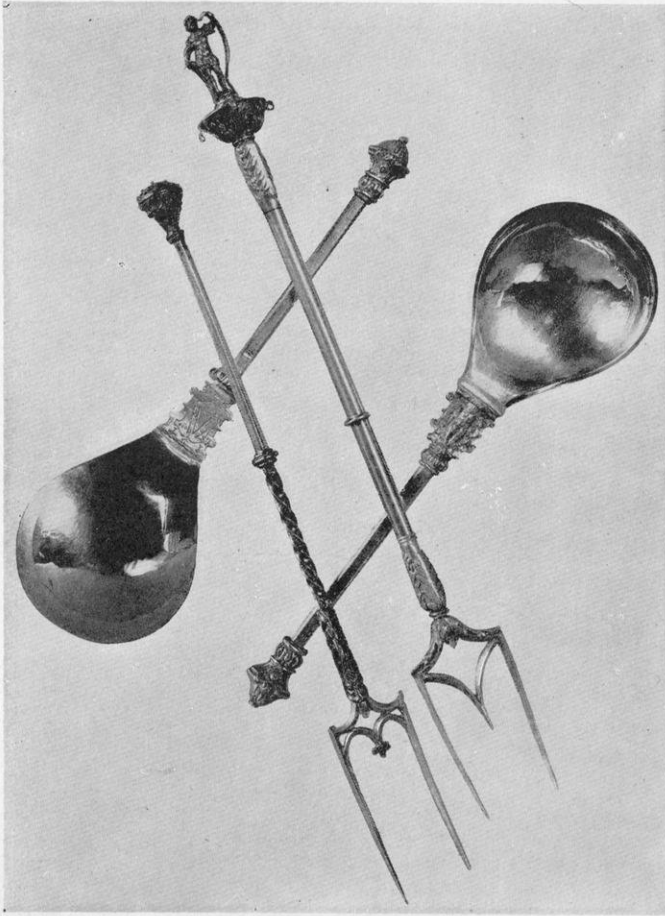


Plate X. Spoons and forks from Popen, Courland; sixteenth century

silversmiths of our time might, perhaps, find it well to adopt certain models of spoons and forks of the Renaissance period and the Middle Ages, instead of constantly copying the services in the Louis XV. and Louis XVI. styles.

Let us now enter into the seventeenth century, during which the art of the silversmith was held in high honor; although there only remains a somewhat restricted number of the works of this period: a fact for which we shall presently account.

The religious pieces of this period are without interest. They were still produced, but the Renaissance began to bear its fruits. The religious art was essentially popular. Aristocratic art was restored by the revival of learning, and being restored, it made war upon popular art from the

smith's art of the present will undertake similar works.

An ewer in silver-gilt, embellished with enamels, which was executed at Antwerp and is now preserved in the Museum of the Louvre (Plate IX.), shows a more vigorous style, although a somewhat decadent taste. Its decoration is fatiguing because it has become commonplace through familiarity.

Before passing on to the seventeenth century, let us examine some forks and spoons preserved at Popen in Courland (Plate X.). They date from 1567. The

beginning of the sixteenth century. As a consequence, there was no longer any religious art. Without doubt, the chapters of the churches still ordered the execution of crosses and reliquaries. But, taste became so degenerate that the exquisite works of the Middle Ages were despised to the degree that often an old cross or a shrine was melted, in order to remodel it into a similar object representative of the taste of the period. But, indeed, there is no longer life in the religious pieces. The silversmiths were too much occupied in satisfying the tastes of

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rich and idle clients at the courts, who lived for display and vied with one another in luxury and splendor.

We illustrate, in order to show the style of the religious pieces of the period, a large shrine of St. Antony (Plate XI.), a ciborium in gilded silver from the same church, and a fine chalice (Plate XII.), more animated and interesting, from the cathedral of Tours. These are the only illustrations that we shall give of works of the two remaining centuries. As may be seen, they are heavy, stolid, learned and tiresome in style. But, at the same time, they are altogether superior in sense of proportion, in boldness of relief, in composition, to similar pieces coming from the workshops of our own times.

Contrary to the religious branch of the

art, the secular branch advanced considerably, and a certain number of interesting pieces have been preserved: for example, a casket in chiseled and hammered gold, once belonging to Anne of Austria, which is now in the Museum of the Louvre (Plate XIII.). It is a work of extreme richness, with thick, luxuriant decoration, and it shows delicate skill in workmanship. It has, nevertheless, a certain something too complicated, too florid, which marks it as an example of the taste of the first half of the seventeenth century.

At the court of Louis XIV., the "Sun-King," luxury developed to an incredible extent, especially during the first thirty years of the reign. No expense was spared, in order that Versailles might be constructed.

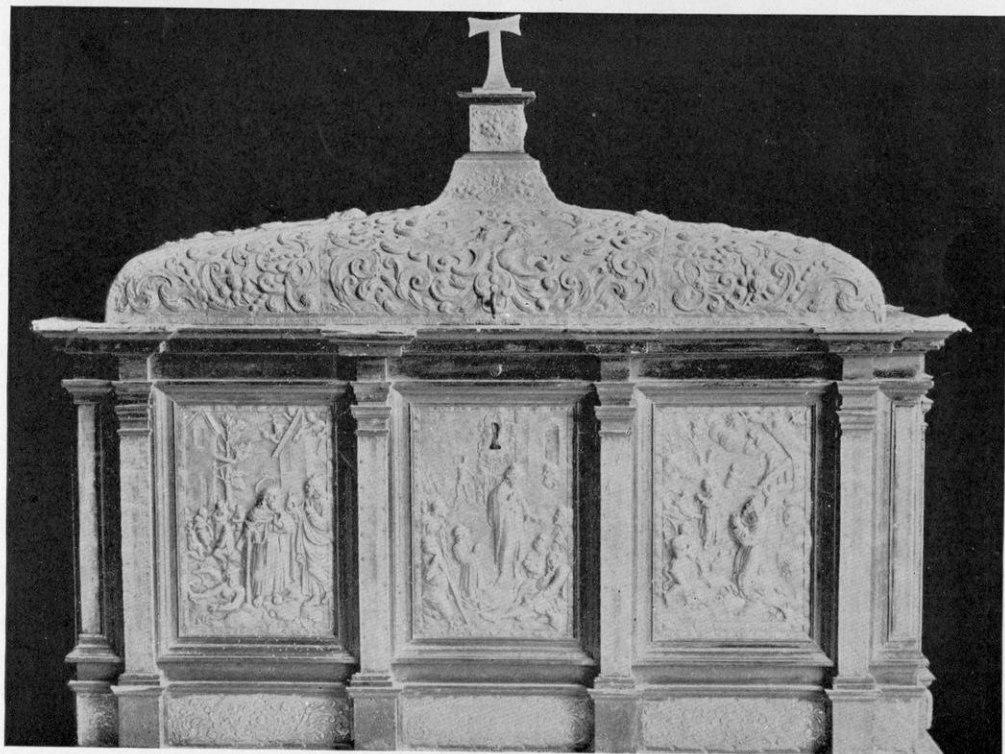


Plate XI. Reliquary in ebony and silver: Church of Saint Antoine, Isère, France

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Plate XIIa. Ciborium in gilded silver: Church of Saint Antoine, Isère, France

Silver-work received its share of encouragement, and it is interesting to note the number of objects which were then made from silver. I quote from a journal of the period, "Le Mercure Galant," for the years 1681-82, which describes in detail the furnishings of the palace of Versailles.

In the gallery:

"Trays of silver bearing candelabra; orange-tree boxes in silver, set upon bases of the same metal; silver vases accompanying

the trays; standards of silver bearing great silver chandeliers; silver candelabra standing upon gilded stands; silver hearths two feet in height by three and one-half in diameter.

"In the throne-room, the table, the stands, the chimney-piece ornaments, and the great chandelier are of silver. A silver throne eight feet high is in the center. At either side of the throne, upon the dais, two silver stools bearing squares or rugs of velvet. Four chandeliers, set upon silver stands six feet in height, adorn the four corners of the hall.

"In the bed-chamber, a silver balustrade two and a half feet high, upon which are set



Plate XIIb. Chalice from the Cathedral of Tours



Plate XIII. Casket in chiseled gold, once belonging to Anne of Austria

eight chandeliers of the same, each two feet high. In the corners, silver pedestals bearing braziers five feet high; and basins, three feet in diameter, bearing vases in proportion. The fire-dogs measure four feet; the chandelier has eighteen candles; the mirror-frames are nine feet in height, and the whole is of silver.

"In the Hall of Diana and in the Hall of Venus, as well as in the room of the buffets, there is a great display of stands, chandeliers, candelabra, trays, vases, cassollettes and orange-tree boxes of silver. There is no silver piece without decoration in figure-work. There are chandeliers

which represent the twelve months of the year; others, the Seasons, and still others, to the number of more than twelve, the Labors

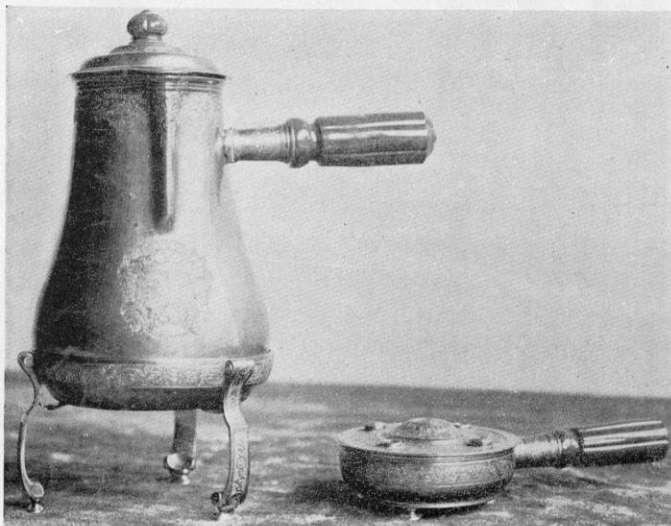


Plate XIV. Coffee-pot and chafing dish; French; seventeenth century

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of Hercules. It is the same with the remainder of the silver. All these pieces were executed at the Gobelins, after the designs of Monsieur le Brun."

Of these treasures of the silversmith's art none remain. The defeats of the last years of the reign, the poverty prevalent throughout the kingdom decided the King to order the melting of all the silver plate belonging

ed perhaps to ten millions of francs, while their intrinsic worth in weight of silver was less than five hundred thousand francs. The same destructive measures were renewed under Louis XV.

We have, therefore, nothing remaining from the treasures of Versailles. But we have enumerated these pieces, in order that the reader may gain an idea of the wide diversity of objects, even of those of furniture, which were included among the productions of the silversmith.

From the entire secular work of the seventeenth century we illustrate only a gold coffee-pot with its chafing-dish (Plate XIV.); a charming piece, contrasting quite strongly with the German works of the same period, which are worthy of being shown here. These latter are preserved at Riga, and are: the one of the middle of the seventeenth, the other of the beginning of the eighteenth century (Plate XV.); both of them being rich and ornate. The cup occupying the middle space shows, on the contrary,

German rococo influence, which we shall find also in similar work produced in France.

There are three phases to be observed in the French decorative art of the eighteenth century. Under the Regent, there is still a survival of the former style: something of the grandeur and dignity of the art under Louis XIV.



Plate XV. Tankards and Hanap: German; seventeenth century

to him. Even private individuals were counseled to send their silverware to the mint. Thus, an enormous and systematic destruction progressed during the last twenty years of the King's life. It was an absurd act of vandalism; for the objects sent in this way to the melting pot had great artistic value, by reason of both style and workmanship. So were brought to destruction silver pieces whose artistic value mount-

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Then follows a complete revolution, headed by decorative artists like Oppenard and



Plate XVI. *a.* Candlestick: period of the Regency

essential rules of construction. It is necessary that solids and voids follow one another in a certain harmony; that the masses be well distributed; that decoration be in its place.

Fancifulness, with Oppenard and Meissonnier, took the place of all rules, and this revolution attained a not insignificant success. Their innovations were graceful,



Plate XVI. *b.* Candlestick: period of Louis XVI

Meissonnier. Both of these men were architects, and yet they introduced into the decorative arts a contempt for architecture. They did not construct. Lines no longer followed necessity and good sense, but simply the fancy of the designer. We have said that in the thirteenth century, the art of the silversmith approached architecture, and that this tendency was erroneous. But the way in which it later separated itself from the building-art was a remedy worse than the evil itself. In the execution of every object, there are to be observed certain

bright, diverting, and filled the place of all that was lost. And yet there were criticisms

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expressed in the midst of the general infatuation: of these I shall quote one as applica-

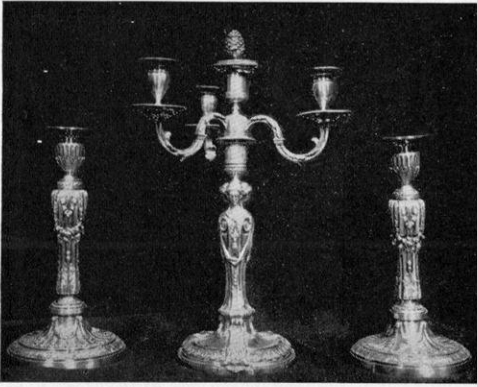


Plate XVII. Candlesticks: French; seventeenth century

ble in our own times. It occurs in the counsels of an artist published in "*Le Mercure Galant* for 1754," in order to create respect for certain rules of decoration.

"Silversmiths are requested, when upon the cover of an oil-cruet or other piece, they execute an artichoke or a celery-stalk of actual size, not to place near it a hare the size of the finger, a lark of natural size, and a pheasant, one-fourth or one-fifth of its true proportions; or children of the same height as a vine-leaf; or again figures supposed to be of natural size upon a decorative leaf which could barely support, without bending, the smallest bird; or trees of which the trunk is not so large as one of its leaves, and other things equally logical."

There are things to be remembered in these witty words of advice.

After the rococo phase, style changed. There ensued a new destruction consequent upon the general poverty of 1760. When better times returned, the silversmiths began anew to work, but taste had altered, and novelty was demanded. Then arose the

style known under the name of Louis XVI. This style marks a return to the antique, but also to good sense. There are no longer contorted and unreasonable lines; there is a more restrained, more refined and purer taste. A certain gravity, elegant and forceful, characterizes the last stage of development of decorative art in France. The illustrations which we offer render this quality apparent.

We reproduce, therefore (Plate XVI.), two candelabra: the one of the beginning of the century, before the rococo period; the



Plate XVIII. a. Candlestick: period of the Regency

other of the Louis XVI. type. The latter has its base decorated with the garland of

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oak-leaves which was so extensively used in this style, often occurring in the furniture of the same epoch. The candlestick of the Regency retains the shells which compose a decorative motif greatly honored in the time of Louis XIV.

We illustrate other candlesticks of the same century (Plate XVII.), preserved at Troyes, which are fine examples of the Louis XVI. style; also another candlestick of the period of the Regency, together with a milk jug, which leads us to the rococo style.

There is scarcely need to comment; for works brought thus together are themselves eloquent. At the side of the heavy dignity of the Regency candlestick we note the somewhat careless grace of the rococo milk-jug, with its weak, contorted lines, its absence of symmetrical composition and the floral decoration which invades its surface, as if by chance; its lack of strength also in design, and the unexpected entrance of cer-

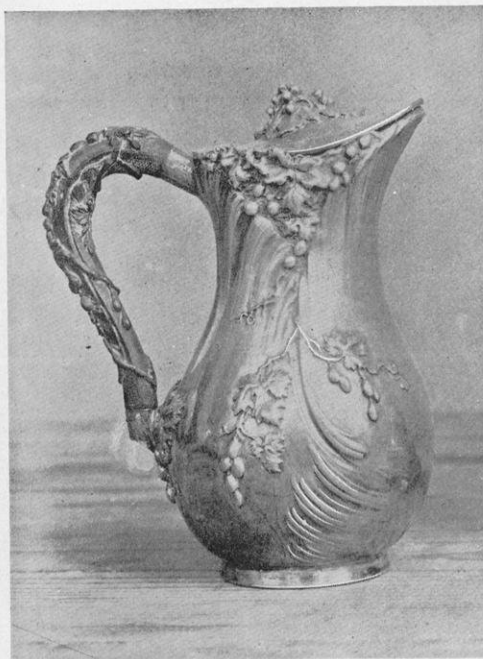


Plate XVIII. *b.* Milk-jug leading to Rococo style
tain inexplicable decorative motifs. All these characteristics compose the rococo style, which was set in fashion in France



Plate XIX. Service in silver-gilt executed by Cousinet, in 1729, for Queen Marie Leczinska

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under Louis XV., which invaded the world, and has left, down to our own times, deep and regrettable traces.

Also, in the rococo style is a service in silver-gilt (Plate XIX.), made by Cousinet in 1729, for the queen, Marie Leczinska (Chabrière-Artès). Rococo certainly, but possessed withal of a certain dignity, a certain imposing style. And if the decoration be wholly according to the new taste, there

XVI., but retaining in the sweep of its lines a remembrance of rococo (Plate XXI.). It is a type which, originally pleasing, has been reproduced in our own times, until it has become tiresome and commonplace.

A soup-tureen of the same period (Plate XXII.), is more restrained in style and elegant in form. But of this type, the most important piece is the soup-tureen (Plate XXIII.), the work of Germain, who was a

celebrated gold and silver-smith of the king about the year 1775. It is a very beautiful piece, highly ornamented, but, at the same time, well composed, solid and structural.

The two following plates (Plates XXIV. and XXV.) represent the rococo style outside of France; the first one being an old center-piece, preserved at Riga. The second plate reproduces vases that exist at Cassel. In these works we see the too rich, too exuberant, overburdened fancy of German rococo. To the last example especially the criticisms which we have quoted from "Le Mercure

Galant," apply with peculiar precision. These wise counsels may be read with profit in presence of one of the pieces in which a child is seen driving sea-horses twice smaller than himself.

We have now passed in review, with our readers, the seven centuries which the history of the silversmith's art assigns to the Christian world. We have shown all the notable works which constitute the pride of the



Plate XX. Tray and cruets from the Cathedral of Nancy

still resides in the work as a whole a certain sense of composition, symmetry and proportion which must be noted with pleasure.

In a much freer, much less successful and less graceful species of rococo, but yet characteristic and typical of a period, we find the silver tray and the cruets from the Cathedral of Nancy (Plate XX.).

The works remaining to be examined are more graceful. For example, the silver coffe-pot dating from the time of Louis

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Middle Ages, of the Renaissance period, and of modern times; and we have striven, in the course of this rapid review, to place under full, clear light the dominant ideas which inspired the old workers in the precious metals. We have also exercised our right of judgment. Such examinations of the productions of the past would be a sterile amusement, if we did not have constantly in sight our principal object, which is to extract from the work of so many centuries all that can be useful and good for ourselves.

There now remains for us to discover what the nineteenth century, of which we are the children and to which we are attached by so many bonds, has done with the gold- and silversmith's art, once so magnificent.

Such will be the object of a final article, and thus we shall give to this historical study a necessary conclusion: which is the art of the present.

M. SCHOPFER'S interesting account of the destruction of noted works of the silversmith's art, recalls Victor Hugo's famous saying that "time is greedy, but man greedier." We are wont to generalize over the losses effected by wars and revolutions, without forming a concrete idea of what these losses are. Second only to the waste of human life, must be ranked the waste of human endeavor. Soldierly, fanatics and still more guilty sovereigns have done all in their power to sweep away the world's fund of beauty. This is especially true in all that concerns works of industrial art, since the materials employed to create them have a distinct and oftentimes a high commercial value. An illustration of such destruction is given by M. Schopfer in alluding to the

lack of coined money during the Middle Ages. He writes that when a king or great noble found himself confronted by debt, his first act was to send his gold and silver plate to the melting pot; that when he again grew

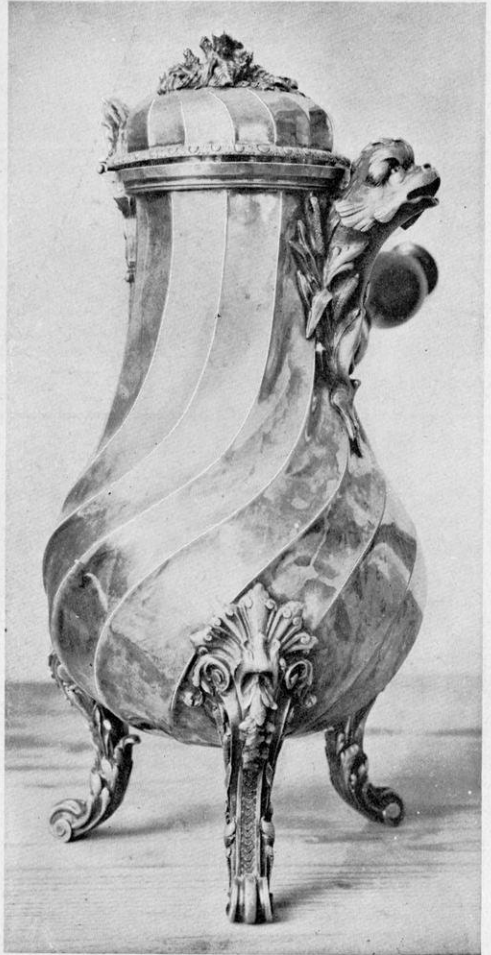


Plate XXI. Coffee-pot in silver: period of Louis XVI

affluent, he called in his worker in the precious metals to convert his surplus coin into some rarely beautiful article for the adornment of his table, or his bedchamber. Yet in view of the unhappy fate which threat-



Plate XXII. Soup tureen and tray



Plate XXIII. Soup tureen by Germain, goldsmith of the King of France, 1775



PLATE XXIV. OLD CENTERPIECE IN SILVER PRESERVED AT RIGA



PLATE XXV. SILVER VASES PRESERVED AT CASSEL, GERMANY

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ened and most often struck these masterpieces, they continued to be made by the artists with the most lavish expenditure of talent and time; doubtless also in that spirit of hopefulness which expects to avert for one's own the evils that fall upon others.

As M. Schopfer has shown, the ecclesiastical vessels were much safer from vandalism than were the objects of secular use, although in moments of necessity, the former also passed into the crucible. But whenever possible, the crosses, altar utensils and reliquaries were regarded as the holy treasures of God and the people, and as such were held inviolate. This fact has preserved to us the fine models which still exist in number, and from which the designers of our own day draw such valuable lessons. But the tradition of these beautiful objects seems to have descended more directly and purely in the Anglican than in the Roman Church; the taste of the latter having been corrupted by the meretricious style of the eighteenth century. To accept these mediæval works as perfect models of their kind is not to copy servilely. It is no use of dead symbolism, for the Church is immutable in principle: therefore its art, as one of its most important media of expression, must not assume the changeful fashions of the world. Christianity was unified in the Middle Ages, and Christian art then attained its highest expression. Therefore, those who would to-day produce successful objects destined to the service of the Church, must first master the history, but more especially the spirit of the times of the Reformation. Such mastery was the secret of the art of Burne-Jones, who therefrom attained a mysticism which attracts alike the devout and those who, unaffected by the religious

element, are yet sensitive to symbolism and beauty. From his study of the interiors and accessories of Flemish churches, this artist derived a rich fund of material upon which he drew in creating some of his most satisfying works; as for example, his treatment of the Tree of Life, the inspiration for which he found in the carved oaken pulpits of the old guild-masters, who themselves derived the symbol from the earliest ages of the Church.

The practical value to designers of such examples of ecclesiastical art as have been illustrated by M. Schopfer in the course of his series can scarcely be over-estimated. They are here found in historical, and, therefore, in logical sequence. They are, furthermore, examined as to their structural and decorative qualities by a critic who has been thoroughly formed by training, study and experience.

Up to the present point in the criticism there has been a forced scarcity of secular illustrations. But it will be made plain from the next and concluding article of the series that while this loss is irreparable, it is yet not without minor features of compensation. For had the examples enumerated in the inventory of the Palace of Versailles been spared from the disastrous effects of the policy of the "Sun-King," their "grand art" might have sterilized the fancy of modern designers to a greater degree than has actually been done by the work of the "powder, patch and periwig epoch." For in secular and social affairs traditions are broken between the seventeenth, eighteenth and twentieth centuries, and a new art as the expression of a new life, must witness existing facts and ideals.

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URBI ET ORBI: TO THE CITY AND TO THE WORLD

THE City is a highly organized type of the general life of an epoch or people. It was, so to speak, the germ-cell of the antique civilization. As such, that is, as the parent of social life, it received a profound veneration which approached worship. It was set upon an hill, spiritually, as well as physically. It represented to the Greek or the Roman all that is beautiful, safe, sanified, pleasurable, glorious. During the second organic period of society, that is, the Middle Ages, it was consecrated anew, passing on, like a fair and vigorous pagan, to canonization. The Holy City and the Church together formed one great concept, so that Beatrice, the personification of Heavenly Wisdom, called upon the purified soul of Dante: "Come, and I will make you a burgher of that City, whereof Christ is a Roman."

The City therefore represents the highest form and degree of socialism, if that term be taken in its primitive sense of companionship, solidarity, organized life and effort. But with the rise and growth of individualism, the ideal has suffered. Consequently, the reality, the concrete thing standing for the ideal, has lost a portion of its force and life. The City has no longer, as a whole, the religious, patriotic, artistic character which once stimulated and possessed it.

To restore that character in such modified form as may be adapted, serviceable, essential to modern society is now the object of a movement which is active, it were better to say, irresistible, in both hemispheres. In

Europe, the movement is most inspiring, as it is evidenced in Paris, that type of high municipal organization, in Berlin, the capital created by men of blood and iron in the face of natural disadvantages, in Dresden, that fostering mother of culture, and throughout the teeming, laborious cities of Belgium, where the Flemish Renaissance and the new art have met together in the work of restoration and progress. In America, the movement, the same in spirit, differs necessarily in external evidences. It is a work of expansion and development, tending toward the embellishment, the sanitation of the city, and the consequent moralization of the urban population. With us, the man who may be called the institutor of the movement, has already passed to his reward. But his works remain in the great tributes to Nature, "more enduring than bronze,"—because they throb with Divine life,—which he has literally planted in the heart of our cities. The labors dropped by Olmsted at his death are rapidly advancing among us, to "the ruralizing of the city," but no less toward the "urbanizing of the country," which, by his own confession, he regarded as an equal, if not a greater task.

It would therefore seem as if we must again accept the ideal city as the germ-cell of our civilization—not again to worship it blindly as a fetish, but to honor it with a calm, scientific spirit, to recognize in it the essence of law, order and enlightenment.

The governing principles of the new universal impetus toward civic improvement and municipal art, are admirably and precisely formulated in the constitution of the National Society of Belgium. They are of general application, containing nothing

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foreign, and nothing irrelevant to our own purposes and desires.

Among these principles and plans of action, the most vital and significant of them is that one which purposes "to clothe in artistic form all that progress has made useful in modern life." This principle, if judged superficially, might be characterized as a simple effort to transform the prosaic into the picturesque. But it is something far beyond this, or rather such transformation is in itself a great moral agent. For the evil effects caused by the sordid aspect of city districts abandoned to elevated railways and other means of rapid transit and communication, are too deep and wide-spread to be calculated. Depressing as such districts are to the visitor, who regards them as populous deserts through which he must pass to reach his objective point, they are, beyond all doubt, the active source of despair to the forced inhabitant, who, becoming the victim of his environment, is led on to vice, and it may be, to crime. It becomes, then, a public duty to create symmetry, sunniness, convenience, gaiety and variety out of inveterate confusion; to entrust the solution of this intricate problem to the finest brains and the warmest hearts: so that we may multiply such results as that effected by the genius of Olmsted, when he turned to a decorative purpose the car-tracks on the Beacon Street Boulevard, Boston: causing them to be laid in a strip of turf at the road's edge, and thus making brilliant lines through the green which the eye follows with a sense of pleasure, almost of mystery. Reasoning from such a result, one arrives at the conclusion that "to clothe in artistic form all that progress has made useful in modern life" is a work worthy of the highest talent,

of the most subtle faculties of the age; a work also that brings with it the greatest of rewards: that is, the increase of happiness among the people.

There are indeed materialists enough and to spare who scoff at the project of making electric light poles graceful, and street advertisements beautiful, but few there are who do not unconsciously, or in spite of their boasted hardness, turn eagerly to the bits of beauty which are scattered through prosaic New York; who do not greet with pleasure the old trees of Washington Square and the Dewey Arch, as they appear in vista from the elevated trains: a view grateful and tonic to the eye distressed by the almost uninterrupted panorama of poor domestic secrets and industrial slavery, which defiles along miles of the upper stories of tenements and factories. For such centers of population as our sea-board cities, civic improvement is a means of salvation to be viewed on the same plane as the agencies of religion, law and philanthropy, with all of which it is closely and vitally connected.

A second principle of the great movement, less applicable in a certain restricted sense to our own country than to Europe, can yet be broadly interpreted among us. This, as formulated by the Belgian Society, is "to transform the streets into picturesque museums comprising various elements of education for the people."

Prominent among "these various elements of education" is the effort to strengthen the sense of nationality by restoring as far as may be the external glories of the old Flemish towns. The effort is made with the practical good sense marking all Belgian governmental schemes, and the result, it must be believed, will not only justify, but

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also reward the effort. The restoration of town-halls and corporation-houses, now so active throughout the small country of what may almost be called city-republics, is no attempt to galvanize a dead civic life. The "museums of the streets" residing in the restored public buildings stand as familiar and powerful witnesses of the times when Ghent and Bruges, Brussels and Antwerp stood before the world as models of municipal constitution, of financial honor and success. They suggest to the alert, intelligent, laborious people who daily throng the squares above which they rear their high-stepped gables and their brilliantly gilded façades, the possibilities of industrial enterprise and colonization. The memories of the Oriental and Italian commerce so successfully pursued by the Fleming of the Middle Ages, inspire the Belgian of to-day who transfers his capital to the Congo Free State or to the forests of Canada.

The extension of this principle to America in a broad, general sense is both possible and practicable, as has been proven by a number of highly successful experiments. A strong sense of nationality is an imperative need in our cities of the coast and the Middle West, which receive the first force of the shock sustained by our institutions from the contact of immense masses of foreigners. Our "Americans in process" require that "element of education" which resides in such memorials as the Shaw Tablet in Boston, the figure of Nathan Hale in the City Hall Square, New York, and the great Lincoln statue in Chicago. It can not be regarded otherwise than as a melancholy fact that the historic quarter of Boston has been abandoned to a population of poor Hebrews, Italians and Portuguese;

that the belfry which stands as a beacon-light in our history, now sends out the voices of its bells to mingle with the Yiddish of the Ghetto. "The museum of the street," as constituted by the "Old North Church," is even more necessary to the place which it consecrates than are the town-halls and the corporation-houses to the public squares of Belgium; since the Church represents the purest and highest ideal of self-sacrifice, of devotion to an uncertain cause, and of a patriotism sentimental, lofty, and far removed from a love of city or country which, if closely studied, is found to have its root in the impulse to accumulate riches and to surpass one's rival in splendor.

Surely the "museum of the street" is a crying need of our cities. But in our new country, it must serve a new purpose. It must be oriented toward the future, rather than toward the past. Its task is not to restore, but to educate. There must be no "art for art's sake" in the studio acceptance of the term: that is no *tours de force* of the architect, sculptor, or decorator, should be imposed upon the public by municipal authorities, who must, if worthy, be at once the guardians of funds and the promoters of taste. Let us hope that the present impulse toward civic improvement may be carried forward to all that it now promises; so that, at no distant day, the typical American street may display a simple, structural style of architecture expressing our national ideals of democracy; that our city parks, by their unadorned beauty, may perpetuate the memory of the great lover of Nature who devoted his life to create them wherever population had massed itself; finally, that our public squares may, in their monuments and statues, witness the influence

of the grave genius of Saint-Gaudens, the American sculptor, who to the pure simplicity of the Greek joins the intensity of the modern man. In a word, let us, like the nations of older civilization, cultivate an art which shall not rise and fall with the vicissitudes of private fortunes, but rather be "a fire built upon the market place, where every one may light his torch."

In full sympathy with the American movement toward civic improvement and the establishment of a purer, higher type of municipal art, *The Craftsman* proceeds to the formation in its columns of a department devoted to the treatment of all questions relative to the cause. In this undertaking, by which it is hoped to render a real service to the public, the Editors will rely for support and success upon the constant coöperation of a large number of the ablest architects, sculptors and decorative artists of our country, as well as upon the occasional aid of foreign writers of distinction.

To open the series there has been chosen an architect who is now president of the Art Commission of the City of New York, and the former president of the Municipal Art Society, and of the Reform Club. Mr. Warner, for several decades, has been identified, almost to the degree of leadership, with nearly every important question of urban improvement. He is, therefore, in authoritative position to discuss the subject which he has accepted. In his article entitled "The Importance of Municipal Improvements," he develops the idea of the city, from the time when it was but a fortress, a seat of power, temporal or spiritual, or a focus of commerce, down to our own

day, when a more complex concept can alone satisfy the needs of civilization. He writes that "the twentieth century city must be planned and studied as the normal focus of a constantly growing proportion of the whole life of a people—in which there is no excuse for sacrificing all other ends to any one; but rather an obvious need and growing disposition to see how far all uses may be at once accommodated." He treats of the means of ingress and egress and of interior transport, as the basis of the possibilities of any given city; placing next in importance, after the proper development of these facilities, the provision for an atmosphere unsullied by smoke, for cheap fuel, clean streets and an abundant water-supply. He emphasizes the necessity of creating Civic Centers: that is, the use of natural places of public resort as sites for great public buildings. Such treatment, he justly says, "shows the ideal of a city to be that of an organism rather than of an aggregation;" distinguishing it from "the massing of humanity that has sometimes been called such, as a definite head, with well defined subordinate centers, distinguishes a man from a jelly-fish."

Adjunct to Mr. Warner's treatment of the city as a vitalized, self-conscious whole, a special question, insistent in every center of population, is discussed by M. Charles Gans, doctor of laws, and advocate at the Appellate Court of Paris. M. Gans's paper upon "The Workingman's Dwelling in France" is the substance of the thesis presented by him to the University of Paris, in candidacy for the doctorate. It is a solid contribution to the literature of its species. It reveals depth of research and power of logic; while it exhales a love of humanity

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which argues well for the intellectual and moral attitude of republican France. It also abounds in quotable passages which deserve place beside certain chapters in Ruskin's latter-day gospel. Such, strong and exquisite in their simplicity, are expressions of pure, generous thought like these:

"The people have the right, not only to knowledge, but also, and to a still higher degree, to beauty. To socialize science is well, but beauty also demands and requires to be socialized."

"Society, if it imposes duties upon the individual, also contracts toward him obligations: the first of which is to associate him in the general progress."

"All human beings have need of casting aside the material cares of existence; of raising the soul toward the Ideal; of refreshing it at that source of pure delight which is the art-sensation."

"The enjoyment afforded by beauty is no sterile pleasure. It is, on the contrary, the mother of intellectual force and of moral purity."

From such encouraging beginnings as are made by the papers of Mr. Warner and M. Gans, it is hoped that The Craftsman's sympathy with one of the greatest of modern movements will be productive of a good appreciable and measurable; that it may be translated from words into action.

The series of papers upon cognate subjects will continue throughout the year 1904, and, as now proposed, stands as follows as to subject, each paper to be written

by a recognized authority in his own field:

FIRST GROUP

- I. The Importance of Municipal Improvements.
- II. The History of Village Improvement in the United States.
- III. The Commercial Value of Design.

SECOND GROUP

- IV. City Plan.
- V. Parks.
- VI. Street Fixtures.

THIRD GROUP

- VII. Architecture; foreign point of view.
- VIII. Architecture; American point of view.
- IX. Painting; foreign point of view.
- X. Painting; American point of view.
- XI. Sculpture; foreign point of view.
- XII. Sculpture; American point of view.

THE IMPORTANCE OF MUNICIPAL IMPROVEMENTS. JOHN DEWITT WARNER

IN its essentials, the city, as an institution, is as old as the race. But the present problem is peculiarly a Twentieth Century one. Not but that great and beautiful cities have existed, by whose experience we may be guided as to one or another of even the more important items with which we have to deal; but that, until now, municipal development, so far as consciously planned, has been but an incident of self-defense, government, religion, or commerce. Indeed, in their more important aspects, most cities now existing are the uncalculated "survival of the fittest" in the

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attrition of human aggregates—the later incidents of original development as a fortress, a court, a temple, a market, a workshop, with a tendency toward combination of several or all of these; but of gravitation rather than conscious mutual intent.

Of the old cities now extant two characteristics are, therefore, common—one the virtual combination of all the principal features of cities; and the other the frequently grotesque unfitness of each, as an original proposition, for what to-day are the principal ends it serves—commerce, for example, being hopelessly handicapped at a site chosen for a fortress that is now in ruin, or for a cathedral now long the memorial of burned out zeal, or for a court of an extinct local dynasty.

The Twentieth Century City must be planned and studied as the normal focus of a constantly growing proportion of the whole life of a people—in which there is no excuse for sacrificing all other ends to any one; but rather an obvious need, and growing disposition to see how far all uses may be at once accommodated. For the conditions of modern civilization leave ever more hopelessly in the rear the city—no matter how ideally fitted for one use—that is so situated as not to be generally available for others. To thrive, therefore, a city must be made attractive for all purposes—not all purposes that cities have some time served; but those that cities now serve.

In our greatest cities—London, New York, Paris, Vienna, Berlin, Constantinople, Peking, Chicago, St. Petersburg, Glasgow, St. Louis, Buenos Ayres, we have survivals or examples of every class—but all now thoroughly modern in this—that, however they were originally developed, no really

great city is now dependent upon remaining a center of war, government or religion; or would not survive the loss of all such advantages; or would not be ruined by failure of her commerce, and crippled by that of her manufactures; or where, with late raising of standards of life and comfort, the extent to which it is the chosen residence of those who are free to go elsewhere is not a great and increasing factor in its prosperity and prospects.

In short, as contrasted with the city of the past, the city of to-day is best characterized by the dwindling of military, political and ecclesiastical factors, and the growth of business and domestic ones. Less and less can it be “left to grow.” More and more must it be planned and built. To the essential use of each old city other uses were casually added. In the new city, mutual coöperation towards service of all interests must be its foundation principle.

Perhaps the most important point to be kept in mind is that late increase in facilities for communication and transport has made of each city a potential center for a wider district than it used to reach, and at the same time has left it rivaled by others, and itself in danger of losing influence, in the very field where it has hitherto been supreme. This means that, for an indefinite time to come—until the world is thoroughly readjusted as a single limited country—a city cannot stand still. It must grow or decay.

It can never be too often recalled that Art is not a thing to be done, but the right way to do whatever is to be done. Municipal Art is, therefore, simply the best way to make a city what it ought to be—best fitted for all ends of a city—a city of to-day—a city of the future.

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First and most important of all are the means of ingress and egress, and of transport within the city. Upon such development of the former as make it a center for a locality, a state, a continent, a world—absolutely depend the possibilities of any given city. Upon the latter equally depends the economy of a city's life and business—in the long run the extent to which its possibilities shall be realized. These, therefore, are the first essentials of a city plan—the data with relation to which all development must be had.

These possibilities, however, are those of a home, a shop, a caravansary, a place for the life, the work, the culture and the entertainment of human beings, ever more and more free to choose the best opportunities anywhere offered. The prosperity of a city will, therefore, ever more and more depend upon the extent to which such demands are met. Next after the general features of a city's plan come, therefore, bright skies and abundant water; and—scarcely less essential—cheap fuel and clean streets.

No mistake could be greater than that which assumes Municipal Art engrossed with, or mainly interested in, mere decorative features. Rather is it true that in its more essential features, a city must fairly have achieved dignity and beauty and order and cleanliness and convenience, before it is fit to be generally decorated, or decoration can be made really effective. These essentials provided for, the beautiful—not as opposed to the useful, but useful in whole or in part because it is beautiful—can then well be sought, and such civic adornment had as shall serve religion—as at Athens, civic pride—as in Florence or Buda-Pesth, or offer

hospitable welcome and attraction for residence and amusement—as at Paris; or express national ideals—as at Washington or Berlin; or more or less equably meet or serve all these—as at Rome or Vienna.

Of this, perhaps the most essential item is proper emphasis of Civic Centers—the architectural treatment of the city considered as a whole. Indeed, this might well have been included in the prerequisites for adornment. And the finest examples of such emphasis, serving as they do the convenience and the dignity of the city, are striking arguments for the truth that, in its last analysis, fitness for use is the normal of beauty. That public business can best be transacted at the most natural place for greatest public resort; that the various classes of such business can be transacted most conveniently in the neighborhood of each other; that, in proportion to the variety and amount of public business to be provided for, economy permits and popular sentiment dictates extensive and imposing architectural groups, with park and plaza treatment; and that foci thus developed are the points at which may best be located the more important transport connections—each is obvious. Combined, they show the ideal of a city to be that of an organism, rather than of an aggregation. From the standpoint of utility as well as of art, a thoroughly developed and dignified civic center with secondary local ones, as naturally characterizes an ideal "city" of to-day, and distinguishes it from the mere massing of humanity that has sometimes been called such, as does a definite head with well defined subordinary vital centers a man, as distinguished from a jelly fish.

As to the general importance of beauty to a city's welfare, there are few who do not

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feel it without waiting to reason it out, and probably none who, having thought, will raise any question. Take growth in prosperous citizenship. The individual factors of such citizenship, wherever they may have attained their prosperity, are precisely those who have thereby become most free to choose the location of their residence, and most disposed to do so with reference to pleasant life for themselves or other families. As between any given city and every other at which such citizens might settle, there is, therefore, a most practical rivalry as to which shall offer the most potent attractions. To most, this will largely mean the most beautiful, healthful and comfortable place of residence. And it goes without saying that far more than residence is thus involved. For in proportion as one is held at a city, or brought back to it by his comfort—his tastes—his home associations, in like proportion will that city tend to be the place of his investments, the arena of his enterprise, the beneficiary of his bounty.

As a business proposition, therefore, Municipal Art in its widest sense is the most tempting investment possible for a city so favored as easily to be made beautiful—a most essential one for one less fortunately placed, and one of the most profitable possible that either can make.

Again: The principle of democracy—that the public expenditure should be most favored that most equally benefits the greatest number—suggests adequate—liberal—investment in public art. For, after all, attracted and held as are the well to do by its aggregate at a given city or neighborhood, keen enjoyment of its details characterizes our masses far more than our classes. In our courts, on our exchanges, in our

legislatures, at work in our laboratories, we find many distinguished and worthy men who have cultivated one or a few senses at the expense of the rest, and who have become blind to color, deaf to music, or dumb to feeling. But your average fellow-citizen is not so. Nine out of ten, taken at random from your schools, your workshops, your holiday crowds, can still see and hear; and their heartstrings sound true to every touch of sentiment. The masses of no city have ever failed to appreciate a great temple, a beautiful park, a dignified statue, an effective historic painting, a stirring drama, a strain of lofty music, or a rhyme that deserved to be popular.

Not only this, but public art is peculiarly for the enjoyment and profit of the great masses of those in straitened or moderate circumstances, rather than of the well-to-do. One whose home is one of ideal comfort, and filled with art and literature, is so far independent of outside conditions as to be least affected by them—and too often least concerned in them. With the average citizen, however, such of art as he can gather at his home is far too little to satisfy him. It is, therefore, the great masses of our people—wage earners in especial—the very ones whose home resources are most limited—who most appreciate and are most interested in the public art upon which they must depend to gratify their sense of beauty, to rouse their civic pride, to stir their public spirit.

And, finally, for the perpetuation of its ideals and the culture it prizes, each city should cherish public art. We cannot tell precisely what fathers or mothers are now rearing those who shall control its affairs fifty years hence. But one thing we do know, beyond peradventure,—that they will

be almost exclusively, not of those who have crucified their senses to serve their ambition, but those who are yet in touch with nature. It is upon public art, therefore—the art that inspires the “proletariat,” the thousands from whom will rise the leaders of the future—that we must rely for any inspiration broad enough or virile enough to count in culture.

Art for the city's sake—Art for its people's sake. Such is the end sought. But in seeking it there is found, more certainly than in any other way, the most effective promotion of what we hear called “Art for Art's sake”—much or little as one may care therefor. For Public Art is the only great Art, the inspirer of all other Art. On the Acropolis, in our cathedrals, in sculptural or mural adornment of buildings dedicated to church or state, we find the ark of the old covenant between humanity and beauty, and the evangel of the new one. Shut in, as it were, to serve its owner, private art is but a hearth fire that warms only its builder, and leaves but few or no embers that can ever glow again after the breath of his fortunes has ceased to fan it. But Public Art is a fire built in the market place, from which each citizen borrows live coals for his own home; an inspiration of those whose tastes and impulses are, in the future, to represent the private as well as the public culture of Art among us—of those through whom every cult of the beautiful can in the end be best promoted, and by whom must be cherished if it is to prosper.

If the general proposition needed further support, it could be found in the recent and growing practice throughout the world. During the past generation Vienna has been re-planned and decorated—not especially as

a national stronghold, a cathedral town, an imperial residence, a university center, but as all these at once; and more than all as an attractive place for residence, business and sojourn of “the million,” who but shortly since would have been left to themselves as far as concerned provision for art or beauty. Berlin has been similarly developed until, in aught but the ripening of time, it rivals Paris. Paris, more largely from business considerations, has been so constantly adding to her attractions that it has been fairly re-transfigured since the days of the empire. In London, the (apparently) most hopeless of problems in city beautification has been radically attacked by the cutting of an avenue from the Strand to High Holborn. In New York, Chicago and Boston, ring systems of park areas—inland and water front—have been laid out, within which, on scale never before conceived of, these cities are transforming themselves on more or less systematic plans. Washington, from the first a “show” city, has so proved itself commodious and convenient, about in proportion to its show features, as to have practically decided Congress on a scheme of extension and beautification not before or elsewhere had; while in such cases as that of Cleveland, Springfield, and many another larger or smaller city, the tendency of our time is shown. It may, therefore, now be assumed that the business instinct of our city councils, popular interest among our citizens, and art in its broadest sense are at agreement and effectively coöperating toward beautification of our cities.

The richness and variety of the resources to be exploited are as yet scarcely appreciated by those who have studied the subject. Not until to an understanding of

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the street systems of Washington and Paris, and the art of designing civic groups—such as at Vienna is largely realized, at Berlin promised, developing at Washington, and dreamed of at New York—are added use of color as lavish as at Moscow, but better guided; the harmonies and contrasts of such park schemes as those of Boston and New York; river treatments as elaborate and characteristic as those of Paris and New York; the subtle fitness, each for its place, of scores of richly decorated plazas and appropriate adornment of their civic buildings that dignify and grace the cities best entitled to be called such—can one see, even in his mind's eye, the City of the Future—the beauty, the wonder, and the glory that it is to be.

THE WORKINGMAN'S DWELLING IN FRANCE. BY CHARLES GANS. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

THE future historian who shall study our epoch in sufficient perspective to include its entirety in one glance, and shall sweep away the minor facts obscuring it, will try to understand the philosophy of our contemporaneous social history. He will see, without doubt, one dominant idea rise and prevail: that is, the principle first accepted by our times of the right of every man to existence. The working classes, that is, the very considerable portion of the world's population who live solely upon the product of manual labor, have been too long misunderstood and sacrificed. Furthermore, it is incontestable that they themselves have been largely responsi-

ble for this situation. Submitting for centuries to injustice, they had accustomed themselves and others to the idea that their own social state was normal, inevitable and unsusceptible to change. Again, the working classes had no share of profit—although they suffered—in the social revolutions which occurred at the beginning of the nineteenth century. The Revolution of 1789 was effected outside their limits. They could not or would not profit by it, and the middle classes who effected it for their own advantage, continued to regard the workingman as an indeterminate quantity, as a being who, having his hunger and thirst satisfied, ought to be contented and happy.

Toward the middle of the nineteenth century, however, the working classes awakened suddenly to a sense of their condition. But quickly they relapsed into their former state of apathy.

It is only within a period of thirty years that this unfortunate condition has begun to modify. On one hand, education becoming gradually more general and almost compulsory among these classes, created new needs, and also new aspirations. On the other hand, men of liberal mind, of broad intelligence and free from old-time prejudices, arising outside the working classes, appreciated and approved the demands newly formulated. The convictions of such men swept others into the movement, and, little by little, a principle to-day undisputed, acquired strength and controlling power: the principle of the right of every man to existence, that is, to physical and moral health.

This dominant thought had important consequences in France, where individuals friendly to such ideas necessarily existed in

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larger numbers than elsewhere. It created a movement which rapidly spread and developed. Scarcely instituted, it was propagated from man to man. All those who think, all those who comprehend, were led away by the beauty of the idea. And now, to-day, in all classes of society, among tradespeople, manufacturers, authors, scientists, and artists, there are men, who, convinced of the justice of the theory, are making interesting and serious attempts to accomplish what they believe to be a social duty. Carried forward by the movement, the legislator has been forced to aid it, and of late years numerous laws have been enacted with the object of bettering the condition of the workingman. This universal impulse, still active, has produced excellent results.

The thought which, of necessity, came first to the original apostles of the principle of the right to existence was the imperative need of removing the workingman from the dwelling then inhabited by him, which was not only unhealthy for his body, but destructive to his mind. It appeared impossible to reformers to afford to the human being a healthy moral and intellectual existence, if his material existence were not first sanified by removing him from the hovel in which he was confined, and which rendering home-life impossible, attracted him to the vulgar and demoralizing but inexpensive pleasures alone within his means and reach. The reformers easily understood that before adorning the minds of the poor, it was necessary to cleanse them, and that beings born in vile places, deprived of family life, constrained during childhood and youth to wander in the street, and later to lounge and prowls about the wineshops,

were incapable of the effort of reflexion which alone could afford them intellectual and moral existence. This thought was afterward followed by effective realization.

At this time, the question formulated itself in terms much more simple than those in which it is to-day included. It was then a mere question of removing the workingman from those odious tenements in the artisan-quarters of cities, which confined within four cracked and damp walls an incredible number of individuals. It was a question of creating a hearth for the workingman, of inspiring him with a taste for family life and home pleasures. Since then, this idea has become definite; this conception has broadened. But, at first, the only thought was to provide for the workingman a dwelling in which comfort and hygienic measures should operate alike upon his moral and his physical health. This was only a beginning, but yet a movement which necessitated a pronounced effort.

The houses inhabited by the workingmen were most defective in arrangement. Sometimes they were old buildings, dating from times when the respect for cleanliness and sanitation did not as yet exist. The necessity of fitting them to contain a large number of tenants had made them still more to be condemned. There were other houses which had been built for the express purpose of lodging workingmen, and with the sole aim of utilizing every inch of ground. But whatever their origin, their appearance, sometimes picturesque, revealed an absolute contempt for the rules of hygiene and even of the most rudimentary morals. It must be added that many of these houses still exist. Their condition is pitiable. In Paris, they consist generally of immense

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buildings into which one penetrates by a narrow alley, damp and dark, closed by a gate. At the very entrance one is stifled by a mixture of nauseating odors. Advancing with uncertainty in the gloom, one stumbles upon the first steps of a decayed staircase. Often, one cannot reach these halls without first passing through the shop of a wine-seller. In some instances, the entrance is wide, but gives into a court containing all the closets of the house, and into which flows the polluted water which has served domestic purposes, while here also the artisan tenants ply their various trades: all of which influences burden the air with reeking odors and germs of disease. Finally, if one succeeds in penetrating into the separate lodgings, one notes that they are almost all composed of a single room, in which an entire family is confined. This observation is corroborated by the tables prepared in 1891 by Dr. Bertillon, which show that 28,475 families of three persons, 10,479 families of four, 3,462 of five, 1,161 of six, and 504 of more than seven individuals, were occupying in Paris lodgings consisting of a single room. In the provinces, the same—sometimes even worse—conditions obtained. Therefore, one can readily conceive that against such evils the first struggle was instituted.

"I regard the enterprise of constructing cheap dwellings," said the celebrated economist, Jules Simon, "as the most worthy that can be undertaken. I regard it as a work of life-saving among morally abandoned children. The family must everywhere be reconstructed. We say to the workman who labors hard, who exercises an exacting trade: 'Stay at home after your day's work. Take your recreation in your own lodgings!' But what are these lodgings? What is this

room in which air does not circulate, light is wanting, smoke stifles the occupants, and vile odors pursue them; in which the entire family—father, mother, children of different sex, well and ill, large and small, grovel together in a promiscuousness dangerous alike for health and morals?"

To the men of high purpose who resolved to accomplish this task, a single, practical means was offered in Paris and the large cities. It was necessary to construct large, economical and well-arranged buildings in which each family might secure at a low rent two well ventilated rooms. This enterprise was the beginning of the Workingman's Dwelling (*maison ouvrière*). It was already a step in advance, but yet only a single stage, on the long route which was then projected.

The idea of the Workingman's Dwelling was not wholly new. The Emperor Napoleon Third who, having at once fear and need of the working classes, ordered the construction of lodgings destined for them. A number of such houses were therefore built on the Boulevard Mazas, in the Rue Rochecouart, and on the Boulevard des Batignolles. They were of immense size and were let at rentals within the means of all purses. But the question of finding tenants for them became a serious one, since workmen refused to enter them. They felt a deep aversion toward living in these great houses of which the exteriors, resembling barracks, repelled them almost as much as the fear of being constantly under the surveillance—then so severe—of the police authorities. The Emperor's project was necessarily abandoned.

The workingman of the present day can not experience the same fear from the polit-

ical point of view. Subsequent to the establishment of the Republic, the reformer had no longer to make allowance for this obstacle. But the other difficulty continued to exist. It was of first necessity to give to these tenements an appearance agreeable at least, if not attractive. This problem was not without presenting great difficulties.

However well-intentioned builders may be, they are controlled by an important consideration for which they must first of all make allowance. This is the question of cost. They must arrive at a very low cost price. Otherwise, the desired end will not be reached. It is further necessary that the rentals be sufficient in number to compose an amount representing interest-money proportionate to the capital invested. Hence the necessity of not losing an inch of ground, of lodging the greatest number of persons possible, with the sole reservation of leaving to each a space sufficient to satisfy the requirements of hygiene and morality. These are obligations which relegate aesthetic considerations to a secondary place. On one hand, the tenement house, that is to say, the building several stories high, destined to lodge numerous families at a small cost, can not derive beauty from either its form or its structural materials. Certainly, a skilled architect can, by certain simple arrangements, produce an interesting effect, but this effect will be one which will appeal only to critics and experts.

The builders had, therefore, the choice between two courses: either to leave the house absolutely plain, or to apply to it ornamentation at low cost, of which the general pretension to elegance would be far from justified.

Of these two solutions, it is plain that the

first is the better and worthier. Extreme simplicity is much nearer beauty than the pretentious and often ludicrous attempts made to give a semblance of elegance to a façade. Unhappily many builders have believed themselves justified in making concessions to the bad taste which is too frequent among the people, and have sought to attract tenants by the pretended richness of their exteriors.

Workingmen's dwellings, dating from different periods, are found in considerable number, in the large cities, notably in Paris, Lyons, Bordeaux and Marseilles.

In Paris, in the Rue du Château des Ren-
tiers, that is to say in the heart of an artisan quarter, tenement houses among the first of the reformed type were constructed by M. Odelin. They are seven stories in height, with a façade which strives to be in the Louis Thirteenth style. The stories are 2m.65 in height. Each apartment consists of an ante-room, a bed-room, a dining-room and a kitchen. The walls are papered and the ceiling ornamented with a cornice. Gas and water are carried throughout the building, and the largest rent is six hundred francs the year. From the point of view of space and price, as well as of hygiene, these apartments are excellently designed. But they have the defect to which we have already alluded: the desire of affording them an attractive appearance and a cheap elegance led the builders astray, and if the lodgings have a healthful influence upon the minds of tenants, the Louis Thirteenth façade and the attempt at fictitious luxury have a deplorable effect upon their taste.

The tenements erected in Paris by the Philanthropic Society are much more simple in appearance. They are massive, square

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constructions, of eight stories, each story being 2m.60 in height. The front walls are of plain brick, with cornice and trimmings of cut stone. This Society lodges six hundred persons in four tenements. From the strictly philanthropic point of view, as well as from that of ingenuity of construction, the result is worthy of great praise. It is otherwise from the social point of view. Such crowding of tenants removed from them the possibility of moral isolation and mental calm, which should be among the objects sought by those who construct workmen's dwellings.

This defect being almost unavoidable, it follows that the tenement house can not be other than an expedient, a makeshift. It is always unsatisfactory to rent to a workingman a portion of a story in a house which, although logically constructed, has required the builder to economize space to the utmost limits: as a consequence, to multiply the number of tenants to the point of almost restricting them to a life in common.

Therefore, those who had this question at heart soon directed their efforts to create the individual habitation.

Already, in England, under royal patronage, serious efforts of this nature had been made. In France, at Mulhouse, at Noisiel, and elsewhere, industrial proprietors had built little villages, in which the well-constructed houses were destined solely for their workmen. But the very fact that the proprietor owned the houses somewhat disaffected the tenants. Furthermore, it is indisputable that this situation was quite otherwise than agreeable, or even beneficial for them. Beside, the associated life of the factory was thus, in a certain sense, continued during the hours of recreation and rest.

the workmen were bound to their employer, whom they could not leave, without leaving also the hearth to which they had grown accustomed.

The problem was not yet solved.

Philanthropists bent their energies to overcome the difficulty. They sought to realize a double purpose which, at the beginning, must have appeared to them so distant, so difficult of attainment, that too much praise cannot be accorded to their efforts. They decided to find means to construct for the workingman an individual dwelling which should offer shelter alone to him and his family, and of which he should become the owner.

The individual dwelling alone permits the workman to acquire, together with the sense of being at home, that moral calmness which is the parent of mental equilibrium. The possibility of becoming the owner of the house which he occupies, gives the workman the desire of making it beautiful, of adorning it, and consequently of spending at home with his family his hours of recreation. But still, and above all, it was necessary that the expenses entailed should not be beyond his resources.

The experiment was made and proved decisive. Official investigations show that the system which allows the workingman to become the owner of his dwelling, produces excellent results.

The French Company, for the construction of low-priced dwellings, founded in 1889 with the view of giving impulse to the movement in favor of an idea, at that time scarcely outlined, obtained, in 1894, the passage of a law having as its object to further, as far as possible, the efforts already undertaken, by favoring the purchase

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of real estate, by giving credit to purchasers, and by modifying to their advantage the laws of inheritance. The Company has pursued with directness and dignity the policy to which it is bound. The effects of the law already mentioned and of the vigilant and repeated efforts of the Company and its members have been important. In 1894, there existed only twenty-eight associations for the building of low-priced dwellings. In 1902, they had increased to nearly eighty; while to-day they number one hundred fifty seven. The greater part of these companies are so organized as to permit their tenants to purchase dwellings upon a system of annual liquidation usually distributed over a period of twenty years, and which allows payments to be made in small sums: these payments added to a low rent, compose a total not exceeding the price paid by an ordinary tenant for a lodging of equal value. Furthermore, if these associations have become so numerous, it is because it has been demonstrated through the efforts of the promoters of this idea, that these buildings are something more than the realization of a philanthropic idea: that they are an excellent financial investment. Thus, in every direction, there have arisen houses of varying models, responding in each locality to the demands of climate and of manners and customs, as also to the tastes of the inhabitants.

This is indeed an important point. The architect who has conceived a type at once simple and elegant, comfortable and economical of a workingman's dwelling, has done nothing useful, if he has not first consulted the tastes and the customs of the region in which the dwelling is to be located. For these elements are essentially variable.

If, for example, houses of such character are to be built in the North of France, where miners are in great number, it will be possible to attract occupants only by making provision for the keeping of domestic animals which these laborers need, and also by providing a bright, cheerful room which the tenants may adorn according to their desires. Thus, some time since, the Mining Association of Anzin abandoned what are called *corons*: that is to say, an assemblage of similar houses forming in reality one vast tenement, a single story in height, and divided into adjacent courts. This Association devised separate houses for each family, in accordance with the conditions and tastes of the region. Each house includes a large living room and a smaller room on the ground-floor; then, two rooms on the second floor. The small garden contains a laundry, a piggery, a chicken coop and a rabbit warren. Further, it is arranged so as to allow the cooking to be done outside in favorable weather. Thus the principal room can be arranged as a parlor, and adorned as seems best to the occupants.

In the South of France, open-air life is more usual, but it is necessary for the house to be well ventilated, and arranged so as to be easily cleaned, since housewifery in this region is less conscientious than in the North.

In certain districts families are large, and the plan must be so arranged as to increase the number of rooms. In other localities it is indispensable to provide a flower and vegetable garden.

It will be seen that the types of workingmen's dwellings actually existing are numerous and varied. To create them, associations, industrial proprietors and philanthro-

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pists have devoted their best powers. For a long time, the general principle observed was the grouping of the individual houses. Space was thus economized, as well as the study of plans and the expense of materials. The small dwellings, exactly similar, placed side by side, formed a block.

This was a defective system, and it was not long before the flaw became evident. If the dwellings were individual in the sense that a single family inhabited each, they lacked individuality in that each one precisely resembled its neighbor. No one had suspected that this might be a serious fault. But it was quickly seen that the absolute similarity of these buildings was to be regretted, not only by reason of their non-adaptability to the tastes of the separate occupants, but also and above all, because this similarity destroyed the effect of relative isolation of which every one has need, who has worked all day, surrounded by other individuals.

This defect was far from being compensated by economy of construction. It was necessary to provide a remedy. Purchasers were therefore given their choice between two or three types of buildings. The results were excellent. The association of Passy-Auteuil made a point of differentiating their houses to however slight a degree, and the "Société du Nouveau Persan," founded more recently at Persan, in the department of Seine et Oise, has built fourteen houses presenting great diversity of type, and varying in price from 5,200 to 9,100 francs, purchasable by annual payments composed of 3.25 of the price, for rental, 3.25 for liquidation, and 1.50 for general expenses.

But the best system yet put into effect is

the bold and very successful attempt of M. Leenhardt, an architect at Montpellier. In that city, in 1901, he built fourteen houses, leaving to each purchaser the liberty of choosing the interior arrangement of his dwelling. This is, without doubt, a scheme which will find imitators.

But there is a tendency still more interesting, as well for its immediate results, as for its possible consequences. This is the effort to make the dwelling beautiful.

Up to a very recent point of time, the general defect of the dwellings, however practical they were, was that they had been conceived by men in whom the desire for economy—a perfectly legitimate one—excluded the desire for beauty. Aesthetic considerations were purposely neglected. This conception was necessarily modified by a current of ideas which must be noted here.

The apostle of the principles of the Convention, Danton, said of education that, after bread, it was the first necessity of man. In recent years, under the influence of certain enlightened men, the consciousness has arisen that if knowledge is a necessity, it is also one of the rights of man. Society, if it imposes duties upon the individual, also contracts toward him obligations, the first of which is to associate him with the general progress. This simple idea, as soon as formulated, developed rapidly. An important movement took form and, in all directions, there arose associations of scientists, students, thinkers, whose aim was to communicate to the workingmen the knowledge which they themselves had ignored. This is not the time or place to describe in detail the interesting movement whose result was the creation of the People's University, and the Sociétés de Conférences, where, any

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evening after work, the artisan may rest his body by occupying his mind.

Subsequently, certain men, for the most part artists, conceived and developed the idea that the people have the right not only to knowledge, but also, and, to a still higher degree, to beauty. To socialize science is well, but beauty also demands and requires to be socialized.

Up to a recent point of time, the privileged few could alone profit by efforts made toward the ideal of artistic beauty. Art, in all its forms, was reserved for this class alone. The people were deprived of it. In such deprivation lay not only injustice, but absolute cruelty. It is incontestable that all human beings have need of casting aside the material cares of existence, of raising the soul toward the Ideal, and of refreshing it at that source of pure delight which is the art-sensation. It is so true that this need exists, that, in all countries, among all peoples, and under all forms and degrees of civilization, we find artistic efforts: clothed, it is true, in a wide diversity of forms, but resulting from an analogous need. And the heavier the cares of material life, the greater the needs created by an advanced civilization, so the more necessary does it become to allow men to participate in efforts directed toward ideality.

The enjoyment afforded by beauty is no sterile pleasure. It is, on the contrary, the mother of intellectual force and moral purity. It is for the mind all that rational athletics are for the body. Too long and wrongfully has the idea been current that art has solely for its aim and result to satisfy caprice and to procure pleasure. To argue that its only effect is to afford enjoyment is to admit that it contains its purpose within

itself: a conclusion both inexact and unjust. It has an end and purpose more complete and less abstract: the satisfaction of a need. And this is so true, that having no access to the manifestations of art which the wealthy classes reserved for themselves, the workingman had created for himself pleasures analogous, but within the reach of his purse and intelligence, and which, after having perverted his taste, began to render him insensible to enjoyments of a higher order. It was necessary to react with energy and by separating beauty from the plutocracy, to grant it a social function. Certain men consecrated themselves to the cause of this vigorous conception, creating thereby one of the most important of movements. They did not allow themselves to be repelled by the difficulties and discouragements which assailed them at the beginning. It was indeed a difficult task to determine those who devote themselves to art in its various forms, to work for the people, to popularize their productions. But this difficulty was as nothing in comparison with those presented by the deplorable taste which had taken root in the brain of the workingman. Many among the most ardent promoters of the movement, discouraged at last, abandoned their efforts. But an idea of this order is always fertile. It did not fail to bear abundant fruit.

After a few trial attempts, the principal effort was directed toward that which immediately influences the workingman: that is his material surroundings—his house and his furniture. Such, in reality, is the most effective means of action. It is thus that it will be possible, by popularizing the good and the true, to effect the aesthetic education of the people, to expel from their minds the

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taste for false luxury, for pretended elegance, which is the opposite and the enemy of the beautiful, and which too long has been dominant.

The effort just described was countenanced by that contemporaneous conception of art which, returning to pure principles long abandoned and forgotten, recognizes that art resides in harmony, and not in brilliancy and richness; in the purity of lines, and their adaptation, as adequate as may be, to the object to be attained, and not in ornament more or less successful. The respect for line, the adaptation of form to the desired purpose and to the nature of the materials employed: such is the formula which the modern architect should adopt as his working basis. Beauty, far from being the opponent of simplicity, is often its immediate resultant. To employ solid but economical materials, to derive from their judicious use and arrangement a pleasing, beautiful effect: such is the purpose established by those of the modern architects whose intelligence is adequately developed.

By combining the practice of these principles with the progress of industry, builders have succeeded, as was inevitable, in producing the beautiful and the inexpensive. At the Universal Exposition of 1900, where, in the Annex of Vincennes, the most varying types of workingmen's dwellings were shown, but especially at a recent special exposition, where examples of dwellings proposed or actually built, were seen, reproduced in photographs, described by plans, or even executed, one could judge of the results thus far attained. These results testify to an already successful effort, as they also announce a still farther advance.

Certainly perfection is still distant and

progress is necessary. But an important step has already been taken toward the solution of the question thus rationally proposed. It is just to state that the principles adopted by builders are, for the most part, sound and reasonable. The materials employed are simple in nature and few in number. Whatever they may be, they are apparent, show themselves frankly, and do not masquerade beneath a coating of plaster or other falsifying substance. The arrangement and form of the openings—doors and windows—the roof-line, and other details of construction, intelligently treated, afford the only decoration required.

A certain architect at the last exposition presented a most interesting house which, if one can reach—as it is possible to do—a strict economy in construction, will serve as a model,—at least in principle—for builders of workingmen's dwellings. It is constructed entirely of white brick. The façade is agreeably accented by a large round-arched bay and two small windows. The projecting roof is at once elegant and rational—since it permits the immediate discharge of rain-water. In the interior, a large room occupies the entire height of the house, of which it claims nearly two-thirds the space in breadth. In this living room, the occupants take their meals, meet together, and entertain their friends. Very well lighted and ventilated, it is cheerful and comfortable. The kitchen is at one side. One of the angles of the room is pierced by a wooden staircase which leads to a corridor giving access to the bedrooms, the windows of which open upon the side opposite to that which is cut by the bay of the living room. This arrangement is comfortable and home-like.

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But it is not at all necessary to restrict examination to exhibitions, in order to find workingmen's dwellings planned in accordance with the most advanced and rational formulas. Among the recently built houses of this class, there are very interesting specimens; notably those of M. Leenhardt at Montpellier.

This architect we have already mentioned as one who, in 1900-1901, built fourteen houses, with this distinctive point: that he gave each purchaser the right to choose, under his own supervision, the interior arrangement which best pleased him. These houses, whether detached or grouped, are situated on the outskirts of the city, thus having a hold upon both town and country, and standing upon elevated ground. The walls are built of the gray, mottled stone of the region, without exterior coating; so that the structural material remains agreeably apparent to the eye. The decoration consists principally in the effect produced by the projections of the variegated stones set with "raked-out" joints, and also in the color. The ornamental features are completed by a band of cement marked with moldings, up to which reach all the windows of the first story. The roof, projecting, tiled, having apparent rafters and ironwork, and provided with an eaves-trough, surmounts the whole with strong, simple and beautiful effect. The woodwork, treated only with boiling water, has retained its natural color. The ironwork, simply blackened, projects vigorously from a light background. The interior staircases are in stone,—since wood is little used in the South—and have iron balusters, with a handrail of walnut. The whole has a charming effect,

is solidly constructed, and is reasonable in price (5,100 to 8,000 francs).

Thus the advance made in several years has been considerable; it has followed a constant direction, owing to the efforts of those who are interested in the work, owing also to the skill of certain architects who devote themselves to it.

It has seemed advisable to ask the opinion upon this question of a most skilful architect, whose mind is particularly open to new ideas and to interesting artistic efforts: M. Louis Bonnier.

"It is necessary above all," he said, "to interest the workingman in his dwelling, and for that reason to give to the construction an agreeable effect; but, at the same time, to avoid all ornament which is useless: that is to say, without practical utility. Indeed, there must be nothing which does not serve a well-defined purpose. Every ornament which serves no structural end is an expense incurred to the injury of comfort. One must build to produce the simple and the comfortable. Furthermore, the artistic impression gains more from simplicity well understood, than from ornament more or less successful.

"Certainly it is impossible to establish absolute rules. Construction must vary according to the climate, to the manners and customs of the people, and to the materials found in the region, which should always have the preference.

"Still, the tastes of the inhabitants should not be absolutely respected, since it is necessary to educate the masses in an artistic sense, and there is no better means of accomplishing this purpose, than to approach the people on the side of their interest, by offering them comfortable and inexpensive

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dwellings. Therefore, the house must be in keeping with the character and aspect of the region, but it must also be modified by the taste and judgment of the builder.

"From the practical point of view the walls must be as thick as possible. Between two combinations of equal price, that one should be chosen which will permit the thicker walls. For example, a wall 0.22 centimeter thick, in brick, costing as much as a wall 0.40 thick, in rubble, should be rejected in favor of the stone. Indeed, the thick wall gives, both summer and winter, a temperature opposite from that of the exterior; thus representing in winter an important saving of coal.

"The house should be carefully isolated from the soil, and the windows of different dimensions, according to the size of the room to be ventilated, and also according to the point of compass and the view.

"The interior should contain a large room in which the cooking is done. This kitchen should occupy a considerable part of the house. The small bed-rooms are more easily ventilated. The walls may be tinted in colors calculated to influence happily the taste of the workingman.

"It is well to give each individual a house which differs in some slight degree from that of his neighbor. But it is costly to differentiate too markedly. A simple and practical means, is to assure the individuality of one of these houses by different groupings, by a reversion of arrangement: both of which devices allow the use of the same materials, without such similarity becoming too apparent."

Such is the Workingman's Dwelling as devised by M. Bonnier, who has himself built a small house of attractive appearance,

the elegance of which results from the arrangement of the roof, from the careful use of the mill-stone of the district, as well as of small brick arches which are not satisfied to adorn, but which play a practical part in the structural scheme. Thus, for 4,000 francs, this architect has been able to build a house including four rooms, with the additions of a stable and a carriage repository.

So, from timid beginnings, constant efforts and a great display of energy upon one side, and artistic taste upon the other, the formula of construction for the workingman's dwelling seems to have been evolved. Simple and apparent structural materials, no applied, and, therefore, useless ornament, the exact adaptation of form to purpose: such are the factors of this formula. The required and desirable beauty will result inevitably from the skilful arrangement of the functional parts which have been happily conceived.

IN feudal times there were tolls upon everything. A high civilization abolishes tolls and furnishes the necessities of life to all equally. Now air, light, roads and water stand on a different footing from food and clothes. Food and clothing are produced in separate pieces, are infinitely varied, and are adapted to an infinite variety of personal wants and tastes. Air, light, water passage (in their public and collective use) have not this character: and their public use should be free to all citizens.

FREDERIC HARRISON—THE IDEAL CITY

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THE LATEST CERAMIC PRODUCTS OF SÈVRES

The following article, printed in the French magazine, "Art et Décoration," for November, 1904, is partially reproduced in English. It offers interest as a proof of the force and pervasiveness of the new art movement which has seized and possesses one of the firmest strongholds of tradition. The illustrations, selected from a large number shown in the French article, if unaccompanied by the text, would fail to be recognized as to their origin by those who are familiar with the historical products of the Sèvres manufactory.

IT is now three years since the close of the Universal Exposition of 1900, which marked a distinct technical and artistic progress in the work of the Sèvres manufactory. This result was the fruit of prolonged efforts, pursued now in this, and now in that direction, but with a success which, although varying, seemed to prove that an institution already very old, had still within it germs of vitality.

The effects of these sustained efforts were seen in 1900; so that Sèvres, having modified its work, appeared, even to its worst detractors, to have entered into a second youth.

Perfection had not been reached in the new work, and there were yet many points open to criticism; but it was evident that the State establishment had broken with the traditions of works which might be classed as official and puerile: that is, the small coffee-cups in king's blue, and the vases

destined for gifts to the Ministers and the President of the Republic.

It has been said somewhat maliciously that if the royal manufactory of Copenhagen had not shown its porcelains in 1889, the exhibit of the Sèvres manufactory of 1900 could not have been made. This is a statement without basis; for in full justice to the recent accomplishments and the present work of the Danish manufactory, it may be said that these products are good, not for the reason that they were made in Copenhagen, but because they are specimens of a modern and vitalized art; because this establishment, instead of producing pieces of a superannuated style, devoted itself to the decoration of porcelain in accordance with the artistic tendencies of the nineteenth century.

At the moment when the Sèvres manufactory broke with official and stupid traditions, and with errors resulting from a faulty organization, it was fitted, owing to the laboratories and workshops which it possessed, to enter upon experiments much more significant than those lying within the possibilities of other establishments.

It can not be said that works such as those produced at Copenhagen have been without influence upon the experiments at Sèvres; but this influence proceeds less from Copenhagen, considered in itself, than from the principles of which this manufactory, for a brief space, was one of the few worthy representatives. Therefore, from the time when Sèvres acknowledged these principles, it was able to apply them with greater precision and immediately to create works, which by beauty of substance, richness of decoration, perfection of workmanship, can be classed with the ceramic masterpieces

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produced at Sèvres during the eighteenth century, whose claim to merit lies in the fact that they belong absolutely to their period: representing it faithfully in both defects and qualities. The same can not be said of the works which issued from the manufactory during the greater part of the nineteenth century. The latter indicated nothing, not even the taste of the period of their birth; for, from the artistic point of view, they were always behind their time. They were types of those works to which the title of official or governmental can be justly applied. They represented routine rather than art. As the products of administrators who seemed much less interested in their art than in gaining their rights to retirement and pension, they cast reproach and discredit upon an establishment, which, by virtue of the scientific researches there pursued, ranks as the first porcelain manufactory of the world.

To-day, we find altogether different conditions. Sèvres is no longer an isolated place of activity. It is friendly to all innovations, to all experiments. In this old home of tradition, Cros has recently worked at his glass pastes, and Thesmar at his *cloisonné* enameled upon soft paste. Porcelain has been set aside for *grès*; sculptors of all styles furnish models for biscuit ware, and, indeed, in all that concerns modern ceramic art, there are few experiments that have not been made at Sèvres.

If, then, the products of the manufactory are not always above reproach, one can no longer, with justice, as would have been the case twenty years since, blame the manufactory itself, but rather the times in which we live. Sèvres participates in the movement which forces art into new paths, and if one

criticises the manufactory itself, one can extend the judgment in a general way to modern art, which the products of Sèvres thoroughly represent; since the defects found in these ceramics are faults common to all contemporaneous works. This fact should please us, as it argues well for the future of the institution: indicating that it is thor-



Porcelain vase by M. Gébleux

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oughly vitalized and that it is obedient to the evolution of art. It is praiseworthy for such an institution not to arrest its own development; to open wide its doors to artists who are not marshalled in the forces of the manufactory, and to give these artists the power to translate their thought into reality through the aid of processes elaborated in a scientific laboratory unique of its kind;



Terminal statue, Winter, for open-air decoration, executed in *grès*: Henri Cros

through the aid also of hands exquisitely skilful. Such indeed are the true functions of a State establishment.

As in the eighteenth century, the manufactory of Sèvres does not to-day derive its models from a single official artist or even a small group of designers. It pursues a broader policy and whenever a sculptor presents a model adapted to execution in ceramics, he is sure to be well received.

The manufactory is sometimes criticised for producing pieces other than duplicates of those which were made for Pompadour or Du Barry. At the present time it would not be difficult for the Sèvres establishment, with its great scientific resources, to effect such reproductions, since private industries sometimes successfully accomplish the same ungrateful task. But if this policy were followed, the same reproach would be made as that which is often addressed to the royal Dresden manufactory: namely, that of debasing, by copies more or less perfect, the old pieces produced in the eighteenth century. But the day when Sèvres should engage in such a policy ought to be the last one of its existence.

Instead, the manufactory lives, and although sometimes producing questionable works, it shows that it has left the beaten path of old ideas to follow the call of modern influences.

Up to the most recent years, the production of biscuit ware at Sèvres was almost entirely limited to the rendering of certain old models,—some of them good, the others verging upon mediocrity. The really fine models preserved in the Museum were often neglected, because much time and money would have been required to re-establish their production. The system of repetition

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has now been largely abandoned, except in the case of certain standard pieces which will probably continue to be made, as long as the manufactory shall exist.

Since Sèvres has begun to produce modern examples of biscuit, it has been successful in most cases; while certain new models, such as the dancing figures of Léonard, have made a most deserved reputation. This success has not been arrested on the way, for, if one examines the productions of the years 1900-1903, one reaches the conclusion that a number of the models have been well chosen; that other large pieces of sculpture which promised only indifferent results, have singularly gained by reproduction, and above all by translation into a substance which refines the model and gives it a certain cultured grace. The future of this ware promises well, as the establishment has gained the approval of the French sculptors, and, therefore, it will not fail to receive models.

Furthermore, it has at its disposition not only contemporaneous works, but also sculptures which are relatively old; as, for example, from the work of Carpeaux excellent models are now drawn, with a reserve of many more equally excellent.

Another innovation, relative to pedestals for the support of vases, or biscuit figures, has recently been made at Sèvres. Under the old system, such pieces almost invariably consisted of bases in king's blue, or shafts of columns accompanied by more or less elaborate moldings. But recently M. Guilot has furnished four different models of *consoles* which promise to be very serviceable. These, by their proportions and varied types, are adapted to different uses: a head of a smiling woman, surrounded by

braids of hair, forms a support for a vase of wide expansion; a similar use is suggested by the figure of a child who appears to be struggling to sustain a heavy burden. Lighter, more delicate works will find a support in *consoles* ornamented by female figures, projected upon backgrounds of foliage. These figures are graceful mod-



Terminal statue, Summer, for open-air decoration, executed in *grès*; Henri Cros

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ern caryatides whose heavy hips recall the innovations in sculpture made by Carpeaux, who dared to represent women as they are, and not as they appear in academic drawings, or in cold, greco-roman statues which are the parallels of these.

Sèvres has produced bears, dogs, cats, birds and, lastly, the pigs of M. Cordier. Such models provoke the question why these

animals have hitherto been despised by sculptors, who have limited themselves to a mere sketch of the wild boar. The domestic pig is certainly interesting in both form and movement, and it is not his fault if man has applied an evil sense to his name. He is very interesting in his attitudes and action, which reveal an animal capable of development, if he were confided to persons more intelligent than his usual keepers. It remains for art as well as for pork-butchers to rehabilitate the pig, and for the former to sweep away the foolish prejudice which has heretofore admitted him to her province, only upon condition that he was wild and dressed in bristles which spoiled the effect of his anatomy.

But the Sèvres biscuit ware is not confined to representations of animals, single or in groups. It is found in busts approaching the natural size of human heads. Among these, several charming models must be mentioned, as, for example, "Love," by Léonard, for which some sprite or valkyr of the fountain in the Rue de Grenelle would seem to have posed. This work is exquisite and altogether worthy of Sèvres. A bust of a little boy by Houssin is equally delicate in modeling, but the artist has hesitated in face of certain details: as, for instance, the hair, which he might have rendered more minutely, while retaining a breadth of treatment peculiar to the ceramic art. Masters such as Houdon, and before him the sculptors of the fifteenth and sixteenth centuries, did not fear to admit such details and to translate them with scrupulous precision. But they did not therefore fall into dryness and triviality. This is a criticism of small points, but they are still points of value. Biscuit ware, like marble, demands of the



Biscuit figurine, "Palm Sunday," by Laporte-Blairsy

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artist that he shall not mass too freely. A work of sculpture is not a sketch, and this fact is ignored to-day by certain sculptors who allow workmen to translate literally into marble a rough draft in clay or wax.

Expressly for Sèvres, M. Larche has executed a centerpiece indicative of thought and talent. He has grouped about a female figure, symbolizing the year, other graceful and smaller forms typifying the seasons; while children, whose faces cluster about the central figure, represent the days.

The conception is a happy one, and, taken separately, each one of the figures has real merit. The whole result is less satisfying, when the figures are assembled and grouped, by reason of a very apparent fault of scale; the central figure being too small for the length of base. In this fact lies a serious error in architecture, and even in sculpture: for in attempting to group figures, the artist falls under fixed laws of proportion.

Still farther in the series of biscuit pieces, Sèvres has issued a large class of statuettes, among which may be mentioned "Disdain," by Rivière, whose "Phryne" is so popular in reproduction; "Pierrot," by Puech; "Ecstasy," by Saint-Marceaux, and "Palm Sunday," by Laporte-Blairsy. This last, the figure of a Brittany peasant, draped in her mantle, is, plainly, more refined than the original, but this departure from the truth of Nature is admissible, since delicacy is a requisite of work in biscuit.

Sculpture in large, as well as in miniature, is now actively pursued at Sèvres, but only in the medium of *grès*. The manufactory has just completed a series of figures in this material, executed by Dubois for the tomb of La Moricière; it reproduces colossal figures of Boucher, which have many times

been sculptured in marble; it even sends out original works, and Henri Cros, known for his experiments in glass pastes, has just modeled four terminal statues, the seasons, in fine half-antique, half-modern style, replete with that indefinable charm which is peculiar to him. The effect of these works, standing in the shade of a park, would be admirable: their light bronze color would unite admirably with the hues of verdure and flowers. In the direction of sculpture, the manufactory enters upon a new path: since it competes with marble, bronze, stone, and lead,—the only materials, which, up to the present time, if one except the works of the della Robbia and Palissy,—have been



Porcelain vase, by M. Vignet and Mlle. Rault

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permitted to provide open-air decorative schemes.

Interior decoration also receives attention at the manufactory, which has just sent out four large panels, executed for the Palais-Bourbon.

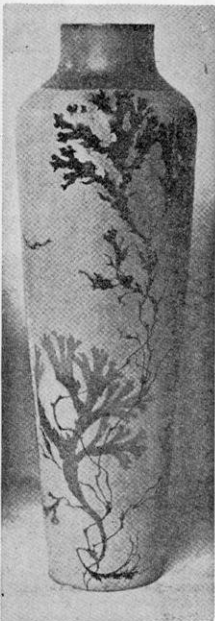
Thus it cannot be said that the institution is dead, nor even that it sleeps. It is simply following the evolutionary process manifested in every human being.

If we cast a glance at the porcelains proper, we find them equally encouraging, and the manufactory has no reason to regret either the administration of M. Baumgart, or the artistic and scientific supervision of M. Sandier and M. Vogt. Under this triple government, the improvements already so marked in 1900, continue to progress.

In 1900, the critics, although recogniz-

ing, as was just, the great advance made by the manufactory in the direction of modern art, cast blame upon its somewhat pale color-system. If this style, which may be named chlorotic, and which is not native, but rather due to foreign influence—notably the English influence—was able for a time to delight art lovers, for whom vigor and robustness appeared then almost vulgar, the pervasive blanching and degeneracy have brought about distaste and fatigue. Such glorification of an optical disease—for disease it certainly is—could not last, and the national preference has returned for the stronger colors permitted by the atmosphere of France which, thank God, is not always veiled with vapors and fog. Sèvres has followed this movement; so that richer and more vigorous tones, better adapted to ceramic decoration, appear in delicate touches upon its vases. This is not to say that tones as rich as are supported by faïence, can be given to porcelain, but there still remains between brilliant color-notes and dead or dying tones, a happy medium that the Sèvres ceramists are upon the point of attaining.

As to form the vases are generally good. A restriction to this statement may be made in the case of an ambitious attempt of M. Guimard, who shows a tendency toward the horrible "modern style," now at the point of death, in spite of the efforts of certain artists who would have done better to devote their real talents to the study of nature, rather than to the bones of horses; for such remembrances are called to mind by groinings and branches which lead to nothing and fill no architectural purpose; which disturb the eye and spoil the simple contours upon which they are superposed.



Porcelain vase by Mimard

CERAMIC PRODUCTS

But, on the contrary, it is well for Sèvres to have given hospitality to several specimens of this species. It was necessary to make the experiment, and the result shows better than any argument could do, how freely the manufactory is open to all influences of progress, all manifestations of modern art, and how absolutely it has cast aside the traditions of more than two centuries.

WITH the aid of the municipal authorities of Paris, a group of artists and savants have recently founded a so-called Academy of the Art of the Flower and the Plant, to which has been assigned a large area in the floricultural establishment of the city.

The purpose of the Academy is to assemble in this beautiful environment of plants all divisions of artists who derive their inspiration from the vegetable kingdom. Such are:

- I. Imitators (painters, sculptors, designers, florists, botanists);
- II. Interpreters (designers and decorators of all kinds).

By this means the Academy expects to create a special artistic center, enthusiastic and prolific, whose results may be happy equally for the artists themselves and for the development of their art.

The active members of the Academy are divided into three classes:

- I. Masters, or titular members;
- II. Adjunct members and unclassified students;
- III. Pupils.

The masters are artists or scientists of authoritative talent and reputation, each one

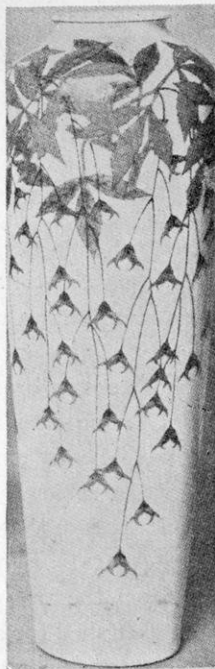
of whom must, when summoned by the charter members, present to the museum or the library one or several works representative of his capacity and skill.

This group constitutes the Academy proper.

The members assemble at stated periods, to study questions relative to the arts involving the plant. A bulletin will also be issued to record and extend the work of the Academy.

A system of instruction has been arranged, which is materially aided by the floral riches of the municipal establishment and by the valuable museum and library. The instruction is advanced and is offered only to students of solid artistic education.

The lectures are given preferably upon Sunday and are open to the public.



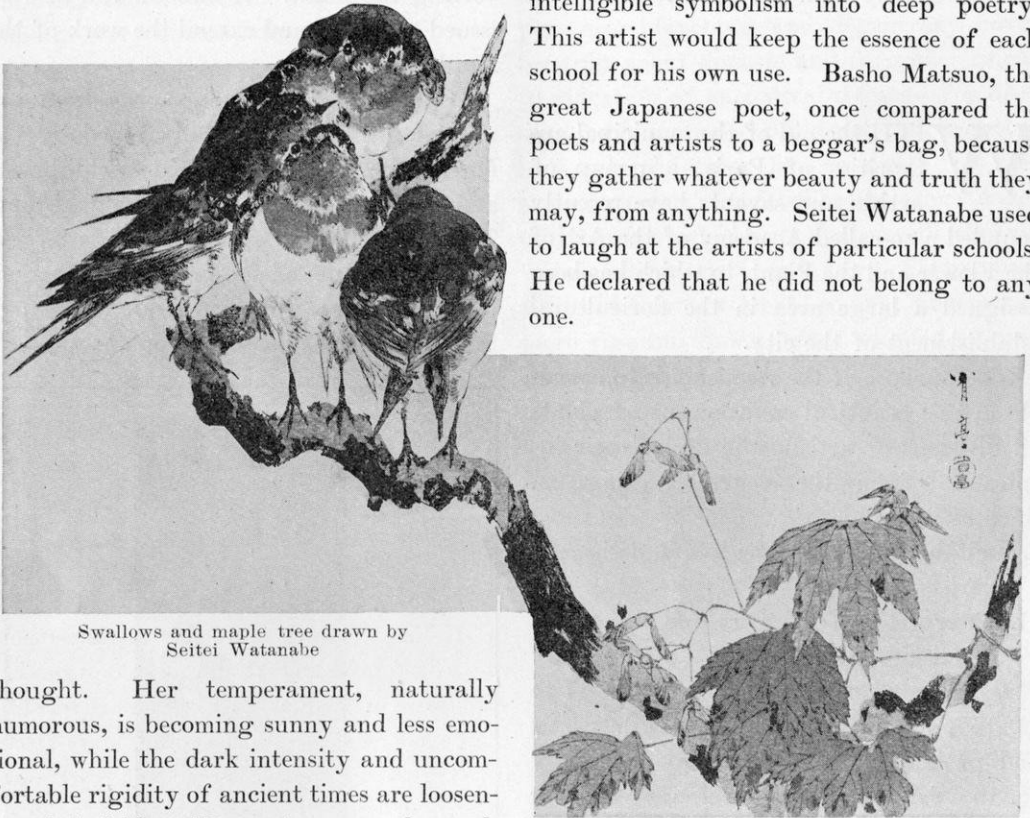
Porcelain vase by M. Peluche and Mme. Leroux

THE CRAFTSMAN

SEITEI WATANABE. BY YONE NOGUCHI

THE modern Japan found a satisfactory expression of art in Seitei Watanabe. The imagination of Japan has been growing wider and wider under the influence of Western

You will find here and there in Watanabe the sure trace of a certain classic school; a graceful solitariness, like that of Tosa; a far away imaginativeness, like that of Kano; the memory, as it were, of an old lover, which will not be put aside. Again, in Watanabe, the old conventionalism turns delightfully into a hint of dignity, and unintelligible symbolism into deep poetry. This artist would keep the essence of each school for his own use. Basho Matsuo, the great Japanese poet, once compared the poets and artists to a beggar's bag, because they gather whatever beauty and truth they may, from anything. Seitei Watanabe used to laugh at the artists of particular schools. He declared that he did not belong to any one.

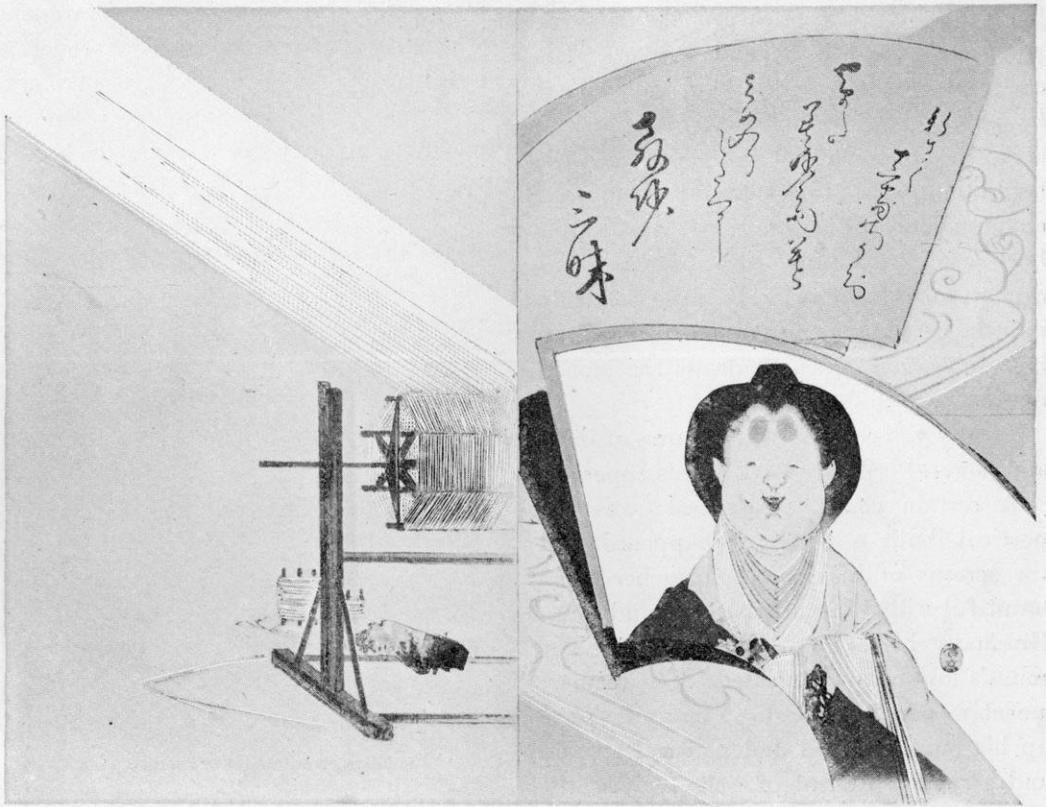


Swallows and maple tree drawn by
Seitei Watanabe

thought. Her temperament, naturally humorous, is becoming sunny and less emotional, while the dark intensity and uncomfortable rigidity of ancient times are loosening their folds. Her customs are changed. However, she is pathetically clinging to her old traditions with a somewhat apologetic smile. What vast learning she has gained in the last thirty years! Happily, she is breaking away from the prejudices which she unreasonably cherished for centuries and centuries. Such is Japan. Such is the art of Seitei Watanabe.

Art is not the expression of one school, but the interpretation of the world and life. It should be universal. Some years since we used to despise the artists of Ukio-ye ("Floating World Pictures"), calling them artisans. We denounced their art as vulgarity. But Watanabe rushed among them, carrying his high ideals and superbly

SEITEI WATANABE



Design for the book cover of Bimyo Yama's novel: "Kyoshi no Samma" (For Teaching's Sake)

trained hands. He said art was nothing if it was not an expression of our human life. He applied his best art to depicting subjects common in streets and home. He put his hand to book illustrations.

He is the great leader of the illustrators to-day. How our old artists persisted in drawing only the scenery of mountains and rivers! How they protected themselves from approach to the every-day subject of human life!

The designers were not classed with the "artists" some years ago. Watanabe, who never has any prejudice, tried at once to spread his own wings into the designing art. He was commissioned by "Kosho Kaisha"

(a chinaware and lacquer-work factory) in 1875, to work for the advancement of design. Nearly all the best designs of chinaware or lacquer work which are seen in the Japanese shops in this country are from his originals. Sosuke Namikawa made him a head designer for his cloisonné factory. The reputation which the Japanese cloisonné has gained abroad is largely due to his art. He has received a hundred medals from various societies and expositions.

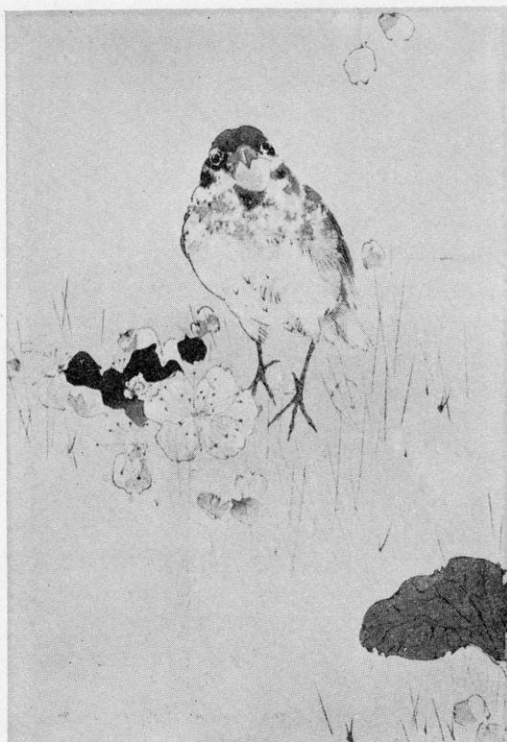
He is the most versatile artist in subject as well as treatment, that Japan has ever produced. He is authoritative also in the historical picture. His art made an epoch, it is said, when he returned from France, some

THE CRAFTSMAN

ten years ago. He learned the laws of perspective, and light and shadow. His clever adaptation never shows crudity. That he never exposes the Western influences abruptly in his choicest art. What a well-bred atmosphere in his picture! And what an abundance of suggestion! His single lines are charmingly sure. However, I cannot understand why he falls suddenly into the hereditary formalism of making an impossible face, when he draws the human figure.

If only you could see his pictures of birds and flowers! Where have we his superior?

A certain count, whose taste was not poetical, built a villa. It happened that the screens of his private chamber were beautiful with Watanabe's fishes and lotos. Gradually his art worked a charm. The count's love of art increased. His temperament was soon pacified. Finally he gave up his hunting guns and political speech, and became a student of Seitei. Now the



Drawn by Seitei Watanabe



Drawn by Seitei Watanabe

count is known as an artist. It is, as I hear, a story that he tells with great delight.

Seitei Watanabe counts the Russian and Italian ministers to Japan among his chief admirers. It has been a custom of foreign travelers in Japan for some years to secure Watanabe's pictures. His art demands a high price. A picture which he can dash off in ten minutes commands more than fifty dollars in American gold.

Watanabe studied under Yosai Kikuchi, one of the greatest masters, who has been dead now some years. He was born in Tokyo, some fifty-five years ago. He served in a certain shop as an errand boy until he was sixteen. His brother, who was keen to perceive his genius, assured his place in the world of art.

REALISTIC JAPANESE ART



Peonies drawn by Seitei Watanabe

THE UKIO-YE SCHOOL OF JAPANESE ART (1700-1867)

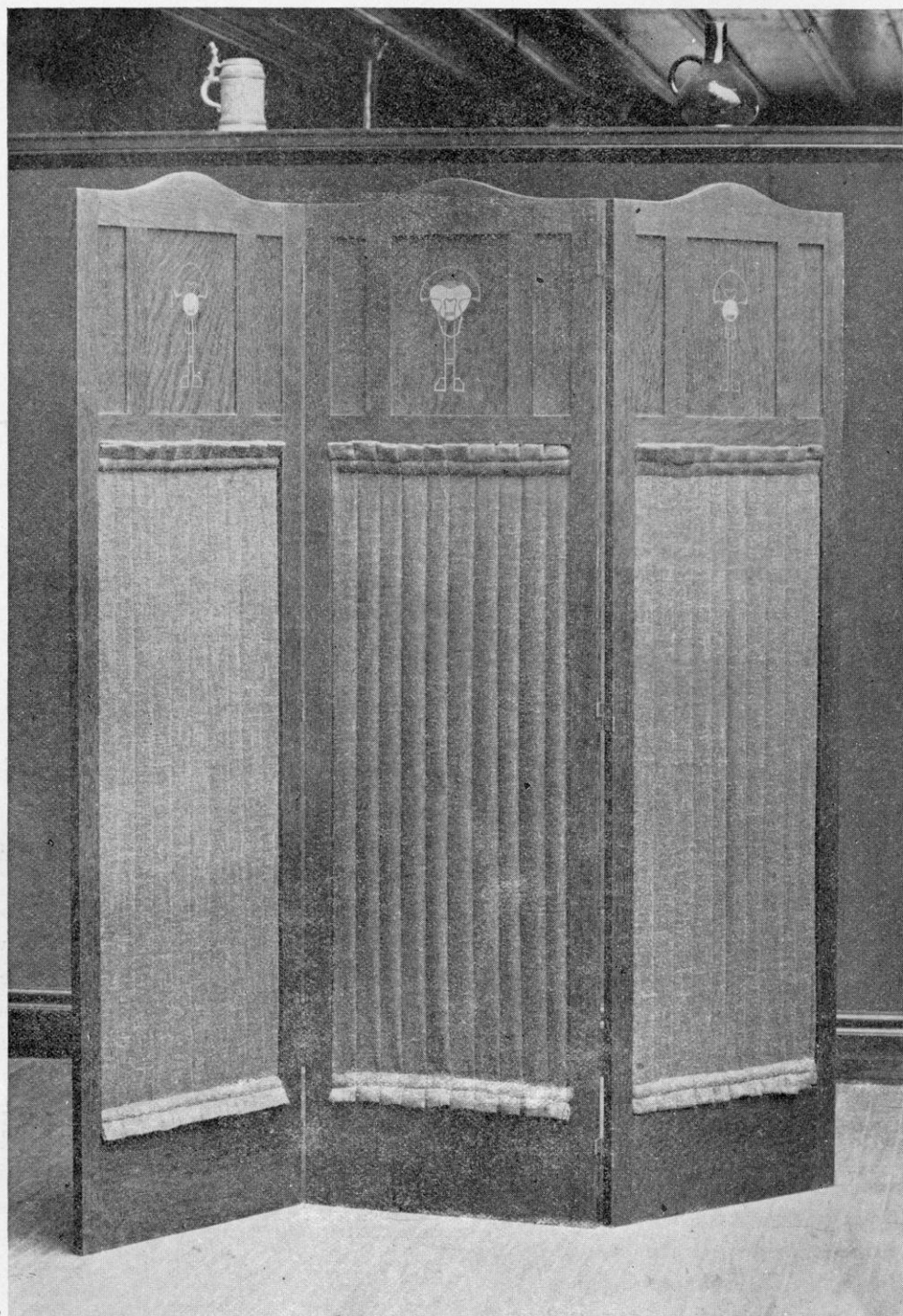
TOWARD the middle of the seventeenth century the first faint traces of an influence of Western pictorial art became palpable. The artist, Iwasa Matahei, was probably one of the first who became interested in Occidental laws of composition, his knowledge being gathered largely from stray copper engravings which the Portuguese and Dutch traders had brought with them to Japan.

Although these experiments had at the start no decided effect on the Japanese style, they helped to free it more and more from the shackles of Chinese tradition. The artists were initiated into the laws of per-

spective and foreshortening; becoming acquainted with the study from nature and life as practised by Western artists.

Iwasa Matahei, who became famous about 1640, was the first Japanese painter who tried to represent realistic scenes. One of the common people, he threw himself wholeheartedly into study of the many entertaining phases of simple life. The idyl of a rustic love, the sports of children, the dance, the songs, the display of crowded market-places, and also the somewhat shadier sides of life: these appealed to him, overwhelmed his enthusiasm and captured his dreams. Such subjects justify the title of "Floating World Pictures."

—From *Japanese Arts* by Sadakichi Hartmann



STRUCTURE AND ORNAMENT

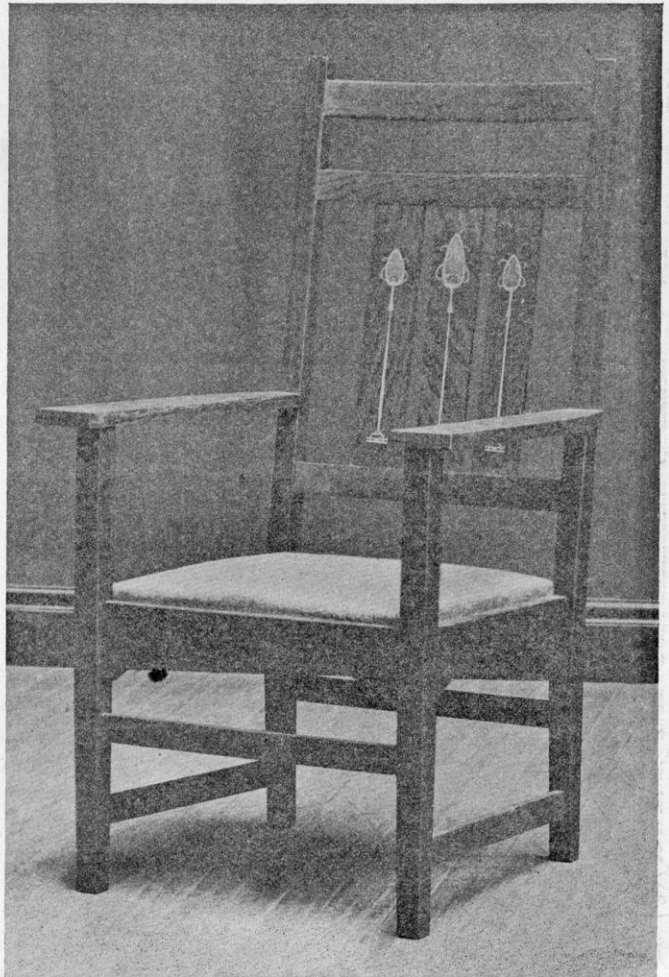
STRUCTURE AND ORNAMENT IN THE CRAFTSMAN WORKSHOPS

TO retain a structural plan which may be easily read by the untrained eye is the ambition of all modern architects. When they place upon street or square an imposing public building, they wish it to tell, in its own words, whether it is a church, a town-hall, or a theatre, and this as plainly as if it were a roadside cottage. Complication, that other name for confusion, is everywhere avoided as a matter of principle. This course is in accordance with the strict necessities of the times. It is, doubtless, an outcome of the multiple modern development of the means of transit and communication. The traveler must be able instantly to determine the direction which he is to follow; while the reader of the public prints demands headlines which shall give him the news of the world conveyed in the most compact form of expression. Such impulses to directness and simplicity being contagious and rapidly propagated, they have already invaded all provinces of life, thought and art.

Sharply defined ideas transmitted through a medium of transparent words are now demanded everywhere from the writer, the preacher and the teacher. Simple, structural plans, with an absence of ap-

plied ornament, are required from the constructors of things made by hands, whether these things are greater or smaller: the house to live in, the bed to lie in, or the desk or table at which to work.

It so appears that the simple and the structural are a spontaneous expression of the times, strong almost to the point of vehemence, and which no conventionality or expedient can suppress. They are not the outcome of a deliberate purpose; nor are they imposed for a season by the



THE CRAFTSMAN

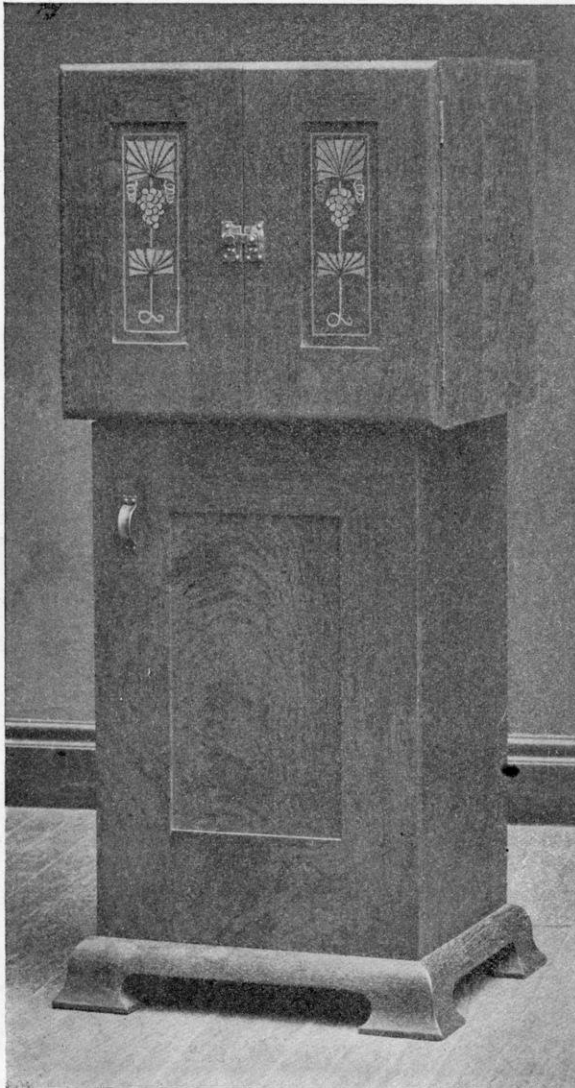
caprices of fashion. They mark an epoch, a distinct stage in the world's progress.

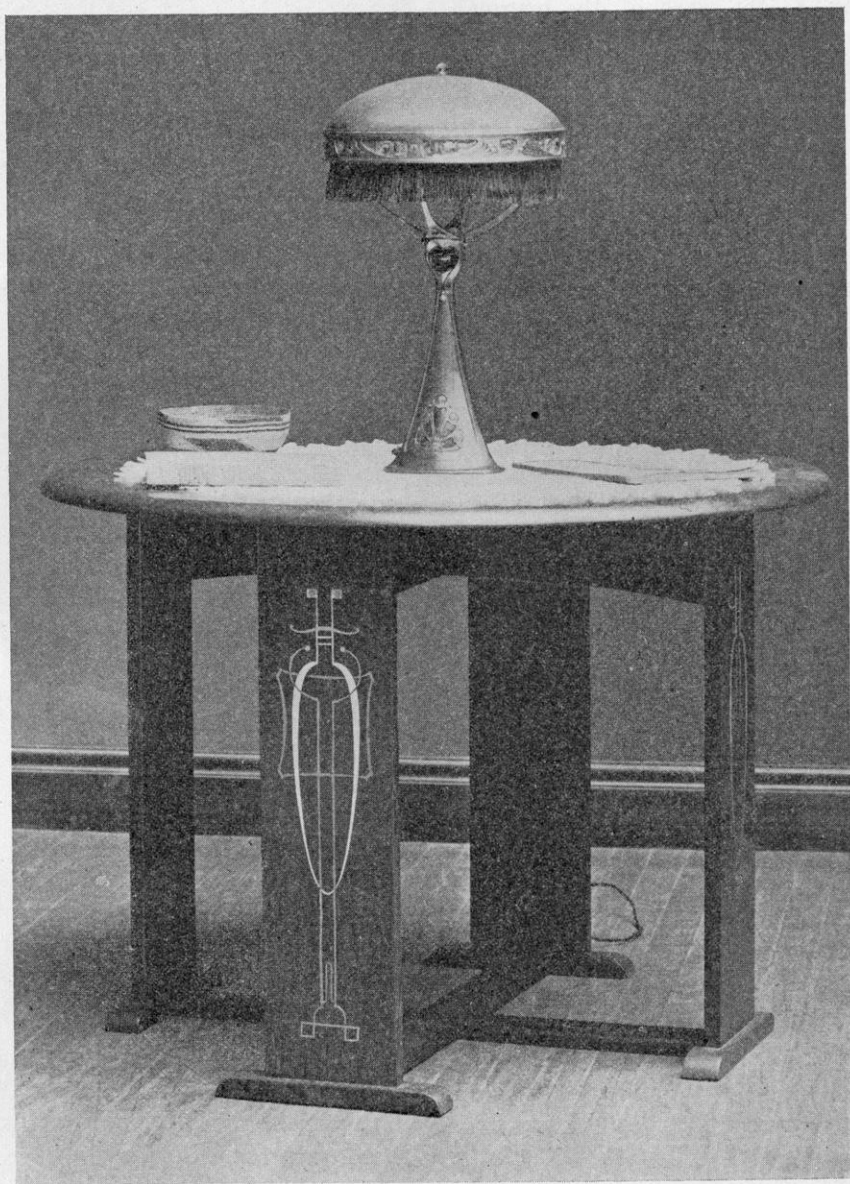
Simplicity has ever been its own justification, but at the present moment, this is doubly true. The oldest nations are seeking to return to it, while the newer ones are trying to retain it within their grasp. A Parisian now points the way to "The Simple

Life," while the Russians, elemental in their passions, are attracting universal admiration by the manifestations of their ingenuous, racial art. The movement is world-wide, and it advances, destroying the old limits and barriers of artificiality and affectation.

From these convincing conditions, it is plain that those who strictly follow the principle of the simple and the structural, whatever may be their chosen medium of expression, do this with no fixed intention of creating a so-called style. They act in obedience to their own impulses and the requirements of the moment. In a word, they are the instruments, the translators of thought; not the tyrants of taste, whose downfall is plotted by the public in the same instant that they are raised to power.

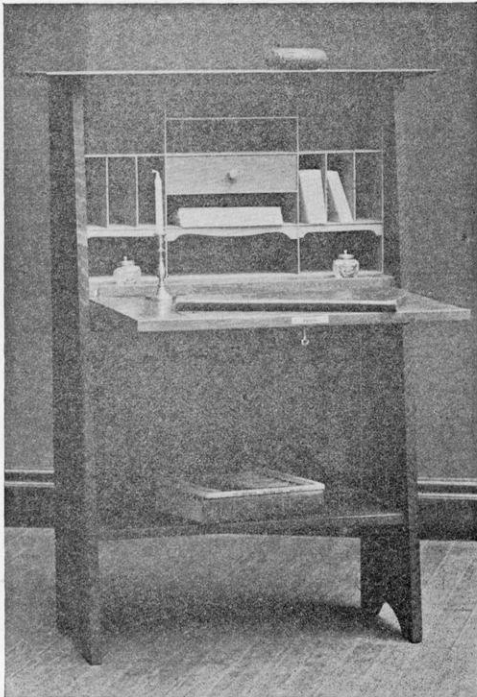
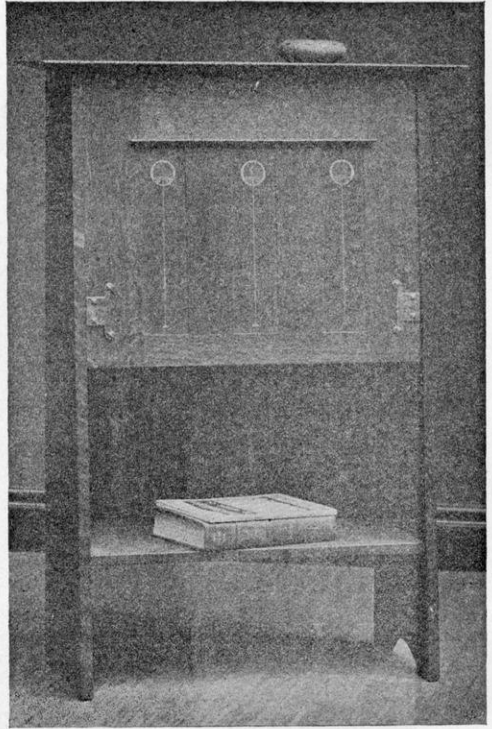
Thus a positive conviction, a reality, has served as the inspiration for the several pieces of cabinet-work here illustrated, which are among the most recent productions of The Craftsman shops. These pieces, in every case, boldly assert the purpose for which they are designed. The chair does not reach out after the attributes of the table; nor yet does the round table purloin the characteristics of the square object of its own kind. Each specimen preserves a structural distinction as marked as that which separates, one from the other, the species and varieties of the animal and the vegetable kingdoms. The principles upon which they are based follow Nature, and must, therefore, be sound and true.





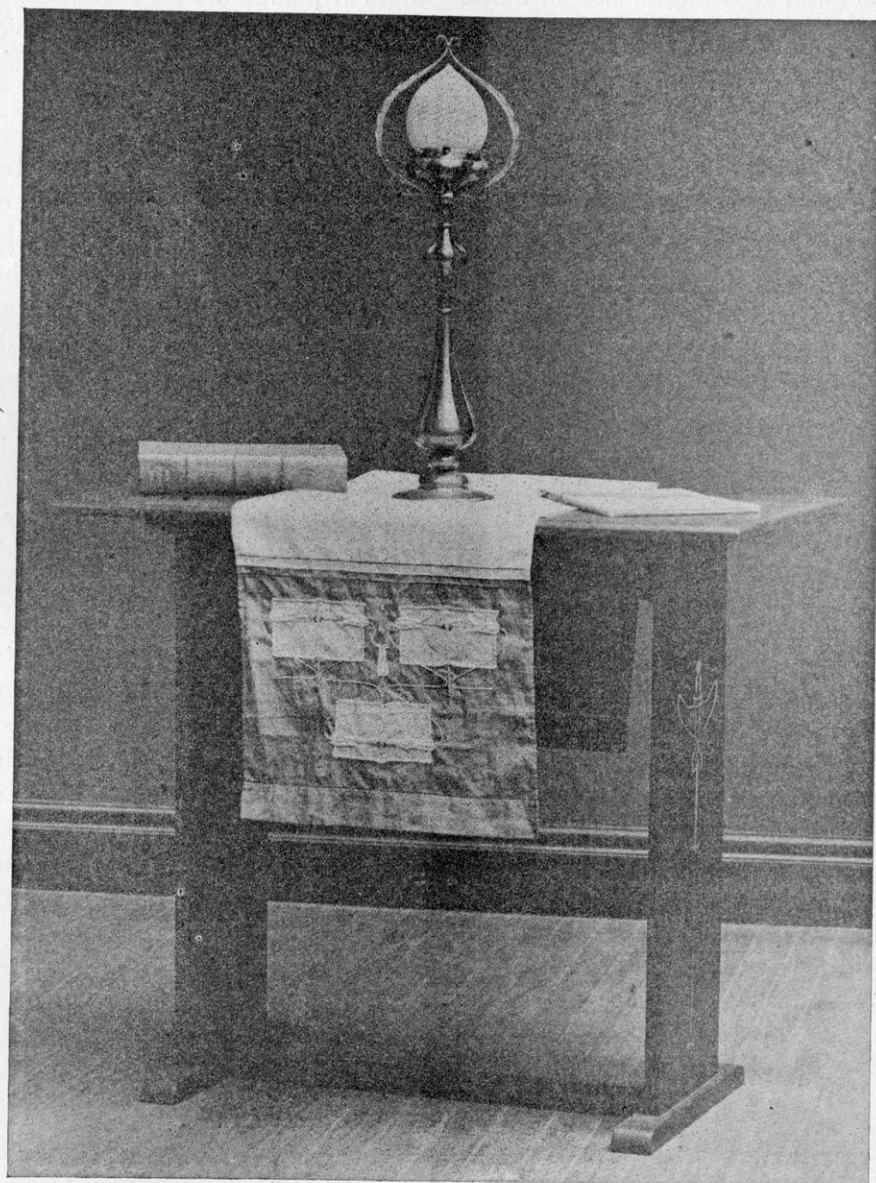
THE CRAFTSMAN

On the other hand, it might be urged against them that they are primitive; that is, too close to the work of the original maker of a chair or a table; that as Nature herself develops and disguises, so ought to do also the builder, the craftsman of a highly civilized period. But this objection can be answered briefly: the works of Nature are living, and each moment of life brings with it its own degree and point of interest; while the works of man can promise nothing beyond the qualities which they possess at their completion. Their first essential then is unity, and the harmony which flows therefrom: a blending of parts like that resulting from the union of the three notes of the common chord in music. Moreover, the complete justification of structural simplicity, one might almost say of structural crudity, resides in the archi-



tecture of the most artistic race appearing in history. The most highly developed Greek temple in marble preserved in its plan the elementary qualities of timber construction; while its ornament was the elaboration and accent given to certain structural details: such ornament never disguising or interfering with the simplicity and significance of line and contour. Such were the flutings of the columns typifying the grooved bark of forest trees; such also the triglyphs or upright markings of the frieze which recalled the primitive ceiling of the *cella* or sanctuary.

In a similar manner, the pieces of cabinet-work, here illustrated, will be seen to have received their ornament. It is used, as was decoration with the Greeks, to relieve and make interesting what otherwise would



THE CRAFTSMAN

have been a too large area of plain, flat surface. It, in every case, emphasizes the structural lines; accenting in most instances the vertical elements, and so giving a certain slenderness of effect to a whole which were otherwise too solid and heavy.

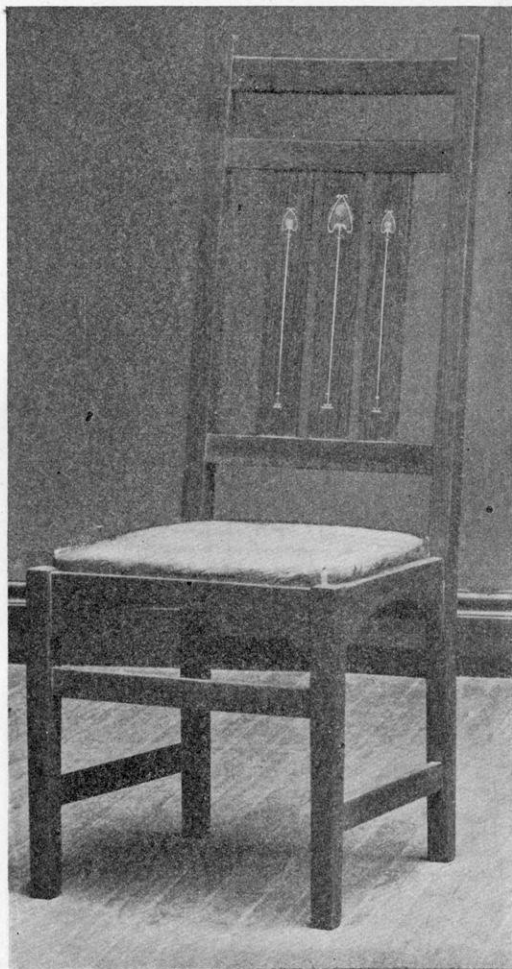
Further, this ornament, like that of the Greeks, appears to proceed from within outward. It bears no trace of having been applied. It consists of fine markings, discs, and other figures of pewter and copper, which, like the stems of plants and obscured,

simplified floral forms, seem to pierce the surface of the wood from beneath, as the edges of planks and the round ends of tree-trunks continued in semblance to pierce the Greek frieze, even after the translation of the original timbers into marble.

In the ornament of the cabinet-work, the silvery lines with their expanded terminals of bright bronze or colored woods, contrast well with the gray-brown of the oak which, in every example shown, provides the building material. This native product, the qualities of which are now receiving deserved attention, is, so to speak, the most human of woods, that is, the most amenable to the educative process: the literal drawing out of all that constitutes its value. Under the action of "fuming" and of other chemical processes, which might be compared to the experiences and trials of an individual, it discloses unsuspected qualities of beauty previously lying concealed within its heart.

There remains only to note certain details of the pieces which make for usefulness. The closed desk shows a hinge which, by its placing and construction, does away with the brace usually employed to hold the door in horizontal position; permitting the latter, when let down, to pass under the body of the desk. It may also be noted that the interior with its small drawers, is made from the odorous red cedar. Again, the chairs are provided with cane bottoms, woven in large open squares, and thus affording seats at once cool and pliant. The screen also justifies itself, in that it appears light and portable.

Altogether, it is hoped that these few examples may plead strongly for the simple and the structural as against the ornate and the complex.



THE BEAUTY OF EARTH

ART AND THE BEAUTY OF EARTH: WILLIAM MORRIS

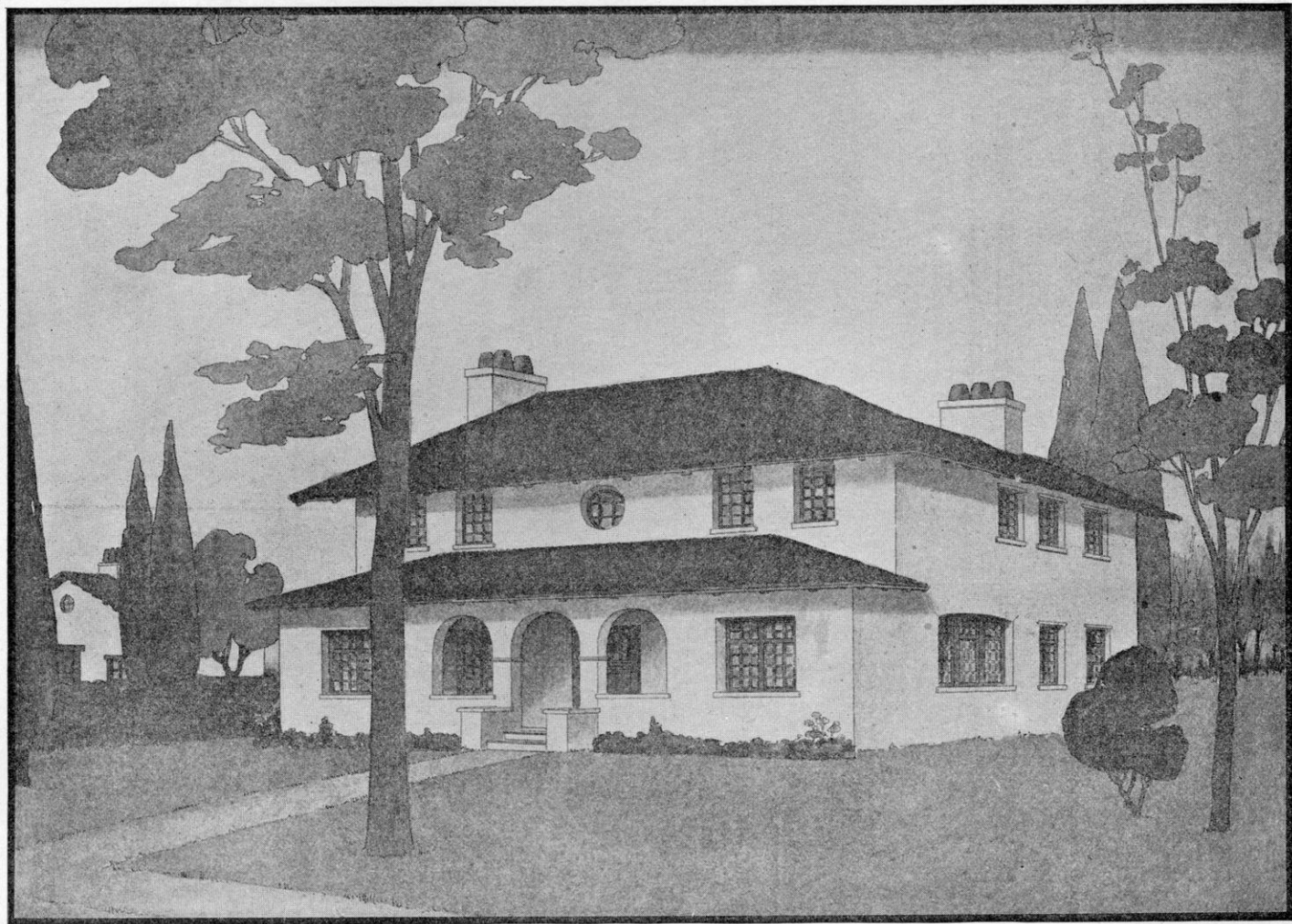
SURELY there is no square mile of earth's inhabitable surface that is not beautiful in its own way, if we men will only abstain from wilfully destroying that beauty of the earth that I claim as the right of every man who will earn it by due labor; a decent house with decent surroundings for every honest and industrious family; that is the claim which I make of you in the name of art. Is it such an exorbitant claim to make of a civilization that is too apt to boast in after-dinner speeches; too apt to thrust her blessings on far-off peoples at the cannon's mouth before she has improved the quality of those blessings so far that they are worth having at any price, even the smallest?

Well, I am afraid that claim is exorbitant. Both you as representatives of the manufacturing districts, and I as representing the metropolis, seem hitherto to have assumed that, at any rate; nor is there one family in a thousand that has established its claim to the right aforesaid.

Look you, as I sit at work at home, which is at Hammersmith, close to the river, I often hear go past the window some of that ruffianism of which a good deal has been said before at recurring intervals. As I hear the yells and shrieks and all the degradations cast on the glorious tongue of Shakespeare and Milton, as I see the brutal, reckless

faces and figures go past me, it rouses the recklessness and brutality in me also, and fierce wrath takes possession of me till I remember, as I hope I mostly do, that it was my good luck only of being born respectable and rich that has put me on this side of the window among delightful books and lovely works of art, and not on the other side, in the empty street, the foul and degraded lodgings. What words can say what all that means? Do not think, I beg of you, that I am speaking rhetorically or saying that, when I think of all this, I feel that the one great thing I desire is that this great country should shake off from her all foreign and colonial entanglements, and turn that mighty force of her respectable people to giving the children of the poor the pleasures and the hopes of men. Is that really impossible? Is there no hope of it? If so, I can only say that civilization is a delusion and a lie; there is no such thing and no hope of such a thing.

But since I wish to live, and even to be happy, I can not believe it impossible. I know by my own feelings and desires what these men want, what would have saved them from this lowest depth of savagery: employment which would foster their self-respect and win the praise and sympathy of their fellows, and dwellings which they could come to with pleasure, surroundings which would soothe and elevate them, reasonable labor, reasonable rest. There is only one thing that can give them this, and that thing art.



Craftsman House, Number One. Series of 1904

A CRAFTSMAN HOUSE

A CRAFTSMAN HOUSE: SERIES OF 1904, NUMBER ONE

THE CRAFTSMAN for November, 1903, contained detailed information regarding the founding of a Homebuilders' Club, to be conducted under the auspices of the Magazine.

Announcement was then made of the purpose to publish, during the year 1904, in each monthly issue, the design of a detached residence of which the cost should range between two and fifteen thousand dollars.

It was further announced that one of the twelve proposed designs, including complete plans and specifications, would be furnished to any member of the Club; the choice to be made by the member proffering the request.

In accordance, therefore, with these statements, the first Craftsman House of the 1904 series, is here presented, in the belief that its simplicity, its vigorous style, and its picturesque quality, will find immediate favor.

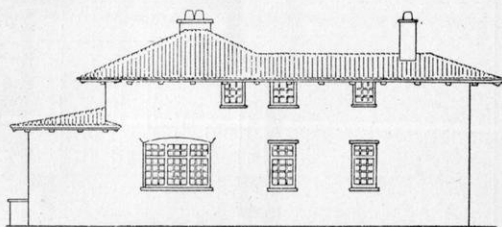


Front elevation

The accompanying designs represent a house which can be constructed for the approximate cost of \$6,500; the slight element of uncertainty residing in the prices of materials and of labor, which vary according to locality. In the present instance, as in all succeeding examples, it is intended that the plans may be easily read; that the drawings and specifications may be so com-

plete as to enable any one familiar with building easily to execute them without error.

The structure here illustrated is a somewhat heavy balloon-framed house; the frame being sheathed and covered with expanded metal lath, and the whole coated with cement.



Side elevation

The roof of strong projection, but neither "scowling" nor "frowning," as Ruskin might say, is covered with unglazed red Spanish tile in the usual lap-rolled pattern, with ridge rolls and cresting.

All the exterior cement work is left rough, "under the trowel;" a treatment producing quality and texture which are difficult to obtain by any other method, and to which time and weather give additional beauty.

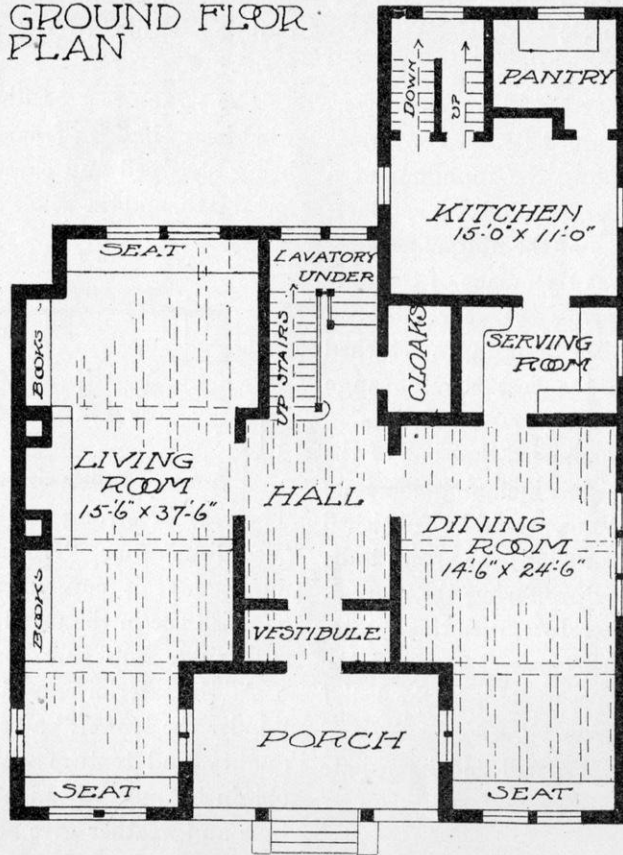
The necessary decorative element in the exterior is furnished by a structural necessity; a carefully designed system of doors and windows giving a pleasing effect of mass by the proper alternation of voids and solids.

It will be seen, therefore, that the problem of the exterior has been brought to a solution by the judicious working of three factors: simplicity of building materials; the employment of constructive features as the only means of decoration; a recognition of the color-element which plays so prominent a part in all satisfactory modern architecture, whether monumental or domestic.

The treatment of the interior is based

THE CRAFTSMAN

GROUND FLOOR
PLAN



upon the same principles; the essential question being one of economy in the artistic sense: that is, how to obtain the maximum effect from the materials employed, these to be comparatively few in number, and comparatively inexpensive.

The middle section of the advanced portion of the façade is pierced by three bays: a central door flanked by round arches. These openings give into a rectangular porch, the floor of which is covered with an interesting new composition, known as Asbestorazza.

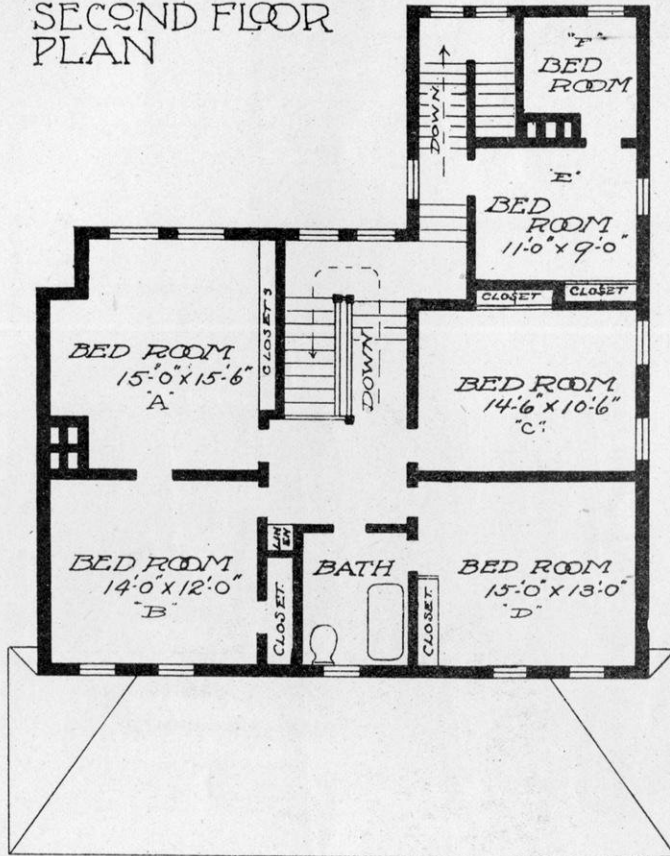
From this porch, advancing into the true

interior, we find the vestibule, hall, living and dining rooms furnished in selected chestnut of a brown-gray tone, upon which no oil or varnish has been used. It has been treated instead with a species of lacquer, a preparation which does not produce lustre, which dries perfectly "dead," and, further, preserves the wood from moisture and spotting.

In the second story, the hall continues the chestnut of the ground floor, while the "trim" of the four principal bedrooms is of hazelwood, finished to a green-gray by application of the lacquer before mentioned.

A CRAFTSMAN HOUSE

SECOND FLOOR PLAN



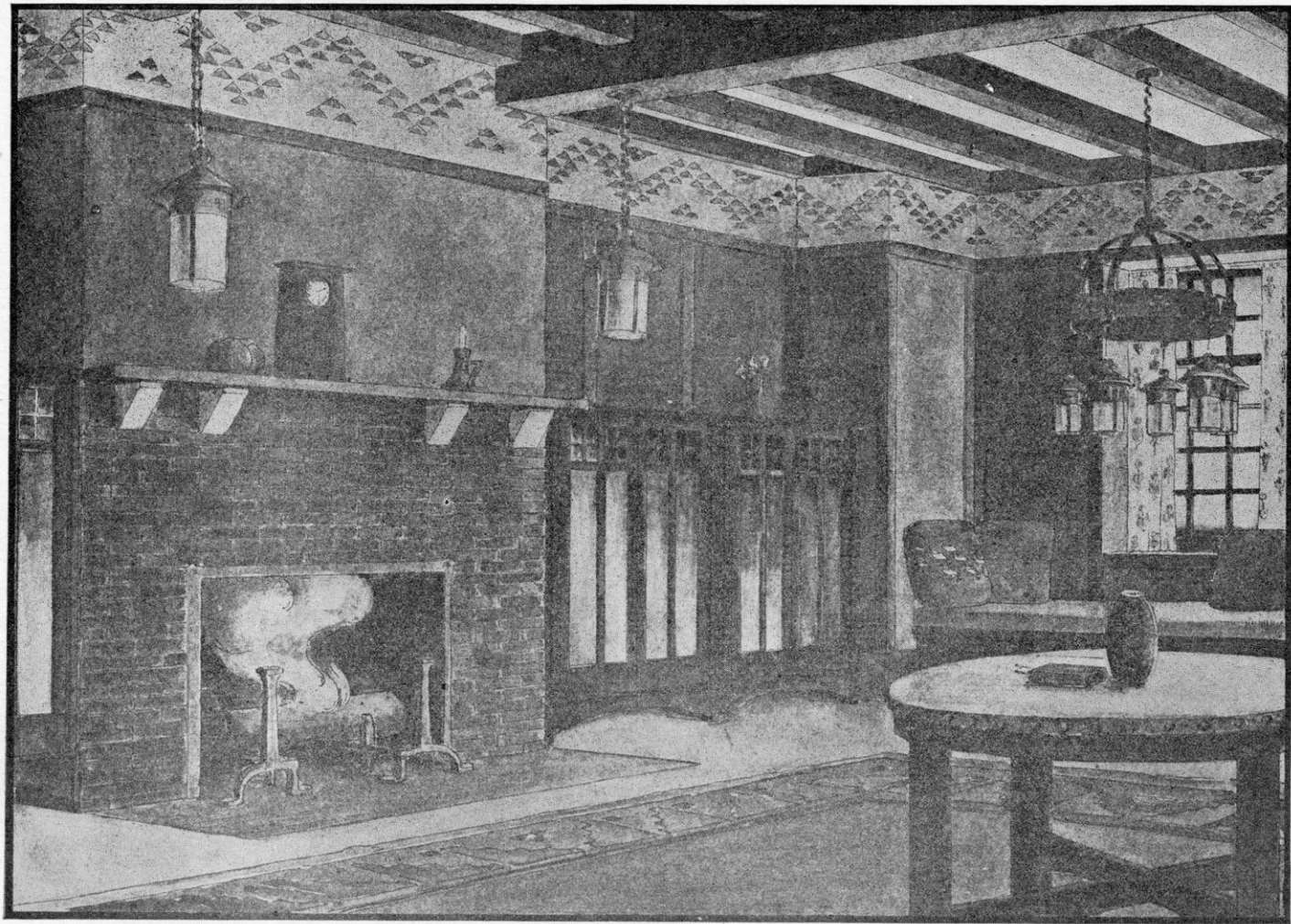
The remaining bedrooms, as well as the cloak-room, kitchen, serving-room, and pantry, are finished in Georgia pine, stained golden-green. The "trim" of the bath-room is of hazelwood, but here the walls to a height of five feet, as well as the floor, are covered with Asbestorazza of a pleasing Gobelin blue tone.

The floors of the living room, the dining room and the halls, both the upper and the lower, are of white oak, fumed nut brown; while those of the bedrooms are of Georgia pine, stained yellow-green.

The ceilings of the living room, the din-

ing room, and the hall are beamed with lacquered chestnut; the plaster between the beams being left "under the trowel," and coated with a thin covering of brown shellac.

The fireplace of the living room is built in red Harvard brick; a picturesque effect being secured by accepting the bricks as they come from the kiln, without regard to their color; the alternation of "lights and darks" being much more pleasing to the eye than a uniformity of shade. Above the fireplace, there is a wooden shelf fixed to the masonry, and supported by simply cut corbels of gray stone.



Section of living room, Craftsman House, Number One, Series of 1904

A CRAFTSMAN HOUSE

Passing now from the interior finish to consider the decorative scheme and the movable furnishings, we find a continuance of the rule of simplicity: the absence of everything superfluous, and the pleasure of the eye obtained through bold, plain structural features, tempered by the judicious use of color.

In the living room, the walls are covered with moss green canvas, divided into panels, and reaching to a frieze of the same fabric in tan color, upon which is stenciled a decorative *motif*, adapted from the "feather design" of the Zuni Indians. The focus of color is afforded by copper electric lanterns with shades of soft yellow glass, which are suspended from the ceiling by iron chains.

The long seat cushions at either end of the room are covered with pomegranate red canvas; the pillows showing the same color, and also a gray-green which harmonizes admirably with the pomegranate. The floor is laid with rugs in warm reds and browns, heightened by the contrast of green; the windows are hung with long sash curtains of unbleached linen, upon which is traced a poppy *motif*, done in rose-tints and green, accented here and there with blue.

The movable furnishings of this room consist of book-cases standing at either side of the chimney piece, a round table with leather top, and easy chairs cushioned in soft leather of a delicate green. The wood of all these pieces is fumed oak and the book cases have glass doors divided into two unequal panels, the upper and shorter one being leaded in small squares.

The hall has its side walls, above the wainscoting, covered with yellow-green canvas; while the adjacent dining room pro-

duces in combination with this a very harmonious effect by its walls of dull peacock-blue; the grayish quality of the fabric being here especially valuable to the artistic result. The curtains of the dining room are of blue linen, figured in rose and green; the seat cushion is yellow-green, and the pillows are brown, blue and yellow. The movable furnishings are of fumed oak and the chairs have rush seats.

Bedrooms A and B are treated, as to their walls, the first in moss green, and the second in golden green; both having stenciled friezes of burnt orange and brown, ceilings in old ivory, and their floors laid with red and brown rugs. The curtains are of plain, self-colored linen with drawn work borders, done with yellow-brown floss.

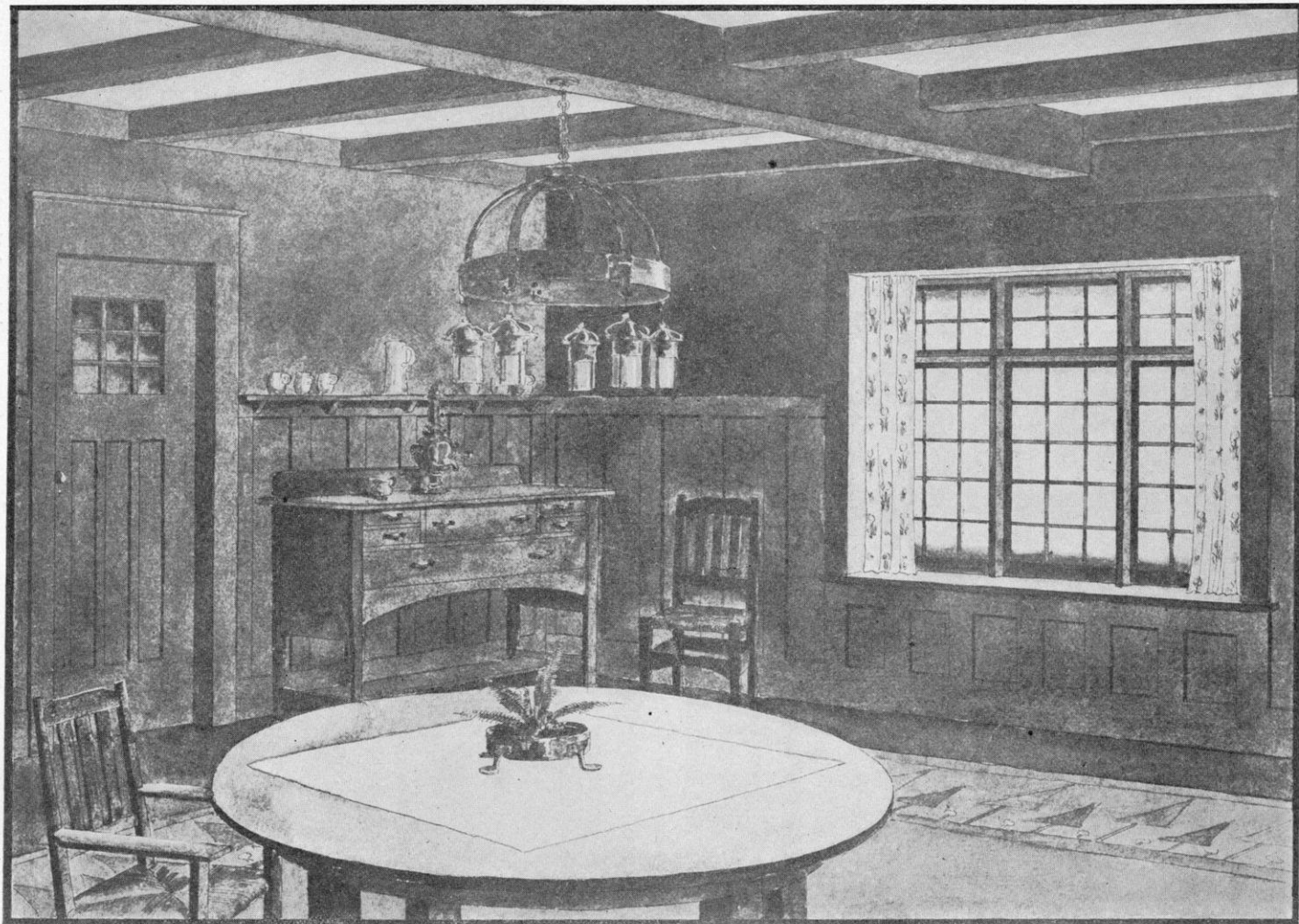
In both rooms all the furniture is of oak fumed to a nut brown.

Bedroom C has walls of soft old rose, with rugs in designs of the same color, yellows and greens. Here the old rose forms an exquisitely contrasting background for the maple furniture of satin finish and yellow-green tone.

Bedroom D has old Gobelin blue walls, pale lemon-yellow ceiling, and linen curtains with blue drawn-work. The furniture is silver gray maple, inlaid with designs in peacock-blue wood, pewter and copper. The scheme of this room is one of peculiar refinement and can not fail to please those who favor English ideas of decoration.

The servants' bedrooms, marked on the plans E and F, have tinted walls in plain colors which contrast with the wood-work of Georgia pine.

In conclusion it is necessary to say that certain essentials of the house, such as the



Section of dining room, Craftsman House, Number One, Series of 1904

MINOR RESIDENTIAL STREETS

divisions of the cellar and the provision for the water-supply, have been purposely left untreated, since they can be determined only by locality and situation. It is, however, intended that the heating system shall be a hot-air furnace, which is demanded by the general arrangement of the house.

These and all other necessary details of plan, construction and mechanical device will be supplied to the Homebuilder, when he shall have determined the site of his house, and furnished a basis of calculation to the draughtsmen of the Craftsman workshops.

ON MINOR RESIDENTIAL STREETS

IF the town existed merely for business—in trade or manufacture—there would be scant gain in making handsome thoroughfares; and if it existed merely as a rendezvous for the rich, they might be left to seek beauty elsewhere. But the city brings together as the major part of its population, those who, having to work indeed, are something better than machines—men and women who dream dreams, little children in whose faces the wonder and glory of Paradise should linger still, youths with love's refining finger on their souls, the aged in whose hearts the vision of the city of God is cherished expectantly. Upon these, the multitudes of the city, rests more than ever before the hope of humanity. They are now the straining vanguard of mankind. "He who makes the city makes the world," for he makes the environment of these world's workers. As this environment is lovely and uplifting, or mean and depressing, as it feeds or starves the brains and spirits whose outlook upon earth it com-

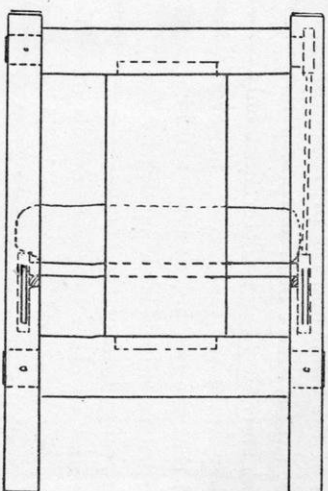
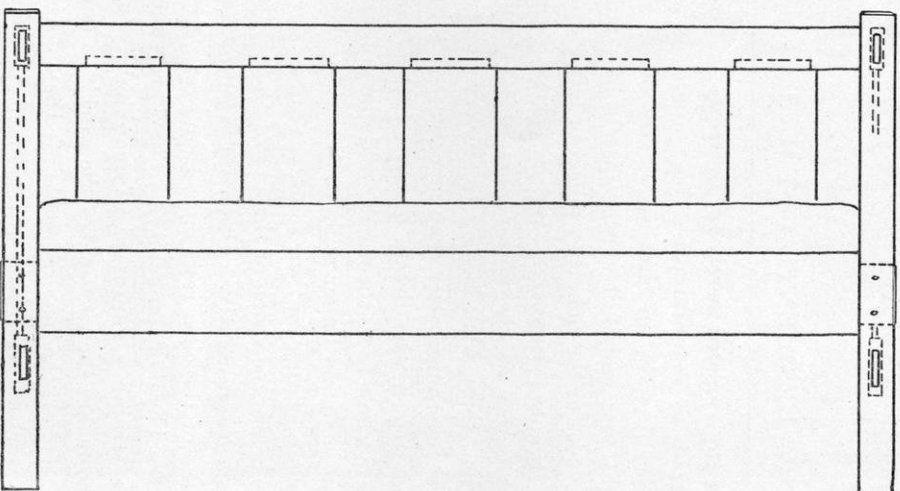
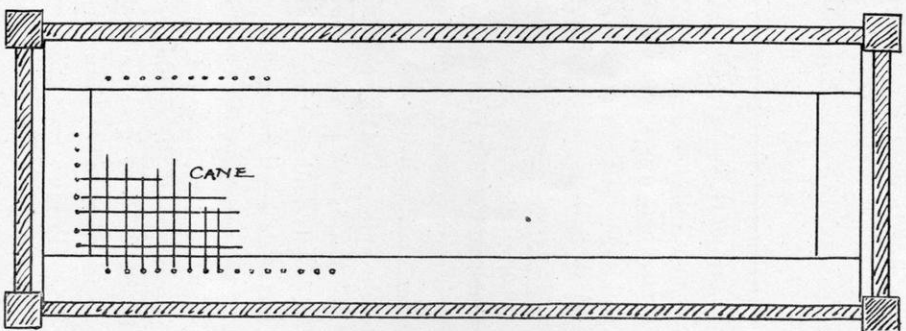
passes, it may be supposed to influence the battle—to help the forward or retrograde movement of the race. So a new dignity, a moral quality, comes into the plea for civic art when it touches the homes of the people.

And is there no desire for beauty and the comfort of peace and harmony in the home? We recognize it too well to make the question deserve an answer. The unexplained but long observed and well-nigh unanimous growth of cities to the westward, by the addition to their west side of the homes of those who are able to choose, seems like an unconscious yielding, after the weariness and toil of the day, to the beckoning quiet and beauty of the sunset. Is it not the consistent repetition of that beauteous sign in the sky, when work is done, that unconsciously calls men thither?

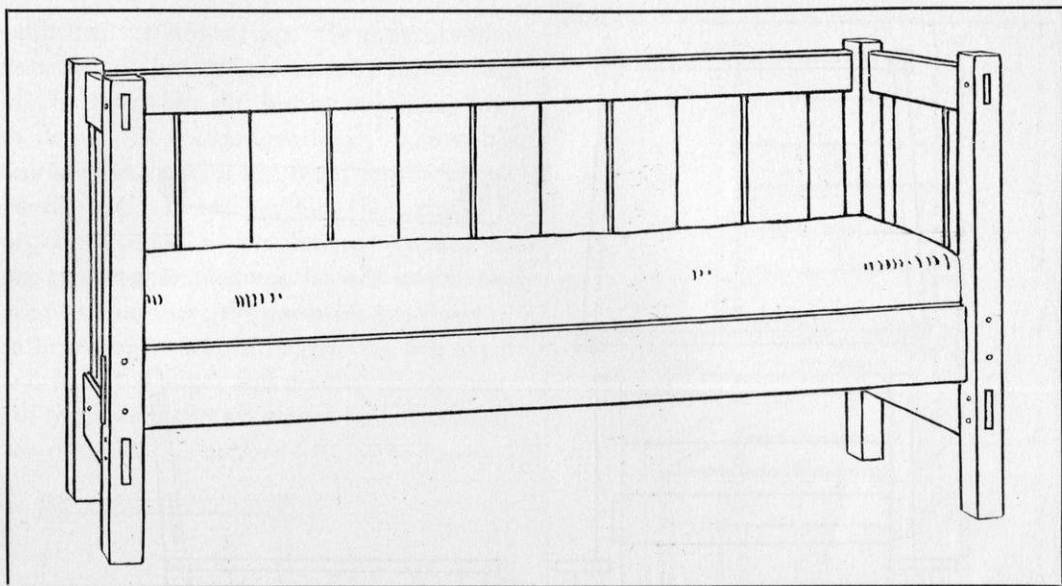
Civic art has, then, a new and higher impulse when it comes to the homes of the workers, and it finds a field waiting and ready. Its problem is not the collective, civic, and splendid, as on the great avenues; it is not to teach and incite, as in the business district. It is to harmonize individual efforts in order that private endeavor may serve the public end. The exterior of your home, said Ruskin, is not private property. So he stated, boldly and strikingly, a principle that has wide legal recognition—that the outside of the house and such part of the grounds as may be seen from the street are the very real concern of the neighbors. On that firm basis, then, of give and take—a dependence somewhat surer than unselfishness, if not so lovely—rests the inviting character of the minor residential street, in so far as it depends on individual homes.

—*Modern Civic Art*,

Charles Mulford Robinson



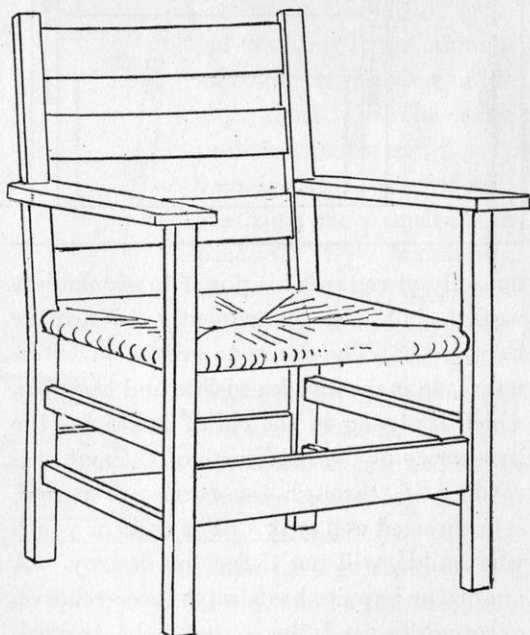
MANUAL TRAINING



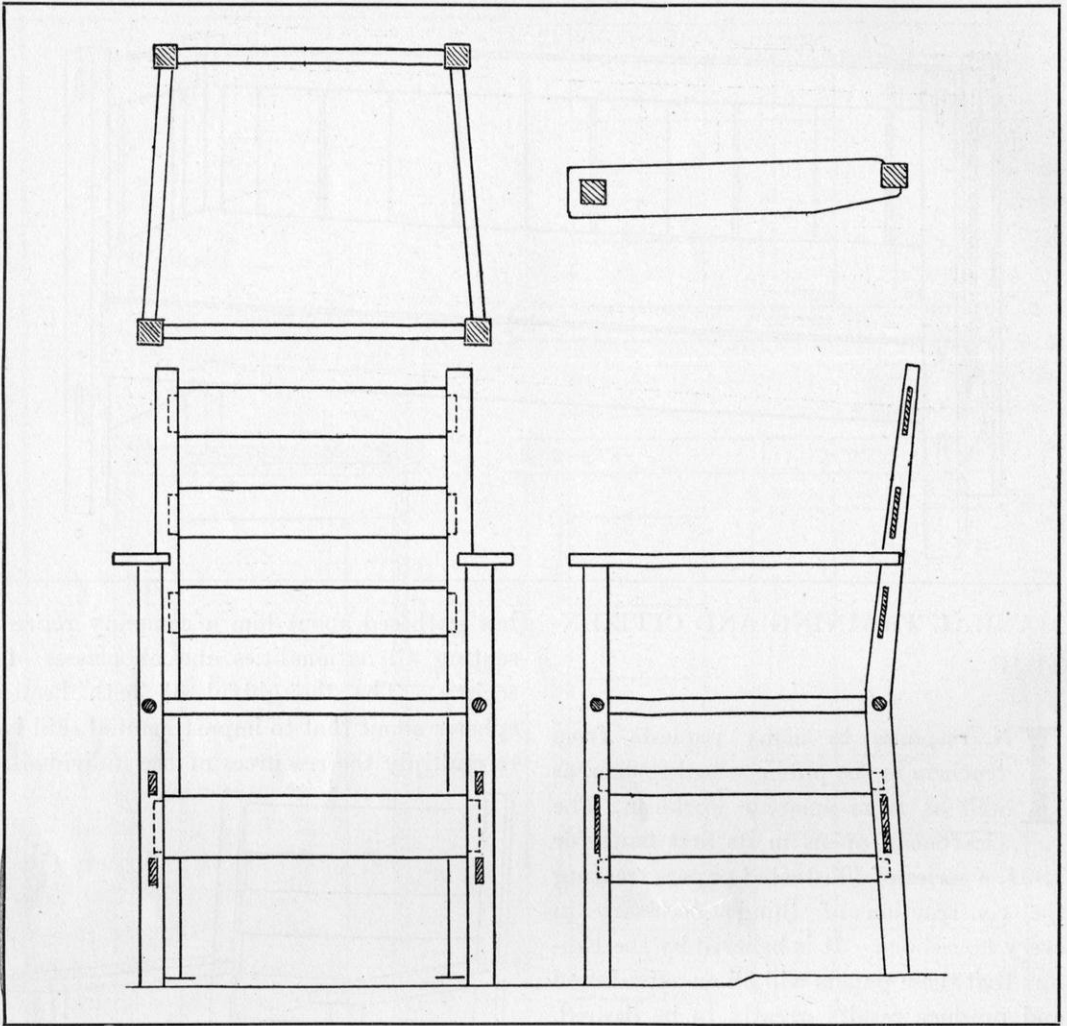
MANUAL TRAINING AND CITIZENSHIP

IN response to many requests from teachers in the public school-system, as well as from amateur workmen, The Craftsman opens in its first issue for 1904, a series of illustrated papers treating the construction of things necessary in every household. It is believed by the Editors that these papers will fill an actual need and produce results greatly to be desired. Technical training is now demanded alike by educators and by those to be educated; while the workshop is rising slowly to its old and natural place beside the school. The two means of instruction are coming to be recognized as coördinate; since in order to prevent waste of human power, communication between the brain and the hand must be rapid, clear and complete. The apostle of this principle, the Russian prince Kropotkin, who long preached in the wilderness,

has gathered about him a company representing all nationalities and all classes of society. The thoughtful of both hemispheres admit that to impart manual skill is to multiply the resources of the individual,



THE CRAFTSMAN



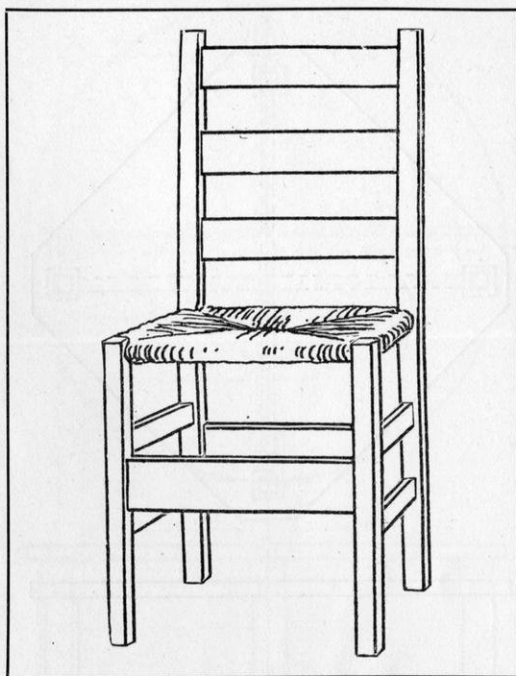
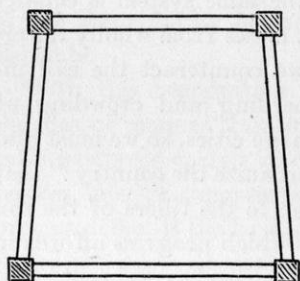
not only as regards his power to accumulate wealth, but also permanently to acquire happiness. The desire to create, to externalize, to make an idea visible and tangible, which is strong in the child, makes for the prosperity or the misfortune of the man, according if, through the formative period, it be directed well or ill. The child or youth who builds, will not deface or destroy. A quality or impulse has always its co-relative, or opposite, and the mature, the trained,

who are sensible of this undoubted fact, should carefully guard and direct the younger.

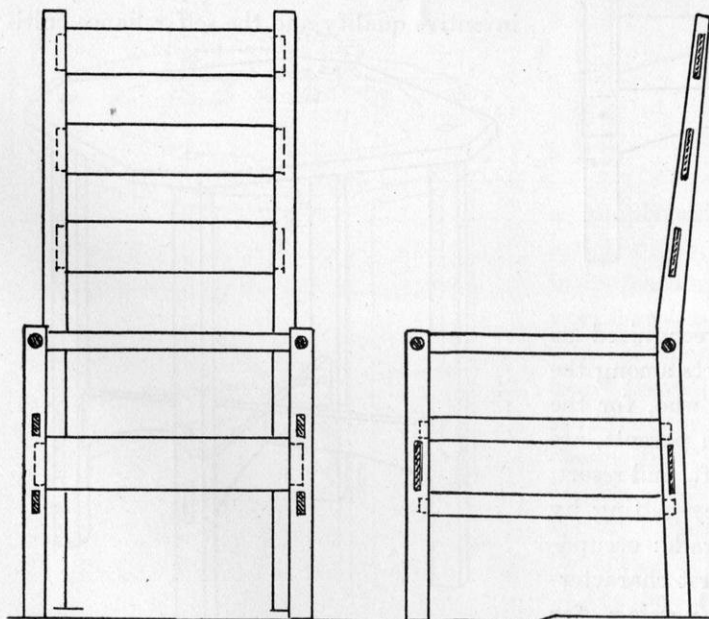
Thus there are both positive and negative reasons for insisting upon the development throughout our country of the manual training idea. The kind of education which the system involved in the idea produces, is as necessary to the villager and the farmer, as to the townsman. Manual training for the child of the city slum is almost an

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equivalent of life-saving. It prevents him from falling into idleness, not by forbidding him to divert himself, but by enjoining him to do so. It encourages him to adorn his tenement-home with the small results of his handicraft. It teaches him the principles of construction which, having applied to one material or medium, he will invariably adapt to another; thus acquiring a fund of information which, in its growth, will expel evil from his mind, and develop powers useful to himself and others, as he advances to the duties of his mature life: as he becomes

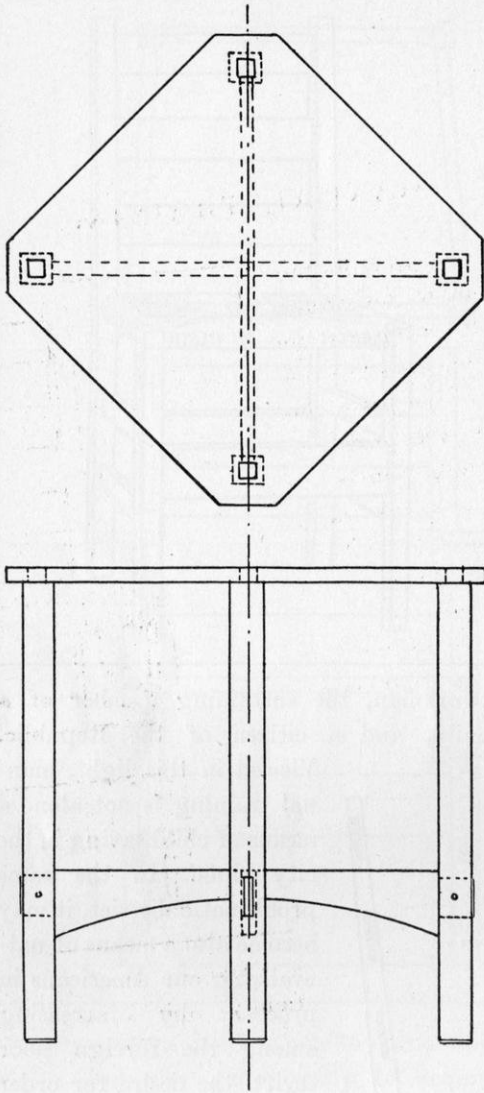


a workman, the sustaining member of a family, and a citizen of the Republic.



Viewed in this light, manual training is not alone a means of child saving in the city slum. In the same problematic district, it may become also a means of naturalizing our Americans in process, by increasing among the foreign poor thrift, the desire for order and cleanliness which comes through the possession of cherished objects, the consciousness of the ability to produce something useful, and, not least, that content which springs from a definite aim and a constant, not too laborious employment

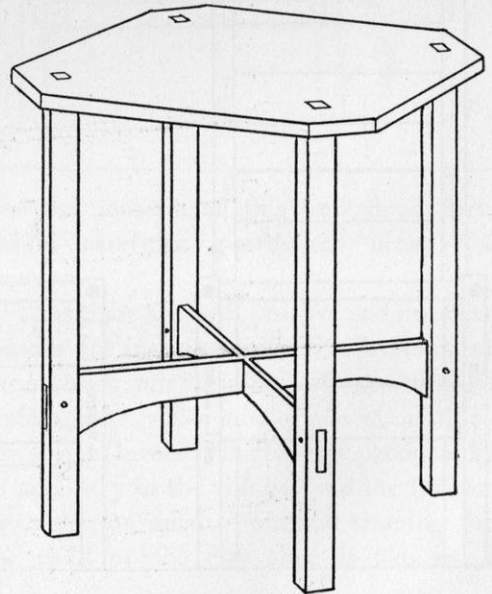
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Manual training has been recognized as especially beneficent in its effects among the young Hebrews in our cities, who, for the most part, children of Russian parents, are without traditions of handicraft, and resort, if left to themselves, to money-getting by means of petty barter and trade: occupations which intensify their worst characteristic, and one, be it said in passing, for

which the Christian world is historically responsible. What is true of the Hebrew children, is also true, with slight differences, of the other non-amalgamated elements of our youthful population. Therefore, with two equally important aims, we must insist upon the development of manual training among our city poor: first, as a means of acquiring skill and happiness which we owe to the defenseless and the ignorant; second, as a means of preserving the integrity of the Republic.

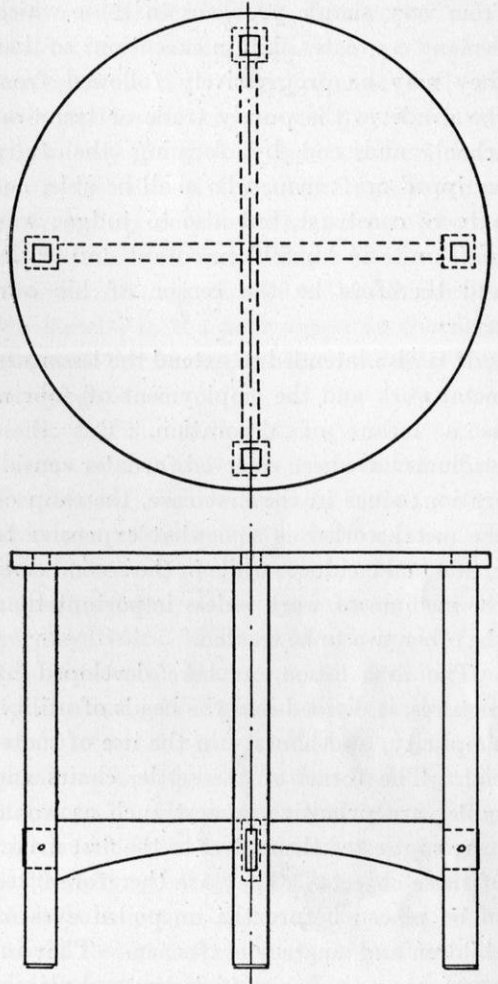
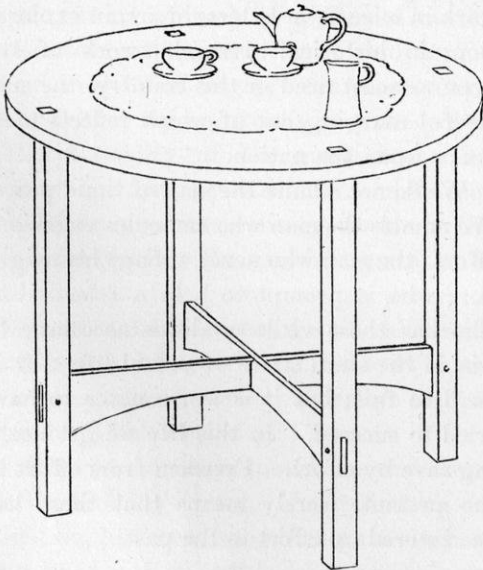
In the rural districts, necessity for the establishment of the same system is equally great, although it arises from wholly different causes. As we counteract the evil influences of the herding and crowding of humanity in the large cities, so we must also set ourselves to "urbanize the country:" that is, we must pass on to the tillers of the soil all the advantages which progress affords in the centers of research and experiment. As, in the city, manual training, through the inventive quality and the self-reliance culti-



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vated by it, acts as a safe-guard against evil companionship, so, in the country, it diminishes the depressing effects of isolation. If developed upon its artistic side, it will create a taste for good books, enlarge the horizon of the rural craftsman by making him feel that he is associated in the world's work, and, in all ways, act as a bulwark against the "urban drift," that magnetizing of the population to the towns, which is watched with so much alarm by economists. It will become a powerful instrument to create hope, content and beauty, and, therefore, aid, as in the city, to preserve the integrity of the Republic by harmonizing its varied elements.

With this recognition of the power of the idea of manual training The Craftsman casts whatever energy and influence it may possess into this movement, whose greatest present defect is the lack of coöperation and centralization. As earlier stated, the Magazine will, hereafter, in each issue, present



a simply-written, thoroughly illustrated article which, it is hoped, will be as effective in its teaching as a class-room, or better, a workshop lesson. For a beginning, cabinet-work has been chosen, since it involves an easily treated material which is the first essential of the human dwelling. It is further chosen for the admirable lessons which it affords in all that concerns structure, and for its equally valuable teachings against the misuse of ornament.

The lessons thus proposed will proceed

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from very simple problems to those, which demand a greater skill in execution: so that they may be progressively followed from the grade to the purely trade or technical school, and end by forming the fully equipped craftsman, who shall be able, not only to construct, but also to judge; who shall unite in himself executant and critic, and therefore be the censor of his own errors.

It is also intended to extend the lessons to metal-work and the employment of fabrics as a means of decoration. But these mediums have been reserved for later consideration; since in the first case, the shop of the metal-worker is somewhat expensive to create and conduct; while in the second case, the medium of work is less important than the other two to be treated.

The first lesson, as here developed by pictures, is divided into the heads of utility, simplicity, and honesty in the use of material. The forms of the settle, chairs and tables are primitive, almost such as would have suggested themselves to the first maker of these objects. They are therefore fitted to be placed before the unspoiled eyes of children and amateur craftsmen. They incorporate no vagaries of design and plainly express conceptions of rest and convenience.

Beyond all this, they do not falsify. The separate pieces which compose them are fitted to one another, not assembled loosely; while the more important members are mortised and pinned together with a real structural purpose; so that, in examining them, the critic passes in thought from the small and homely objects to great examples of constructional harmony, like the music of Beethoven and the nave of Amiens Cathedral.

THE STRENUOUS LIFE. BY THEODORE ROOSEVELT

A LIFE of ignoble ease, a life of that peace which springs merely from lack either of desire or of power to strive after great things, is as little worthy of a nation as of an individual. I ask only that what every self-respecting American man demands from himself, and from his sons, shall be demanded of the American nation as a whole. Who among you would teach your boys that ease, that peace is to be the first consideration in your eyes—to be the ultimate goal after which they strive?

. . . You work yourselves, and you bring up your sons to work. If you are rich, and are worthy your salt, you will teach your sons that though they may have leisure, it is not to be spent in idleness; for wisely used leisure merely means that those who possess it, being free from the necessity of working for their livelihood, are all the more bound to carry on some kind of non-remunerative work in science, in letters, in art, in exploration, in historical research—work of the type we most need in this country, the successful carrying out of which reflects most honor upon the nation.

We do not admire the man of timid peace. We admire the man who embodies victorious effort; the man who never wrongs his neighbor; who is prompt to help a friend; but who has those virile qualities necessary to win in the stern strife of actual life. It is hard to fail; but it is worse never to have tried to succeed. In this life we get nothing save by effort. Freedom from effort in the present, merely means that there has been stored up effort in the past.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE CRAFTSMAN, as he turned the leaves of a Christmas book, chanced upon a quotation from Victor Hugo's Jean Valjean, which cut a new channel for his thoughts; sending them away from the traditional pastoral scene into stern and sorrowful places.

The quotation read: "There is no thinker who has not at times contemplated the magnificence of the lower classes."

It was the word "magnificence," appearing in an unusual sense and connection, which proved so compelling. The Craftsman had just thrown aside, with a feeling of discouragement, a criticism of the American production of the "Parsifal," in which the writer suspended all judgment of the piece and its effect, until he had first treated the question of afternoon, as against evening dress, and noted the millionaires of the audience.

A picture of such magnificence as that produced by the description of an unequaled New York "first night," the consciousness that neither the spiritual sense, nor yet the artistic quality of the music-drama had broken the tyranny of money and fashion, so disheartened the solitary workman that he reached after the new interpretation of the word, as if to grasp a saving grace. In this mood, half-depressed and half-inquiring, he closed his workshop and went to gain a new conception of magnificence in the poor quarter of his own city.

His was a strange quest to be undertaken at the Holiday season. Arrived at his destination, he found himself in an atmosphere burdened with what the German sociologists

have well named the "world-sorrow." Instead of magnificence, he saw everywhere traces of the daily Crucifixion of Toil: the scars and marks which hard physical labor, unsanitary food and surroundings leave upon the human frame, the ignominy of dirt, and the despair which comes of forced confinement. Such conditions were far from the idea of magnificence. On all sides, in the streets, in the poor shops, in the doorways of the tenements, *les misérables* were congregated.

At this sight, the memory of a second master of thought rose to the mind of the Craftsman. This time also it was a fiery spirit, an intensely sympathetic nature, who gave his best thought to his brothers of unhappy fate. Once again, as if with his physical voice, William Morris spoke from his window at Hammersmith, looking out from among "delightful books and lovely works of art," upon the "sordid streets, the drink-steeped shops, the foul and degraded lodgings." He seemed again to ask that rich and powerful governments should give the children of these poor folk the pleasures and the hopes of men; employment which would foster their self-respect and win the praise and sympathy of their fellows; dwellings to which they could come with pleasure; surroundings which would soothe and elevate them; reasonable labor and reasonable rest. He further cried out in his sorrow over prevailing conditions, that if the things which he so ardently desired were impossible, then civilization was a delusion, a mockery, absolutely non-existent.

The words of the two great humanitarians gave the Craftsman much material for reflection, while the surroundings clarified his thoughts and quickened his sympathies.

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Consideration being allowed for the exalted state of mind in which both enthusiasts wrote, they yet had right upon their side. It became plain to the seeker after truth that the "magnificence of the lower classes" lay in the fortitude born of labor which is the basis of all value; that the artisans were rightly understood as a class by the old philosopher who made them the base and support of his ideal republic; that, this being true, in their improvement, their real education, lay the prosperity of the country, or conversely in their perversion, its downfall.

Again, the words of William Morris recurred to the mind of the Craftsman, this time offering a remedy—in his mind, the sole and certain one—for the regeneration of the laboring classes. As argued in one of his most forceful discourses, it is through art that this happy state is to be established.

The utterance is like that of a prophet; like the description of one who sees in dim vista; catching only the salient points of the object upon which his gaze is fixed, yet certain of its existence, although he be the only one to descry it. As such, it was understood and accepted by the Craftsman. He extended the meaning of art to interpret it as cleanliness and the beauty which springs from it, as decent and healthful living, as work for the sake of producing honestly and well, as the fitting of self to sphere, and there remaining content and hopeful.

Yet the question of effecting such a result seemed of doubtful, if not impossible solution to the one walking in this tenement district, dull with the grime of railway engines and factories, demoralized by the saloon and the cheap vaudeville house. But as ideas of escape are generated by the mere

presence of danger, so, here, the conditions themselves made the mind fruitful in expedient. If an artist had indicated the solution of the most difficult of modern problems, it was plain that the economists alone could work it to a conclusion; that they only possessed the practicality, the precision of method, the knowledge of the factors necessary for the long and complicated process before them.

Among the recollections of other writings, the statement recently made by a French student of sociology, became dominant in the mind of the Craftsman.

This author, young, earnest and representing the newest thought of his nation, had asserted that the workingman was, in a measure, responsible for the evils of his condition; that he had accepted them when he was powerless to do otherwise, and had grown to believe them to be a part of his existence. The statement was made with reference to material surroundings, but why could it not be extended so as to include the concerns of the mind, as well as of the body? From the wretched housing of the artisan class, all too general in his own country at the present time, the French writer deduced, as a natural consequence, whatever immorality, mental dullness and lack of thrift exist within its boundaries. The Craftsman, as an American, could go still farther. He could make the workingman responsible to some degree for the dissatisfaction which produces among us those economic evils of intense gravity known as "labor troubles." For the thoughtful must recognize that by his own act the laborer has deprived himself largely of the hope of advancement, and consequently of the incentive to intelligent, enthusiastic effort. This act, furthermore,

is not one which can be partially excused through its commission in a period of less enlightenment than our own. It is no relic of a measure which has outlived its purpose and function, and remains, through simple neglect of removal, to obstruct the workings of the actual social system. It is of modern origin, ill-advised and certain, in the natural course of events, to injure its projectors. It is that law of the trades unions which regulates the wage of workmen: dividing them into the two classes of apprentices and journeymen, and within these classes, establishing a uniformity of price for the labor of the skilful and unskilful. Such a regulation condemns itself, since it is directly against the higher ideas of equity. It may be said that as the world of matter abhors a vacuum, so the world of mind abhors the empty conception of equality; that as one man differs from another in physical advantages, in the strength and alertness which make for attractiveness and usefulness, so also there are various degrees in the mental and manual capacity of workmen, which should be recognized and rewarded according to their productive value. As a consequence, when constituted authorities fail to observe these natural distinctions, they remove the greatest spur to activity,—that is, hope—from every individual of the class whom they seek to benefit, but against whom they are actually legislating with injurious and destructive effect. A dead level of wages is as dispiriting to the mental prospect of the workman, as a desert waste to the physical eye of the traveler. In either case, there are no half-hidden possibilities which excite interest and the hope of turning their element of danger into an element of success. The workingman whose

wages are limited by law or regulation, can not fail to lose his individuality, to approach more or less to the type of the human machine. Unless, as in rare exceptions, he have in him something of the mediaeval craftsman, some uncontrollable desire to create the accurate, the refined and the beautiful, he will, as his youth leaves him, grow to despise his own skill as non-productive and useless, at least in its finer manifestations. His inventive quality, also, he will account as valueless, since he does not exercise the right of ownership over it. The small devices which he may employ to lighten or perfect his work, the personality which he may impart to the objects which he creates, stand unrecognized in the economic world of which he is a productive unit. As a result, he feels aggrieved or indifferent. His labor, if pursued perfunctorily, obtains the same reward at the end of the week or the month, as that of his neighbor at the bench, the forge, or the machine, who devotes himself to his task with true artist-enthusiasm. He becomes as sordid, and, were it possible, he would be as merciless as the millionaire whose uses and virtues he misapprehends, and in whom he sees nothing but crying faults. He differs from the typical money-king only in his unit of value: he sees in small, while the range of his fancied natural enemy is unlimited in field and free from obstructions.

Therefore, as the tendency of labor unions is toward a level of wages, so this tendency is, at the same time, toward a stagnation involving enthusiasm for good work, talent, inventive quality and individuality: a condition much more dangerous than revolt, since fermentation is but the process preparatory to a new state; while stagna-

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tion and suspended activity are the forerunners of death.

Real and grave dangers then threaten the modern workman,—as real and grave as he imagines them to be,—but they do not lie wholly in the quarter from which he awaits them. They are partly of his own making and will gather strength with time. He must fear himself and his fellows equally with the great allied forces of capital which he regards as threatening slavery to the world's myriads of toilers. He should study, to his great enlightenment, the course of the first great Revolution of the people: learning from it the lesson that an exchange of tyrants is no improvement of condition; that the execution of the king and the abolishment of the court did not constitute freedom for the revolutionists who fell under their own tyranny, and advanced to frenzied excesses which could not have been imagined by the originators of the movement.

It would seem, therefore, reasoned the Craftsman, that the present duty of the workingman is to resist tyranny which threatens him in a three-fold aspect: the arrogance of capital, the equally to be dreaded despotism of organized labor, and the pernicious tendencies which, owing to the conditions existing about him, develop within his own brain and heart.

This train of thought again recalled the French student of social science who has been earlier quoted. In the same luminous thesis, he observed that if the individual, by reason of his sole existence, contracts duties toward society, so the latter is gravely responsible to the individual; that every man has the right to happiness, and that the first human requirement, bread excepted, is education.

Such, indeed, the truth would seem to be, and such it must be confessed by every just intellect and generous heart.

The education of the workingman must be conducted by society as a body, and not by a governing class, along paths of peace and pleasantness, and must lead to the old recognition of the dignity of labor. In place of discontent, the supporters of our fabric of government must be given hope and the incentive to reasonable and healthful exertion. This result must be accomplished by raising the workshop to its old-time place beside the school; by placing the factory in the fields whenever it is possible to do this, by giving the workingman a separate house of which he may become the owner, instead of leaving him, as now, to fret away what should be his hours of rest and recreation, amid the irritating, riotous throng of a city tenement.

All this and more, concluded the Craftsman, could be effected through governmental provision and philanthropic initiative. Science in its application to the rapidity and multiplication of means of transit here concurs, as is usual, with philanthropy. The same is true of educators; while the impetus toward civic improvement, now so strong throughout the country, proceeds directly from the love of nature and of humanity. The ideal conceived by William Morris can be brought to reality, and civilization, contrary to his fears, is neither a mockery nor a delusion.

At the end of these reflections, the Craftsman realized the "magnificence of the lower classes," as it will appear when the work of regeneration shall have been accomplished, and the vision was brilliant enough to honor the Christmas season.

BOOK REVIEWS

BOOK REVIEWS

AMERICAN MASTERS OF SCULPTURE, BY CHARLES H. CAFFIN. Facts and criticism relative to American sculptors and their work, until the present time, have largely been wanting. But now we find a solid, valuable contribution to the subject in the book of Mr. Caffin, the widely known critic of the New York Sun.

It is most interesting to follow Mr. Caffin through his short history of American sculpture previous to the epoch-making year of 1876. He comments with skill and penetration upon the Italian influences brought to this country by Ceracchi and prolonged by the American artist-colonists in Rome and Florence, who sent back to their mother-country the pseudo-classic, insipid types so familiar to us in the statues of the Boston Athenaeum and of the Mount Auburn mortuary chapel.

Again, the critic is just and appreciative, when he says that: "With only a few exceptions, all our sculptors of the present generation have acquired their training, either wholly or in part, in Paris; that is to say, in the best school in the world. . . . For there is not a thought-wave in modern art that does not emanate from or finally reach Paris. It is the world's clearing-house of artistic currency."

Among the monographs, which are all devoted to contemporaneous sculptors, we naturally first turn to those treating Saint-Gaudens, Macmonnies and French. In the first of these sketches occurs a really masterly parallel instituted between Saint-Gaudens's statue of General Sherman and Dubois's "Joan of Arc." Another exquisite piece of criticism is the description of

French's "Death and the Sculptor;" while the quality of Macmonnies's piquant animalism is keenly apprehended. The critic and the general reader will equally enjoy Mr. Caffin's work, which should gain for itself a European as well as an American reputation. [New York, Doubleday, Page & Company. Illustrated. Pages, 234; size 6 $\frac{5}{8}$ x 8 $\frac{5}{8}$. Price, \$3.00.]

BELGIUM: ITS CITIES. These two compact, attractive volumes are undoubtedly the best books of similar scope and purpose which have as yet been written upon the subject in English. They are to be classed as guides; but they do not seek to give practical information regarding every-day material conveniences. They aim, in the words of the author, "to supply the tourist who wishes to use his travel as a means of culture, with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits." The text of the books has previously been published, but it is now embellished with illustrations which can not fail to please alike the traveled and the untraveled. The work is accurate in statement and logically arranged. It includes a critical chapter upon the origin of the Belgian towns, which shows wide research and much power of judgment. This chapter lays chief stress upon industrial and municipal facts, and deserves to be read by all supporters of the movement for civic improvement. [Boston, L. C. Page & Company. Illustrated. Two volumes; pages 448; size 4 $\frac{3}{8}$ x 6 $\frac{5}{8}$. Price, \$3.00.]

JAPANESE ART, BY SADAKICHI HART-

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MANN. This is a small, inviting volume which is capable of doing much good. As the author remarks in his preface, it is addressed to that large class of persons who wish to be well-informed, without becoming critics and specialists. Ignorance concerning the principles of Japanese art is gross among us, and the public should be instructed to some degree, in order that such expert critics as La Farge, Fenollosa and Arthur Dow may no longer preach in the desert. [Boston, L. C. Page & Company. Illustrated. Pages 288; size 7x5½. Price, \$1.60 net.]

THE INDIANS OF THE PAINTED DESERT, BY GEORGE WHARTON JAMES. This is the work of an enthusiast who would willingly die for his cause, if need there were. The book makes appeal, even to those who have no special interest in the Far West and the primitive races of America. In reading it, one transfers one's thought from the book to the writer, in whom one recognizes the temper of the typical explorer of a continent; a personality so different from the ordinary professional or business man as to cause admiration which rises to the point of reverence. Mr. James's book serves a purpose which can not be filled by the reports of the Government Bureau of Ethnology. For these are addressed to students in science and history; they are serious, accurate and—sometimes dull; while the James book actually pictures in the mind of the reader the things which it describes. It has the fascination of a romance and is the best work of its author. [Boston, Little, Brown & Company. Fully illustrated; decorated cloth. Price, \$2.00 net.]

THE ART OF THE PITTI PALACE, BY JULIA DE WOLF ADDISON. This book is one of a numerous class made possible by recent advances in picture-making. It is, also, a modern example of the guide, which now to notes of information adds notes of criticism. The book, like many others of its class, fills a useful purpose, by awakening an interest in art subjects and serving as an introduction to works of a higher nature, such as those of Symonds, Morelli and Berenson. The best pages of the book are those devoted to a description of the Pitti Palace, in which the writer shows an excellent knowledge of architecture and a power of clear expression. Throughout the book there is evidence of careful research among the great authorities; while the only criticism to be made, other than a doubt of the tenability of certain points of view, concerns the forms of the Italian proper names and words employed, many of which are at least debatable. [Boston, L. C. Page & Company. Illustrated. Pages 375; large 12°. Price, \$2.00 net.]

THE ART ALBUM OF THE INTERNATIONAL STUDIO. This is a volume of one hundred exquisitely colored plates, and drawings, *selected* rather than *collected* from those published during the last seven years in the International Studio. The album thus constitutes a survey of the progress of art limited to the same period. It will be invaluable to the young painter, illustrator, or decorator, as a *liber studiorum*, from which he may gather bits of practical information upon line, color and effect. The selections of the plates have been made with much justice. In the fine arts, the impressionists, as is right, are largely represented,

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but only by examples of the best masters of the style, such as Raffaelli and Monet. The illustrations representing the decorative arts are of beautiful objects, reproduced by mechanical processes of surprising accuracy and of great artistic effect. [New York, John Lane. Size $7\frac{7}{8} \times 11\frac{1}{2}$.]

THE GENIUS OF J. M. W. TURNER. A special winter number of the Studio is composed of a selection from the representative paintings, drawings and engravings of the English artist, Turner. The plates are accompanied by criticisms upon various phases of the artist's genius. The most interesting of the papers appears over the signature of the French mystic, M. de la Sizeranne, honorably known through the world of art and literature, and to Englishmen especially, by his book: "Ruskin and the religion of beauty."

In his criticism upon the "Oil Paintings of Turner," M. de la Sizeranne accepts the English artist as the founder of Impressionism, offering in proof of his statement an argument constructed with all a Frenchman's logic. He asserts that his subject unites in himself the qualities of all the masters of his school, beginning with Claude Lorrain and ending with Claude Monet.

A further attraction of this number of the Studio consists in reproductions in color of certain of Turner's masterpieces, so accurately made that in looking at them, one might almost believe himself to be in the halls of the National Gallery. [John Lane, New York. Price, \$2.00 net.]

THE LIMERICK UPTODATE BOOK, DRAWING ROOM PLAYS, and the CYNIC'S CALENDAR FOR 1904, are the titles of three small books

just issued from the Tomoyé Press, San Francisco. The first is a collection of nonsense rhymes in a peculiar and familiar English style. It is illustrated with drawings in red and black, and contains a perpetual calendar, with blank pages for memoranda. Price, postpaid, \$1.00 net.

Drawing Room Plays is a series of humorous society farces by Grace Luce Irwin, an experienced writer for amateur actors. This volume is issued in an attractive oblong form with rubricated designs, by A. F. Wilmarth. Price, \$1.25.

The Cynic's Calendar is a small book, illustrated in red and black, and containing a selection of purposely perverted proverbs, such as "many hands *want* light work," and "naught is lost save *honor*." Price, 75c. net. [Paul Elder & Company, Publishers, San Francisco, Cal.]

"IN CHILDHOOD LAND" and "ROGER AND ROSE," are two books for young children; the first being written in verse and the second in short prose pieces. The illustrations by Miss Greenland are very pleasing; one picture, in "Roger and Rose," deserving special attention. This faces the story of "The First Birds," and represents a boy and girl sitting upon a stone wall. It is excellent as a group and in its distribution of lights and darks.

"In Childhood Land," by Margaret Page, illustrated by Katherine Greenland. Price, \$1.00. "Roger and Rose," by Katherine Beebe, illustrated by Katherine Greenland. Price, \$1.00. [The Saalfeld Publishing Company, Chicago and New York.]

THE A B C OF PHOTO-MICROGRAPHY, by W. H. Walmsley, is a manual designed for

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the use of beginners in the art of which it treats. It was written in answer to an imperative need among students for whom none but elaborate works previously existed upon the subject. The present manual describes methods and manipulations, and treats the small details which, liable to be neglected in advanced treatises, are points necessary to the success of the operator. [Tennant & Ward, New York. Illustrated. Price, \$1.25.]

MEMORABLE IN THE DECEMBER MAGAZINES

IN the December number of the *OUTLOOK* there occurs a manly tribute of friend to friend, contained in the article by Jacob Riis, upon "Theodore Roosevelt, the Citizen." These two men, the high public official, and the free-lance of journalism, coming from such different paths of life, have met together to labor for the good, not only of our own country, but of all countries,—and their companionship is of intense significance to the world.

OUT WEST, for the month just passed, contains the fourth article of a series by Grace Ellery Channing, in which the author discusses "What we can learn from Rome," as regards the architectural and landscape treatment of gardens and courts. This is a timely subject in view of the present interest in municipal art: one which, if pursued even farther than is indicated by the author, will lead to excellent results. This is particularly true with reference to the Roman fountains, in which we see a tiny stream so treated as to form an expansive sheet; while

the American tendency is to waste a volume of water, spoiling the decorative effect and missing the primary purpose of the device, which is to cool and refresh: a system which lately called forth the remark from an authority upon civic art: "We have no fountains in America, but only *statues that leak*."

The last issue of the *PACIFIC MONTHLY* contains an illustrated article upon certain Spanish churches of the West and Southwest. The pictures of the San Xavier Mission, near Tucson, Arizona, are interesting for purposes of comparison with the illustrations of similar structures in California found in the article by Mr. George Wharton James, which is printed in the present number of *The Craftsman*.

To the "HOUSE BEAUTIFUL" for December, Olive Percival contributes a paper upon Japanese Prints. She advises that these pictures be framed in narrow, flat bands of teakwood or cedar, which, as used by the Japanese, show their racial respect for the natural beauty of wood; since they leave it unspoiled by varnish, pigment or artificial polish of any kind.

The *REVIEW OF REVIEWS* publishes among its criticisms of the leading December articles, an extended notice of Mr. Ernest Crosby's discussion of the question: "Was Jesus a Craftsman?" This paper, originally printed in *The Craftsman* for November, has awakened interest which is not only general in America, but has extended to European centers. The same is true of his monograph upon "Shakspeare's Working Classes," which Count Tolstoi has lately rendered into Russian.

NOTES

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THE Massachusetts Normal Art School, situated at Newbury and Exeter streets, Boston, sends out a pleasing circular and catalogue for the year 1903-4, the thirty-first of its existence.

The design of the school is embodied in the following section, which we copy from the brochure:

"The Legislature, by an act passed May 15, 1870, made instruction in drawing obligatory in the public day schools, and required cities and towns containing more than ten thousand inhabitants to make provisions for free instruction in industrial drawing to persons over fifteen years of age. It was soon found impossible to realize satisfactorily the benefits intended by this act, for want of competent teachers. A resolve was therefore passed by the Legislature in 1873 providing for the establishment of a State Normal Art School.

"Its purpose is to train teachers and supervisors of industrial art. To this end it provides advanced courses in free-hand and instrumental drawing, painting and modeling, and their application to industry."

The instruction offered by the school consists of five elective courses: in drawing, painting and composition; modeling and design in the round; constructive arts and design; decorative and applied design; teaching of drawing in the public schools and methods of supervision.

The school is most successful in its work, as is proven by its long existence, many of its former pupils occupying positions of authority and distinction.

Professor Charles Zueblin of the University of Chicago, offers, for the coming season, courses of lectures designed to further the impulse toward civic improvement, which is already strongly active at certain points of both East and West.

The lectures are arranged in groups of six and twelve and treat: The elements and structure of society; Work and wealth; English sources of American social reform; The American municipality; American municipal progress; Art and life; A decade of civic improvement. Each of the quoted heads is divided into interesting sections, and each section constitutes a complete lecture.

Professor Zueblin, from his fine training, his position as a teacher of sociology, and his broad human sympathies, stands as an authority in his own field, and he should gather his audiences from the best minds of the country.

The Circular of the School of Industrial Art of the Pennsylvania Museum, Broad and Pine streets, Philadelphia, is an interesting brochure. The institution which issues it, was founded in 1876, under the impetus of the Centennial Exposition. Providing at first instruction in the usual art subjects, it added, in 1884, courses in wood-carving and textile design, and, further, in 1887, departments of chemistry and dyeing; still later, also, courses in wool and cotton carding and spinning.

It is, therefore, an institution unique of its kind, and one deserving the patronage of earnest students.

Another interesting booklet is one recently issued by the Bohemia Guild of Chicago.

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This society is a non-pecuniary corporation of artists and craftsmen who are seeking to maintain in their own work the highest standard of excellence.

The object of the Guild is to secure for its members that assistance in the development of their work which comes from sympathetic surroundings, and the intimate companionship of workers whose aims are the same.

Each member bears his proportionate share of the expenses of the Guild; maintaining his own studio, or workshop, and conducting his work in absolute independence.

Instruction is given in the workshops of the Guild under the direction of the artist or craftsman whose special department of work is chosen.

Membership in this association imposes no restriction on the individual, who may form other connections at his own pleasure. By this means, every advantage of associa-

tion is gained, with no entailment of usual restrictions.

The Chicago Journal of December 5, in its art department, contains some interesting notes upon a recent exhibition held by the Art Institute of that city. The critic notes with pleasure that the specimens of craftsmanship there seen, as compared with those of previous exhibitions, are smaller in number and more accurate in workmanship. His comments upon the objects shown from the Craftsman shops are most gratifying to the producers. Of the Gustav Stickley cabinet-work he says:

"In these pieces the flat surfaces are not disturbed by ornament, except the slight traceries, made of insertions of copper and white-metal lines, combined with limited tints of wood-marquetry. There is almost nothing to the ornament; but it is so restful and well chosen that every one will be grateful. On the whole, this is one of the most satisfying exhibits in the galleries."

