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THE SHEPHERDS

From a water color by HARVEY ELLIS

THE CRAFTSMAN

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THE CRAFTSMAN

Vol. V

DECEMBER 1903

No. 3

THE SACRED CIPHERS. BY CARYL COLEMAN.

ALL students of ornament, sooner or later, ask themselves if the sole object of ornamentation is to gratify mankind's love for the beautiful. The more profound their study, the greater their research, the oftener will the question come into their minds, until they are forced to admit that there may be some other object, some other aim: that underneath the form a truth may be hidden of far more importance than mere beauty: in other words, that all, or almost all, ornamentation is primarily symbolical, and that in all probability the true object of the original designer was to teach a given truth, or what he believed to be a truth, and that the ornament he created was only an instrument with which to gain the attention of men: an appeal to their spiritual nature through a material form.

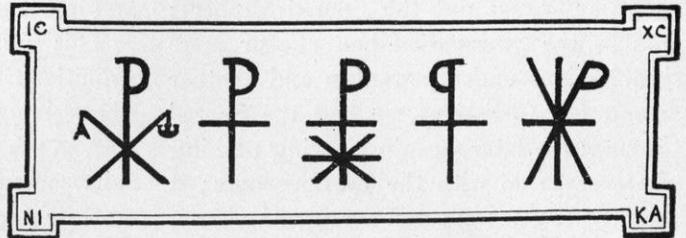
One of the proofs of the above supposition is the persistency and universality of certain ornaments, which are admittedly symbols. Not that they always stand for the same thought, but simply they suggest to



Cretan coin with gammadion

the mind something else than the object they actually represent. For the purpose of studying this proof take some ornament which is widely distributed over the world, such as the *gammadion*, and no better choice could be made, as it is to be

seen upon the dress of the Hittite kings, upon the archaic pottery of Greece and Cyprus, upon the coins of Magna Graecia, upon the gold jewelry of the Etruscans, upon the sword-hilts, belts and sepulchral monuments of the Celts and Anglo-Saxons, upon the vases of China and Japan, in fact,



Different forms of Constantian ciphers, Roman catacombs

it has been a decorative *motif* from the earliest time, and is found upon all kinds of objects, among all the nations of the earth, except the Egyptians, Chaldeans and Assyrians. Moreover, it has been used indifferently by pagan, Brahmin, Buddhist and Christian.

The ornamental value of the *gammadion* is self-evident, but not its significance, for its esoteric meaning depends upon the people employing it. Hence it has various symbolic values: at one time it is a symbol of fecundity, at another of prosperity, and at another of salvation; often, it is a mere sign of talismanic import, standing as an exponent of a truth, or a falsehood, or a superstition, as the case may be. It seems to belong peculiarly to the Aryan division of the human family, the property alike of the semi-civilized and the civilized, coming to a race by migration, or by spontaneous creation; for the *gammadion*, like all other ornament, comes under the universal law of

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consequence, viz.: that like conditions produce like results. In the first instance, it represented the sun and solar movement, and in the last Christ, the Corner-stone, and the Apostles, the foundation stones of the Heavenly Jerusalem.

Just as the *gammadion* has both a decorative and a symbolic side, so have all, or almost all, other ornaments; just as the *gammadion* existed before the advent of Christianity, so did the Sacred Ciphers; just as the *gammadion* had one or more significations under paganism and another among the Christians, so had the Sacred Ciphers; the later meaning having nothing whatever to do with the previous ones; it was not the outcome of a migration or a development, or a paganizing of Christianity, but simply the borrowing of a form and the gift to it of an absolutely new symbolic value.

In the Sacred Ciphers the Christians found something ready, at hand, which they could use as monogrammatized abbreviations of the two names of the Master, and they wisely employed them; moreover, they believed that the use of the Sacred Cipher, the *Chrisma*, was sanctioned by Heaven itself.

The first cipher used by the early Christian was practically a six-pointed star, familiar to the pagan world as a symbolic thunderbolt, and when confined within a circle, as a symbol of the sun: the amulet *par excellence* of the Gauls, but in it the Christian found a compendious form of writing the Sacred Names; for when they reduced it to its component parts, they found it was a combination of I and X, the initial letters in Greek of the two words Jesus Christ (*Ἰησοῦς Χριστός*). Just the

time it was first employed in this way is not known; it occurs, however, on inscriptions as early as the year 268, and forms an integral part of the same, even when the inscription was written in Latin, as the following epitaph from the Cemetery of Thraso demonstrates:

Prima vivis in gloria Dei et in pace Domini Nostri.

"Prima, thou livest in the glory of God, and in the peace of our Lord Jesus Christ."

This cipher was of great value to the primitive Christians, as they were compelled when giving public expression to their dogmas, to use symbols, in order to guard their more sacred doctrine from the profanation of their pagan contemporaries.

To change this cipher into the *Chrisma* of Constantine was an easy matter. All that was necessary was to add a loop to the top of the I (iota), the middle spoke of the solar-wheel, and in this way create an abbreviation of the official name of the Holy One of Israel, a monogram of the word XPICTOC (*Christos*), formed by a union of the first two letters: the X and the P. This monogram, however, was in use long before the days of Constantine, even prior to the Christian era, for it is found upon the coins of Ptolemy I, 323 B. C., and upon those of the Bactrian king Hippostratos, 130 B. C., and it also appears upon a coin struck at Maconia in Lydia by Decius, the great persecutor of the Christians. It stood in all these cases for the Greek word *Χρισμ*, to anoint. It was first used by the Christians after it became a part of the labarum of Constantine, who placed it upon his standard because of a vision and dream. It is said that when Constantine was about to attack the forces of Maxentius, there ap-

SACRED CIPHERS

peared in the sky, at midday, in sight of his army, the Chrisma with the words: "By this Conquer." Subsequently he had a dream concerning it, as related by Euse-

standard: *labarva*. Constantine not only made the labarum the imperial ensign, but he also commanded it to be used as the insignia of the military order of the *Labari*, an organization instituted for the defense of Christianity.

In post-Constantinian times the Sacred Cipher was often accompanied by the Alpha and Omega, in allusion to the two words: *I am the Alpha and the Omega, the first and the last*, and in that way setting forth the eternity of the Word and the equality of

bius, Socrates and Lactantius; the latter writer says in the *De Mortibus Persecutorum* that "Constantine was admonished in sleep to mark the heavenly sign of God on the shields, and so to engage the enemy. He did as he was bidden, and marked the name of Christ on the shields, by the letter X drawn across them, with the top circumflexed." Whether or not this vision and dream are myths is of no moment, for the fact remains that Constantine caused a cavalry standard (vexillum) to be surmounted with a golden garland, set with precious stones, in the center of which was placed the Chrisma, and further, that he adopted it as the imperial ensign, and ordered it to be carried at the head of his army, appointing fifty-two selected soldiers to act as the body guard. This standard was known as the *labarum*, not a new word, but of foreign origin, and probably derived from the Basque word for

the Son with the Father: *The same was in the beginning with God. All things were made by him; and without him was made nothing that was made.* Sometimes the cipher was also combined with the letter N (nu), the initial of the word Nika (conquer). Both ciphers are often found in union with this word in decorations, inscriptions and upon various objects.

In addition to the above described ciphers



A coin of Constantine. On the reverse the labarum



A coin of Constantine with the labarum on the helmet

there is a third one, which is far more familiar, as it is employed to-day extensively in church decorations, in ecclesiastical embroidery and upon all kinds of church

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furniture, viz.: the monogram formed with the letters I H S. This cipher is sup-



Coin of Fulvius Valerius Constantinus

posed by the ignorant to stand for the English sentence: "I have suffered," or: "I have saved," and, among the more intelligent, for the Latin sentence: "Jesus Hominum Salvator" (Jesus, the Saviour of men), while in truth it is an abbreviation of the name Jesus in Greek, the first three letters of the word.

Among the early Christians the name



Coin of Constantine. The Emperor holding the labarum

Jesus was not written in this way $\text{I}\eta\sigma\omega\upsilon\varsigma$, but with uncials, large letters, something between capitals and small letters: IHCOCV , hence the contraction was IHC , the Greek sigma taking the form of the Latin C. In time, this abbreviation with its monograms became so fixed in the Christian mind, and was so universally used, it took its place as



Coin of Constantine, the labarum on the reverse

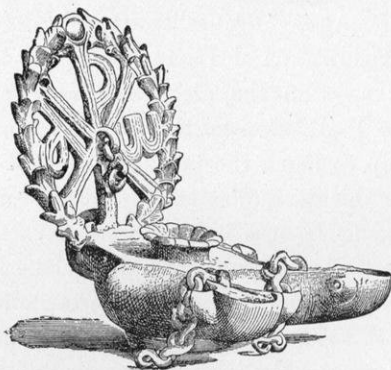
a symbol; so much so that scribes, in their Latin manuscripts, employed it, even when

writing with small letters, and often they changed the uncial form of the sigma from C to that of the Latin S, its proper sound; moreover, the presence of the letter h in this lower-case abbreviation led English writers of the Middle Ages to spell the Sacred Name



An early Christian gem

Ihesus. The use of the forms *ihc* and *ih̄s* was by no means confined to Latin manu-



A lamp from the Roman catacombs, third century—the *Christma* with the Alpha and Omega

scripts, but was employed in many ways: in England, at Parham in Sussex, there is a leaden font of 1351 which bears the following legend: "Ihc Nazar" (Jesus Nazarene); at Cheam, in Surrey, there is a memorial brass of 1420 on which is engraved a heart with the inscription: *Ihc est amor me*, and on its four cor-



A gem from an early christian ring, with the name of the possessor

ners are the abbreviations: "Ihc Mey" (Jesus Mercy); at St. John's College, Cam-

SACRED CIPHERS

bridge, there is an English prayer-book of 1400 in which the name Jesus is often writ-

clesiologists; the sermons of St. Bernardin of Siena no doubt largely contributed to this preference, as he was in the habit, on the completion of his discourses, to exhibit to his audiences, and they were thousands in number, a board bearing this cipher in-



A Christian gem



Christian gem, A. D. 325; the martyrdom of a saint

ten ihc: at midday oure lord ihc was nayled on the roode betwixt tweye thefis; at Cobham there is a pre-Reformation palimpsest brass where the sigma has been given the form of the Latin S: a vested priest is hold-



English; 15th century



French; Mediaeval

scribed in letters of gold, and, at the same time, distributing among the people small tablets or cards bearing the same device.

It is not denied that the I H S may in some cases stand for the words *Iesus Hominum Salvator*, but when so intended, usually each of the first two letters is followed by a period sign: I. H. S., or the H is surmounted by a cross, and beneath a representation of the three nails of the crucifixion, as may be seen in the well known arms or seal of the Company of Jesus.

The foregoing has conclusively demonstrated the Greek origin of the Sacred



The bottom of an Agapae glass; third century

ing a chalice and wafer; on the chalice are the words "Esto in Ihs" and on the wafer "Ihs;" at Venice on the movable reredos of the high altar of St. Mark's, accompanying the figure of the Saviour, are the abbreviations: IHS XPS (Jesus Christ); and many other examples could be added to the above list from every part of mediaeval Christendom.



English; 15th century



Medieaval MS.

Ciphers; and that, as soon as their symbolic value was recognized by the early Christians, they were employed extensively by epitaphists and decorators; until in the



A Cornelian seal with the chrisma and palm, the symbol of victory; 4th century

The use of the IHS cipher became so popular that it ultimately took precedence of the Chrisma among ec-

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course of time, by constant use throughout the world, it was forgotten that they were a contraction of Greek words, and they be-



Arms of the Company of Jesus

came mere symbols, which conveyed one and the same meaning to Christians of every nation and language.

The Sacred Ciphers were so pleasing to the subtle minds of the Oriental Christians that they are seldom absent from Byzantine ecclesiastical ornamental sculpture, mosaics, illuminations, embroidery and metal work; moreover, they led to the monogrammatizing of many secular names, such as those of the Emperor Justinian and his wife Theodora, carved upon the capitals of the great columns of the nave of the church of Sancta Sophia at Constantinople.

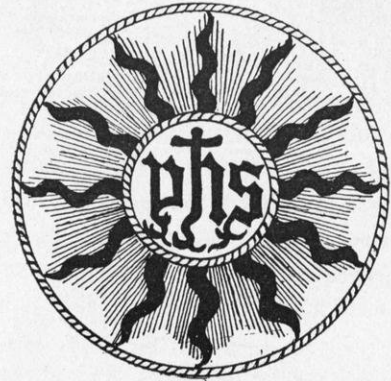


Ciphers of Justinian

This custom of using secular monograms, as well as the Sacred Ciphers, in architectural decorations passed from the East to the West, and became a common usage at an early date all over Europe. The one

best known of these Western secular ciphers is that of Charlemagne.

To-day the use of the Sacred Ciphers is very much in vogue in all the various departments of ecclesiastical art, but too often they are wrongly used, and all be-



The IHS used by St. Bernardin of Siena

cause many architects, designers and decorators are deeply ignorant of the first principles of ecclesiology, hence do not fear to walk "where angels fear to tread."

SERMONS IN SUN DRIED BRICKS. FROM THE OLD SPANISH MISSIONS. BY HARVEY ELLIS.

WHEN the earnest and God-fearing missionaries from Spain came among the Indians, in what was then Mexico, the least expected result of their embassy was that their building of the places of worship known as the "Missions" would in the far future make a lasting impression on modern architecture and give a simple, straightforward solution of an architectural problem not any too easy.

These Fathers, while remembering the intricate embroideries of the Plateresque

SUN DRIED BRICKS

style and no doubt willing to perpetuate it in the new country, were impeded by the lack of skilled labor, the inability to procure materials, and the lack of trained architects; and no doubt largely due to the latter fact, were able to produce architecture. With the sun-dried bricks, the aid of peon labor and the absolute fulfilment of the requirements, they produced buildings that for positive frankness of expression of purpose, have never been equaled in the history of the building crafts. The exact adaptation of these works to the climatic conditions and the functions involved make them classics equally with the Parthenon and its Roman successor, the Pantheon. This statement, while seeming a trifle audacious and in conflict with accepted traditions, is thought to be, nevertheless, susceptible of demonstration. It is deemed by every writer on the subject of architecture, from Vitruvius to Fergusson, that the art, as an art, consists primarily in accommodating the requirements; and in addition to this, in the discreet and tasteful disposition of the structural materials. Having this in mind, the dignity of these compositions, the majestic simplicity and the breadth of simple wall surface should be a source of inspiration to the designer of monumental structures.

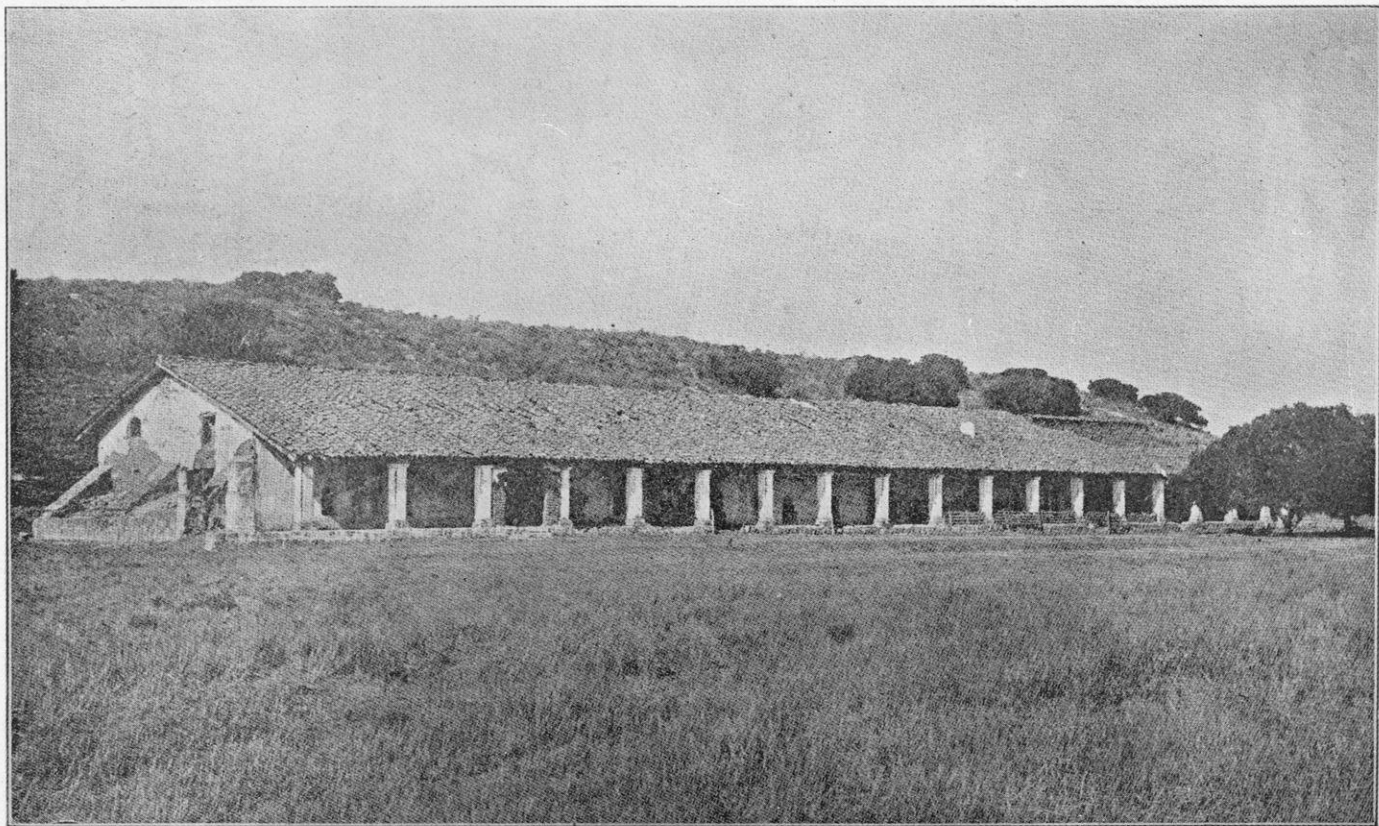
There is no doubt that the restrictions imposed by the materials

employed are the salvation of these buildings, as in one or two instances where there has been an effort, without success, to decorate these buildings externally, the failure has been so lamentable that there is much cause for gratification that skilled workmen were scarce in Old Mexico. The long, beautiful arcades and cloisters of these Missions have all the simplicity and impressiveness of the Roman aqueduct. A conspicuous example of this is to be found in the Mission of La Purisima Concepcion, which, with its crude workmanship and sun-dried brick, covered with white-wash, is, or should be, a veritable sermon to the men who are disfiguring our cities with more or less successfully warmed-over projects from the publications of the "Intime Club," which is presumed to express the aims, aspirations and works of the Ecole des Beaux Arts.

While in a tentative way efforts have



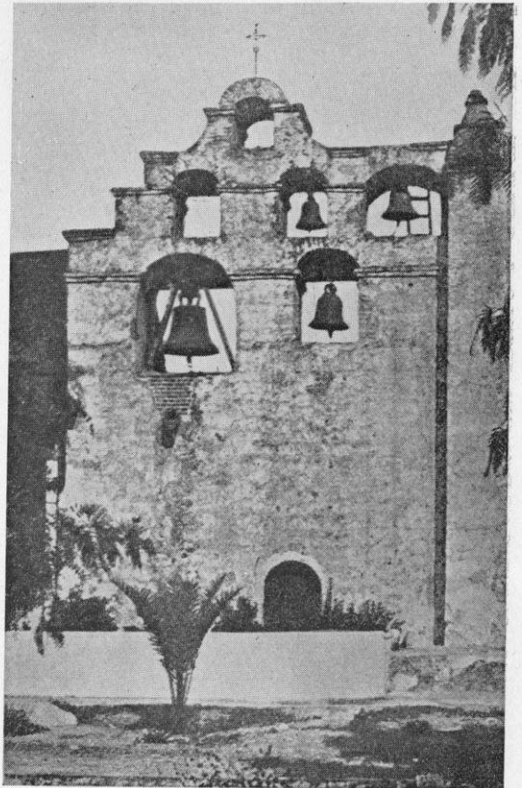
Mission San Luis Rey



Mission of La Purisima Concepcion



San Gabriel steps

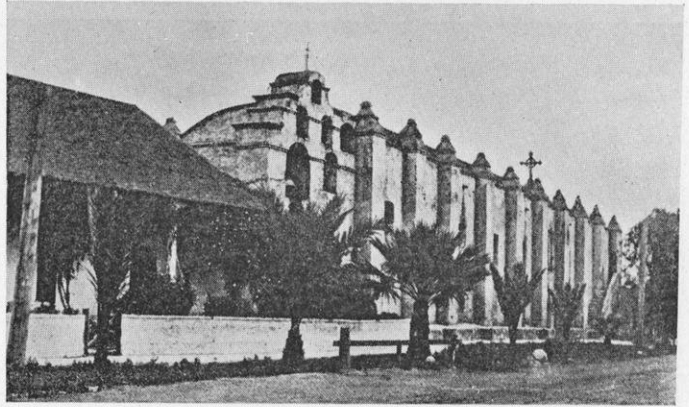


Bells of San Gabriel

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been made to design with the same spirit that informs these structures, owing to over-sophistication, the success achieved has only been estimated. In some instances, particularly in the neighborhood of Los Angeles, residences and other structures have been built that possess much of the gracious charm of the old works.

The solution of the problem of domestic architecture based upon, but in no sense in servile imitation of, the old Spanish type, is to be found in the extremely personal and interesting creations of some of the younger



Mission of San Gabriel

architects of Chicago, who are really giving honest and purposeful expression of art as applied to domestic engineering. It is curious in this instance to note how the spirit of the Renaissance, as expressed by these Fathers of the missions, and combined with the curiously Gothic trend of imagination, has produced the splendid and appropriate art of Louis Sullivan, who since these Mission Fathers, seems to be one of the few men in the United States, at all events, who have comprehended the meaning of the word architecture, or in other words, who have forgotten the schools and become architects of equal ability with the good Franciscan Father Junipero Serra, the moving spirit in the designing and construction of the missions.

The Spanish clerical architects brought with them from their fatherland the traditions of a building art suited to the climatic conditions and the face of their adopted country. Therefore, their works, although strongly reminiscent, arose strong and vital. Even to-day they have lost nothing of their force, and are worthy of the study of our young architects.



Pala Belfry

SILVERSMITH'S ART

THE SILVERSMITH'S ART: THE THIRTEENTH, FOURTEENTH AND FIFTEENTH CENTURIES. BY JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT.

THE EDITORS OF THE CRAFTSMAN REGARD THEMSELVES AS PECULIARLY FORTUNATE IN BEING ABLE TO OFFER TO THEIR READERS THE EXTENDED HISTORY OF THE SILVERSMITH'S ART IN EUROPE, WITH SPECIAL REFERENCE TO FRANCE, WRITTEN BY THE DISTINGUISHED PARISIAN CRITIC, MR. JEAN SCHOPFER. THE SERIES BEGAN IN THE NOVEMBER ISSUE WITH A PROFUSELY ILLUSTRATED REVIEW OF THE BEAUTIFUL ECCLESIASTICAL WORK OF THE TWELFTH CENTURY. THE PRESENT PAPER, THE SECOND OF THE PROPOSED FOUR, IS OF EVEN DEEPER INTEREST THAN THE FIRST; SINCE IT DEALS WITH A GREAT ARCHITECTURAL PERIOD, THE THIRTEENTH CENTURY, WHICH INFLUENCED TO THE FURTHERANCE OF STRENGTH AND BEAUTY, THE ADJUNCT AND LESSER ARTS. THE THIRD AND FOURTH DIVISIONS OF THE SUBJECT, YET TO BE PUBLISHED, TREAT RESPECTIVELY THE SILVERSMITH'S ART IN THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES, AND THE WORK OF OUR OWN TIME.

THE STATEMENTS OF M. SCHOPFER, IT IS NEEDLESS TO SAY, ARE MOST AUTHORITATIVE. THE INFORMATION THUS COLLATED BY HIM HAS HITHERTO EXISTED, HIDDEN AND FRAGMENTARY, IN RARE AND COSTLY BOOKS. HIS TREATMENT OF THE SUBJECT IS CHARACTERIZED BY THE GRACE, ACCURACY AND DELICACY WHICH ARE ATTAINED ONLY BY LONG AND CAREFUL STUDIES PURSUED IN A SYMPATHETIC ENVIRONMENT,

AND WITH A PURPOSE QUITE APART FROM THAT WHICH ANIMATES THE HASTILY FORMED ART CRITIC WHOSE HIGHEST AIM IS FINANCIAL SUCCESS.

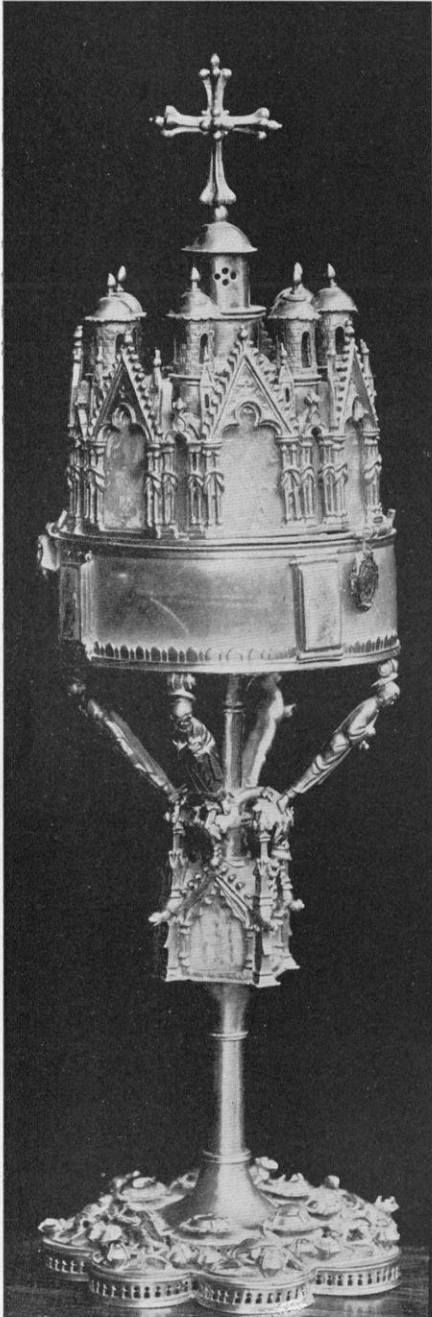
IN RENDERING M. SCHOPFER'S STUDIES INTO ENGLISH, THE TRANSLATOR KEENLY REGRETS THE NECESSARY LOSS OF SOME PORTION OF THE VERBAL BEAUTY OF THE ORIGINAL, AS ALSO THE ABSENCE OF AN ENGLISH EQUIVALENT FOR THE FRENCH WORD *ORFÈVREURIE*, WHICH, ALTHOUGH DERIVED FROM THE LATIN *AURUS* (GOLD) AND *FACIO* (TO MAKE), APPLIES EQUALLY TO WORK IN GOLD AND IN SILVER, AND AVOIDS THE PARAPHRASE WHICH A TRANSLATOR IS FORCED TO EMPLOY.

AS we have already indicated in our preceding article, the art of the worker in the precious metals changes with the thirteenth century: it can not exist side by side with its opulent and imposing neighbor, architecture, without borrowing from it.

Let us examine the characteristics of the thirteenth century in the domain of art. We find first the expansion of pointed (Gothic) architecture, which dates from the first half of the twelfth century. At this period, throughout France, there arose churches and cathedrals constructed according to the new formula. Secondly, we find the complete, perfected development of ornamental statuary. Here, again, the point of departure is the twelfth century. The portals of the cathedrals of Moissac, of Vezelay, of Autun, show the direction which the thirteenth century was destined to follow. Then, later, we have the incomparable masterpieces of statuary offered by Notre Dame, Paris, and by the cathedrals

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of Reims, Amiens, Bourges and Chartres. We find the same characteristics in the



I. Reliquary in gilded silver; Charroux, France

art of the silversmith. It becomes architectural in the sense that it copies more accurately churches and chapels. Furthermore, statuary, properly speaking,—that is, the representation of the human form and face,—acquires a new and considerable importance. The art of the worker in the precious metals becomes, as it were, an extension of sculpture. It produces real masterpieces which, with equal justice, can be included in the history of the silversmith's art and in that of sculpture. As an example, among the masterpieces may be cited the silver figure of the Blessed Virgin from the treasury of Saint Denis, which is now preserved in the Louvre.

Together with the representation of the human figure, that of the animal becomes frequent. We no longer meet beautiful works of pure metal-work, like the cross of Clairmarais at Saint-Omer, the reliquary of Bar-sur-Aube, or the reliquary of Charroux, in which silver scroll- and filigree-work surround incusted precious stones, thus forming a whole of extreme decorative richness.

Another reliquary from Charroux, but one of a later century, shows the advance made by the silversmith's art, as well as its new tendencies. It is a beautiful object, but one quite different from the works which we have already studied. Set upon a highly decorated base, a circular chapel rises, having small towers and crocketed gables which are supported upon small, slender columns, as we find this detail in the cathedral of Notre Dame, Paris. Four statuettes of saints or monks, in picturesque attitude, support a little edifice containing the relics. The piece, therefore, partakes at once of both architecture and sculpture. And if our readers will refer to our preced-

SILVERSMITH'S ART

ing article, and compare this work of the thirteenth century with the twelfth century reliquary which we have there represented, the objects themselves will explain more clearly than pages of commentary could do, the distinctive taste and style of each period.

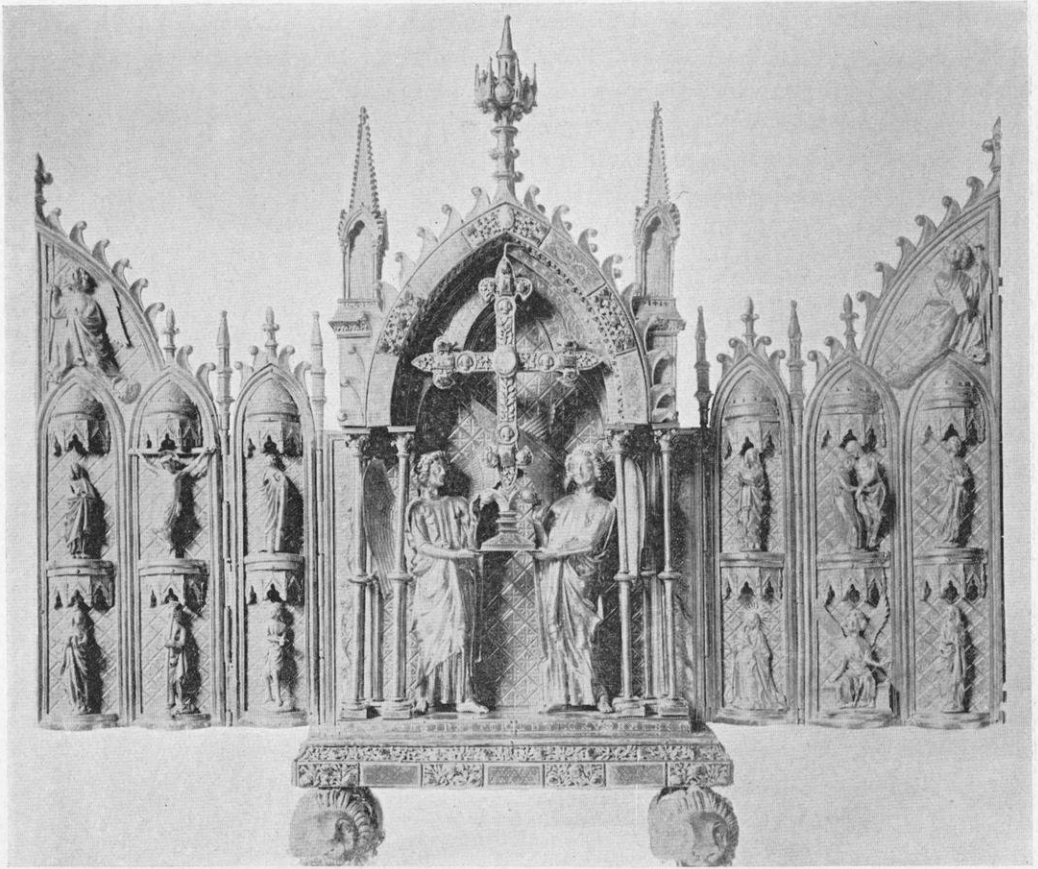
If it be permitted to the historian to pass judgment, I must hasten to add that the three centuries about to be reviewed in the present article possess a liberty, an imaginative quality, a richness of invention which are surprising, and that the critic placed in presence of the works of this period, finds them so charming, so graceful and so delicately executed, that he accepts them without reservation.

These works, like those previously examined, belong to the religious department of the silversmith's art. The works of the secular division have not been able to resist the political and economic vicissitudes of five centuries. It is greatly to be regretted that nothing has been preserved of the collections of Charles Fifth, or of the rich treasures of his brother, the duke of Anjou; that the Swiss, after the battles of Morat and Grandson, let perish the superb objects in gold and silver work belonging to Charles the Bold, duke of Burgundy, the richest prince of his time in entire Europe. Of all these beautiful creations nothing remains. For silver and gold objects have always been threatened with sudden destruction, since, independently of their artistic worth, they possess an intrinsic value estimated in weight, which is immediately realizable. From this fact it resulted that a prince whose purse was empty, could not resist the temptation of providing himself with money, by causing his silver plate to be melted. We shall witness later, under

Louis XIV. and Louis XV., the stupid destructions to which these princes resort with meagre result.



II. The Samson Reliquary: transitional style; Cathedral of Reims, France.



III. Flemish reliquary in form of a triptych from the Abbey of Floreffe; Rothschild collection, Louvre, Paris

In the Middle Ages coin was rare. The fortune of a prince, of a noble, of a rich merchant, often consisted largely in his plate. If he had surplus money, he ordered the execution of a silver table service, or an ewer. If he needed money, he ordered the melting of certain pieces chosen from the ornaments of his dressers; making such choice without regard to the artistic value of the objects destined to destruction. Therefore, when evil times came, and they came often, the treasures of the gold- and silversmith's art disappeared.

To ensure a standard, and unvariable value

to these works, it was necessary for gold and silver to possess an absolute value which could not be modified by the smiths themselves. If these latter had been left free to act, they would shortly have produced works in which the proportion of silver or gold would have been insignificant. But the very vigorous statutes which governed the guild of the gold- and silversmiths (which statutes we shall treat later), provided that the workers were obliged always to use the purest quality of gold and silver. And these strict measures of supervision were enacted in order to

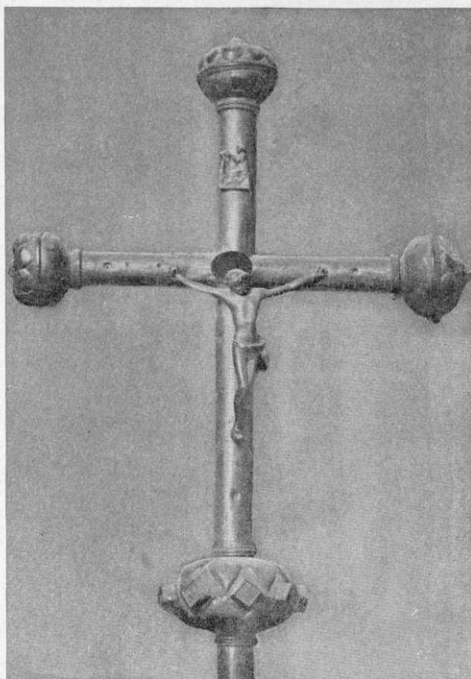


IV. Virgin and child in silver *repoussé* ; Louvre, Paris

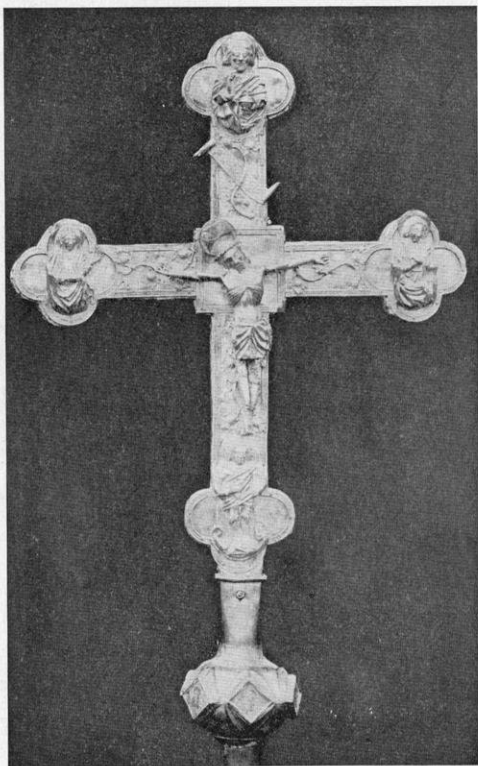
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leave no room for the least possible fraud.

These facts show the reason why mediæval work in the precious metals designed for secular uses has practically disappeared. We have, therefore, to confine our examination to objects devoted to religious service. But even of these many examples have failed to escape the ravages of time and of enemies. The Revolution, indeed, destroyed a certain number of pieces. But it must be confessed that the kings were infinitely more destructive than the revolutionary spirits, and that even under the most pious rulers, gold and silver objects devoted to religious uses were not respected when the need of money grew insistent. When Richard Coeur de Lion had been captured by the Saracens, his ransom was placed at one



VI. Processional cross



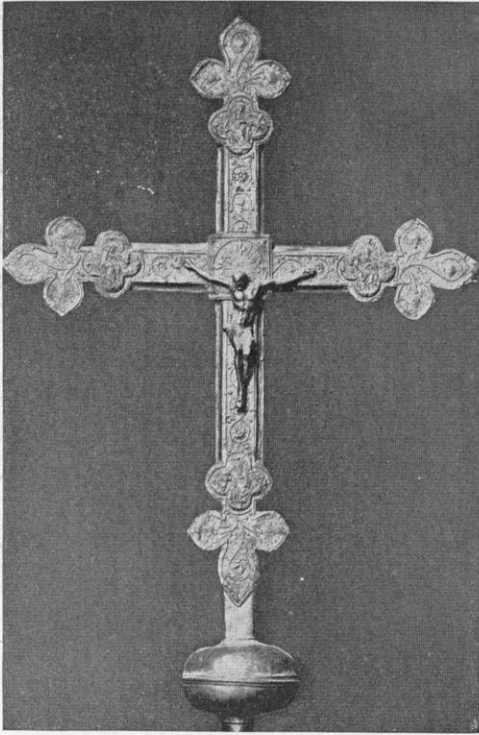
V. Processional cross

hundred fifty, or two hundred thousand marks silver, and the rich abbeys knew to their sorrow what sacrifice of their treasures was occasioned by this misfortune. When Saint Louis was made prisoner during his Crusade, no less than eight hundred thousand besants of gold were necessary to release him from the hands of the heathen. Such ransoms were disastrous for the gold and silver work existing in both France and England.

Nevertheless, we have remaining a considerable number of specimens of each of the three centuries with which we are now to deal.

We have already mentioned the reliquary of Charroux, a most characteristic work of the thirteenth century. Our second illustration is the so-called reliquary of Samson, preserved in the Cathedral of Reims. This example, on the contrary, is a work of the

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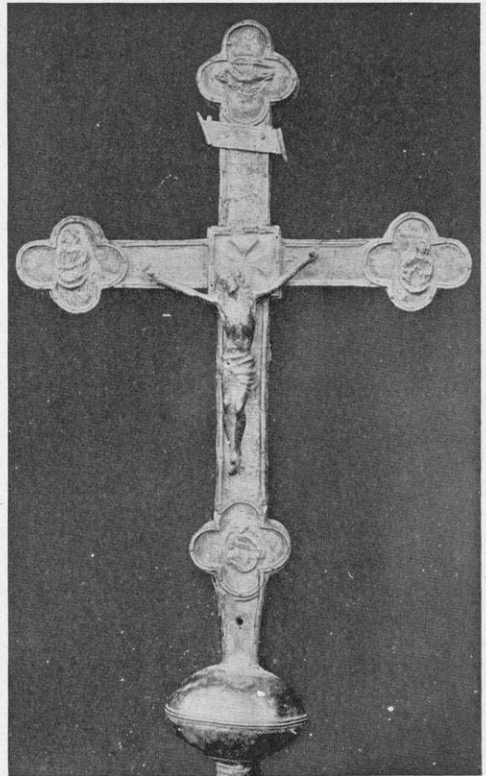
VI a. Processional cross.

transition period, in which we recognize the greater number of the characteristics of the twelfth century: incrustated stones, filigree, and applied ornaments in silver. It has a foothold in both centuries, the stronger being in the twelfth.

The reliquary in the form of a triptych, originally from the Abbey of Floreffe and now belonging to the Rothschild collection in the Museum of the Louvre, is, on the contrary, an excellent and most important example of the thirteenth century (Plate III). It is of Flemish workmanship, and, without doubt, the most significant production of the time and place. Two angels support the cross. The wings of the triptych show scenes from the life of Christ: the Crucifixion, the Descent from the Cross, the Holy Women, other personages and

angels. Here, as I have already observed, the work of the silversmith resembles that of the sculptor. The qualities of the sculptor were required for the chiseling of these exquisite figures. The style of the draperies is excellent, worthy of the time, which is a period of culmination. The ornament is of extreme richness, and the object as a whole in one of the mediaeval masterpieces of the goldsmith's art.

From this time onward a great importance was given to shrines and reliquaries. They became monuments in miniature. Around the central portion containing the relics, there appeared scenes from the life of the saint so honored, and in these scenes the figures were executed in high relief. We



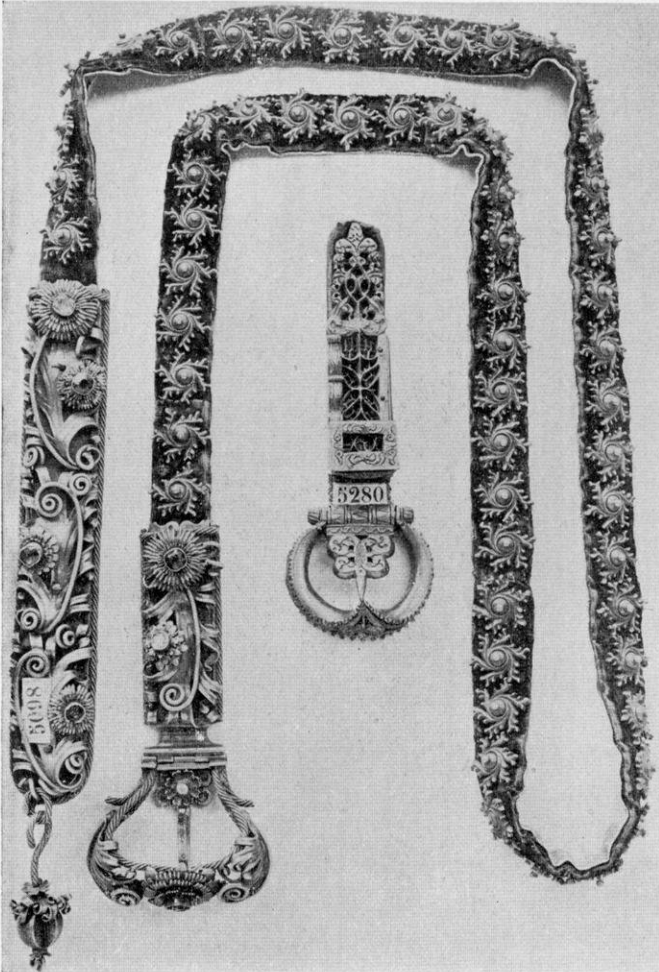
VII. Processional cross

THE CRAFTSMAN

have descriptions of large shrines made to receive the relics of Saint Louis, at the end of the thirteenth and the beginning of the fourteenth century. They were ornamented with very numerous figures of saints and apostles, as well as of the kings and princesses who were the donors of these marvellous works of art. Portraiture entered into metal work and into sculpture at the same time. The corporation of the gold- and silversmiths was among the strongest of

the civic bodies. The Virgin in silver *repoussé* formerly belonging to the treasury of the Abbey of Saint Denis and now in the Museum of the Louvre (Plate IV.), shows at once the perfection of workmanship and the exquisite development which the plastic sentiment attained in the Middle Ages. But one fact regarding the piece must be confessed. There is no reason why this work should be in silver, rather than in marble and ivory. That is: it is a work of pure sculpture. But owing to the material in which it is executed, we have the right to treat it here, and to rank it among the masterpieces of the metal worker's art.

It belongs to the beginning of the fourteenth century. We have its exact date. It was executed in 1339, at the command of the queen, Jeanne d'Evreux. Without the date, the style alone would suffice to fix the epoch of the work. It belongs to the fourteenth century by the slight symmetry caused by the projection of one hip of the Virgin; by the caressing and charming gesture of the Christ-child who lays his hand upon the lips of his mother; by the length of the draperies, of which the folds are broken at the ground-line; by the slight inclination of the Virgin's head: all characteristic of the fourteenth century and of this period alone. But the object has neither the affecta-



VIII. German belt and buckle: chiseled and gilded silver; Cluny Museum, Paris

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tion nor the complexity, nor a certain dryness that one sees too often arise in the works of this time. On the contrary, it preserves the perfect distinction of line, the pure grace, the simplicity, which impart to the works of this period an imperishable aroma. The face of the Virgin, radiant with tender goodness, is that of a mother of the period. It was among the people that the sculptor found his models. It was in the depths of the sentiments which all shared and which made of Europe a whole constituting what was named Christendom that the artist sought his inspiration. He had no desire to appropriate to himself beauty foreign and dead. The dream of restoring antiquity, —a deceptive dream which the Renaissance was to pursue,—had not as yet arisen. There was a secret harmony between the artists and those for whom he wrought. The former found in themselves all that was sure to please the people. There was no effort, no pedantry, no archaism. As Viollet-le-Duc has said, the works of that period looked neither backward nor forward. All lasting works of art, whether antique and Greek, whether mediaeval, or modern, have always addressed themselves to the present times which produce them.

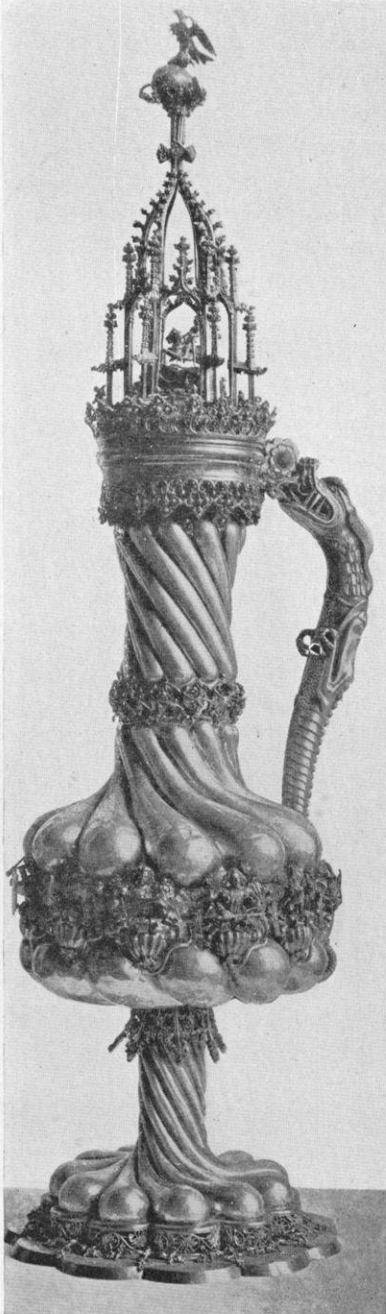
The special characteristic of the statuette of the Virgin under consideration, the characteristic which makes it relevant to our present subject, is

the material in which it is wrought. This material—silver—enabled the artist to give an exquisite finish to the work: the draperies are finely sculptured in concave lines, the face and the hair are rendered with extreme delicacy, and if we were to compare this figure with an ivory Virgin of the same period, the differences in execution, resulting from the difference in material, would be very marked in favor of the silver statuette.

Following, we have a series of crosses (Plates V., VI. and VII.). The treasuries of our cathedrals and churches still possess a considerable number of these objects



IX. German wine tankard; Museum of Lubeck



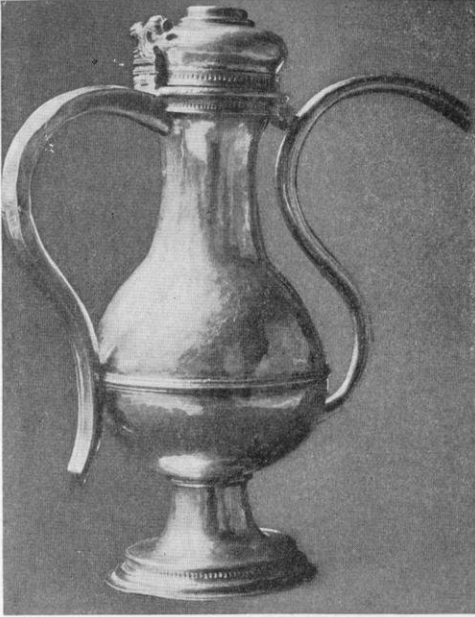
X. German jug; Museum of Goslar

which might afford excellent models for ecclesiastical metal work in our own time. We find there different methods of treatment. But the favorite process of all was that of hammering the metal over a matrix (*repoussé*). The workshops of the Middle Ages kept thus matrices of a certain number of models for the more usual objects: vases, cups, basins, ewers. The silver in a thin sheet was hammered (*repoussé*) over the hard form; then, it was further worked with the chisel and the graving-tool. Retouching and finishing at this time were very important. By these means the workman gave to the object a personal character, which, in a measure, re-created it. As I have previously said, the expenditure of time was not considered in the Middle Ages. In this respect there was no exercise of economy.

If thus the art of the worker in precious metals allied itself on the one hand with sculpture, it did not the less preserve its own domain. We illustrate, as an example of purely decorative metal work (Plate VIII.), a superb belt and buckle of German origin, which date from the end of the fourteenth century. Throughout the Middle Ages, Germany excelled in metal work, and the history of bronze in particular can not be written without involving the special study of the German masterpieces.

Another specimen of German workmanship (Plate IX) is of much later origin, since it belongs to the sixteenth century. But in Germany the line of demarcation between the Middle Ages and the Renaissance is much less sharply defined than in France and in Italy. Throughout the sixteenth, and even during the seventeenth century, the mediaeval series of objects for ordinary

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XI. French ewer; Hôtel Dieu, Reims

uses were continued. The love of the old forms was preserved. The wine tankard here reproduced, which exists in the Museum of Lubeck, shows a singular mingling of Teutonic thought, mediaeval taste, and free imagination, united with certain memories of the antique, found in the scrolls of foliage encircling the expansion of the cup. With the exception of this ornament, the composition as a whole and the decorative details are altogether in the style of the Middle Ages: possessing that richness and exuberance which sometimes, even often, in German works, injure the principal lines and mar the precision of the swell.

The German jug of the Museum of Goslar (Plate X.) has greater refinement. The open-work decoration is of extreme delicacy; figures mingle with foliage, and beneath the little spires that crown the piece, a bold rider is mounted upon a prancing horse. The handle of the jug is formed by

a dragon with yawning throat. The beak of the jug is also composed of a fantastic animal. The dragon, as is well known, played a most important part in the decorative art of the Middle Ages, beginning with the earliest times of that period. In the popular imagination, it had a real, animate existence. It appears in works of the plastic arts, strong, muscular, scaled and frightful. In modern art, it has become lymphatic and sluggish. It swells and pants, but it can no longer terrify. In the plastic sense it has lost all force, all energy. We no longer believe in the evil powers and the existence of fantastic animal types, and the abortive attempts of contemporary decorative art will not renew in us the terrors which have faded from our minds.

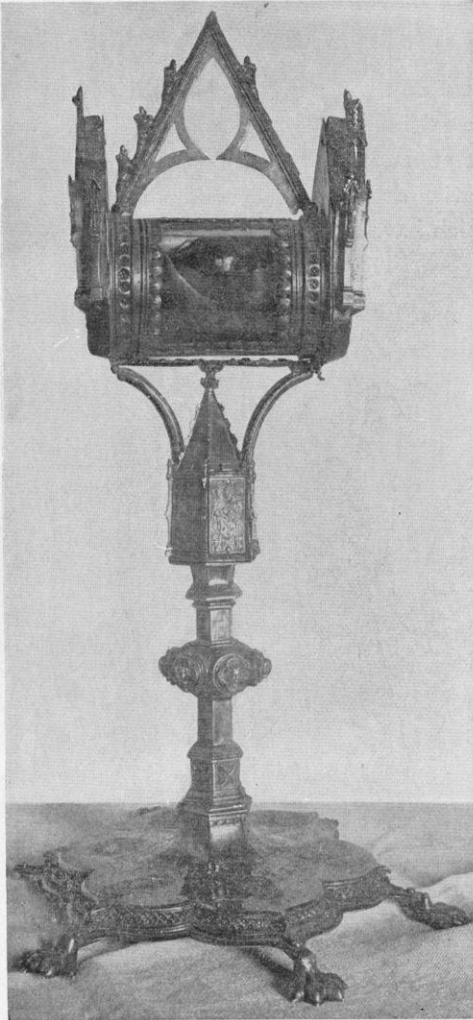


XII. Reliquary containing a portion of the arms a saint; Saint Peter's Church, Varzy, France

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Thoroughly French, restrained and without ornament, we find the cruet which is preserved in the chapel of the Hôtel Dieu, at Reims (Plate XI). It possesses a charming simplicity of form and a rare grace of flexible line. As we examine it, we regret that our modern coffee-pots do not possess the same pleasing contours.

The Middle Ages believed in saints and relics. There were few churches without



XIII. French reliquary; Church at Auribeau



XIV. French monstrance; fourteenth century

the honored possession of miracle-working remembrances of holy personages. To ensure their preservation the clergy and people commissioned the workers in precious metals to execute beautiful receptacles, and thus the religious fervor of Christians has handed down to us exquisite examples of the

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silversmith's skill. And in no other department of art do we find the then prevailing liberty of invention better instanced than in these same objects. A case in point resides in the reliquary arms (Plate XII), contained in Saint Peter's church at Varzy. A considerable number of such objects, similar in form, are still extant. As might be supposed, they contain a portion of the arms of a saint. Those shown in our illustration date from the thirteenth century, and preserve, to a certain degree, the appearance of works of the preceding century. We find here precious stones incrusting and uncut, as we have so often seen them, and, upon the right arm we see scrolls of filigree work. The gesture of the hand extended in benediction is dignified and imposing.

The Church of Auribeau has preserved a reliquary of the beginning of the fourteenth century, which is of a beautiful, pure style (Plate XIII). The base is bold and admirable. Here attention should be directed to the fine relief shown in the moldings decorating mediaeval works. The concaves are deep, and the convex portions well accentuated. With these the moldings upon modern works offer a contrast to their own detriment. They are uniformly flat. We have lost the taste for the pronounced profiles distinguishing the structural productions of the Middle Ages. And this is a general characteristic observed not alone in our metal work, but also in our furniture, and in the decoration of stone, plaster and wood. In mediaeval times, and down to the middle of the seventeenth century, craftsmen handled their material vigorously. Shadows are strong and accents vigorous.

The same features are shown in the monstrance and the chalice of the church of

Saint Sauveur (Plate XIV.); the first of which belongs to the fourteenth, and the second to the thirteenth century. The chalice is remarkable by the clear distinction of its parts, by its elegance of contour and by the purity of the composition as a whole. Between this chalice and the cups



XIV a. French chalice: thirteenth century

manufactured by modern silversmiths for prizes in athletic contests an instructive comparison might be instituted.

To terminate this rapid review of the silversmith's art in the Middle Ages we shall illustrate three important works, respectively of the thirteenth, fourteenth and



XV. Shrine of Saint Taurin : thirteenth century; Evreux, France

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fifteenth century, which epitomize to some degree the tendencies of art during these three important centuries.

The first of these is the celebrated shrine of Saint Taurin, at Evreux (Plate XV.). It is in the most ornate, richest and most sumptuous style of the thirteenth century. It would seem as if the maker of this beautiful piece had wished to offer an example of the various methods of treatment in which the silversmiths of that period excelled. The general plan is that of a church, with great doors, buttresses surmounted by finely composed pinnacles, and a spire. We find here again the incrustated stones, the filigree scroll-work of the twelfth century; also, silver *placques*, engraved and in *niello* work, delicate leaves applied to the background, in fact, a whole sturdy, light and graceful system of plant-forms which bloom upon the arches and twine about the great volutes, like convolvuli around a branch. Finally, as prescribed in the thirteenth century, the shrine is completed by figures in the round and by bas-reliefs representing the saint and scenes from his life. Here, all that is statuesque is excellent, with no lingering trace of awkwardness or inexperience, and shows a truly perfected style. This shrine is indeed a finished example, marking the culminating point attained by the silversmith's art in the thirteenth century.

The reliquary of Sainte Aldegonde (Plate XVI.), at Maubeuge, is a charming work of the fourteenth century. It is a marvel of grace and elegance, and very characteristic of the art of this period. It has not the distinction and dignity of the shrine of Saint Taurin. It is tall and slender, light, delicate. The two angels that support the

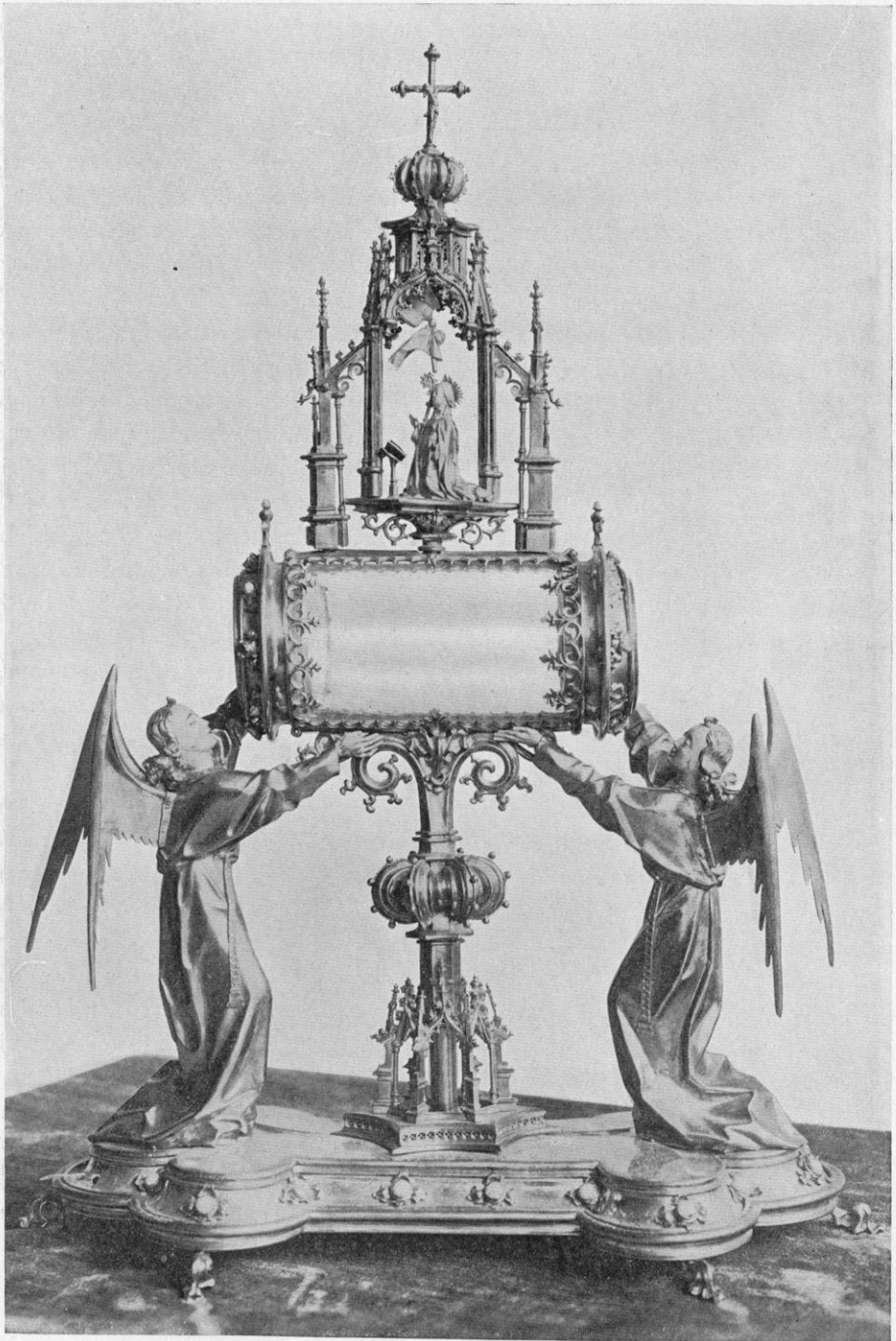
reliquary proper are attractive and typical figures. Their heavy vestments fall in elongated folds over their feet; they are half kneeling, and their bodies appear tense, supple and sinewy. This piece is a lovely flower of the art of the Middle Ages.

The last example is a monstrance of the fifteenth century, found in the Museum of the Louvre (Plate XVII.). It is certainly less perfect and complete than the two preceding works. But it is still an excellent architectural composition. It has beside the merit of recalling to us, as we are about to leave the three centuries which we have studied in our present article, one of the characteristics of mediæval art which I indicated at the beginning of our study: that is, the loan made by the art of the silversmith from architectural forms, and the taste for the erection of miniature chapels which were executed with an extreme care and minuteness reaching to the smallest details.

We now approach the Renaissance, the beginning of modern times, the opening of the period during which the arts, fine and decorative, have suffered the most serious crises. It is necessary before we leave the centuries that we have just now studied, to cast upon them a retrospective and sweeping glance. This glance will provoke the question:

What lesson can the artisans of the Middle Ages teach us modern men who wish to prepare a future better and brighter, a more abundant life for the decorative arts, which shall thus reassume in the lives of our children the place lost by them so many generations since?

I have said *artisans*. The word *artist* did not exist. Furthermore, we apply the



XVI. Reliquary of Sainte Aldegonde, Maubeuge, France

SILVERSMITH'S ART

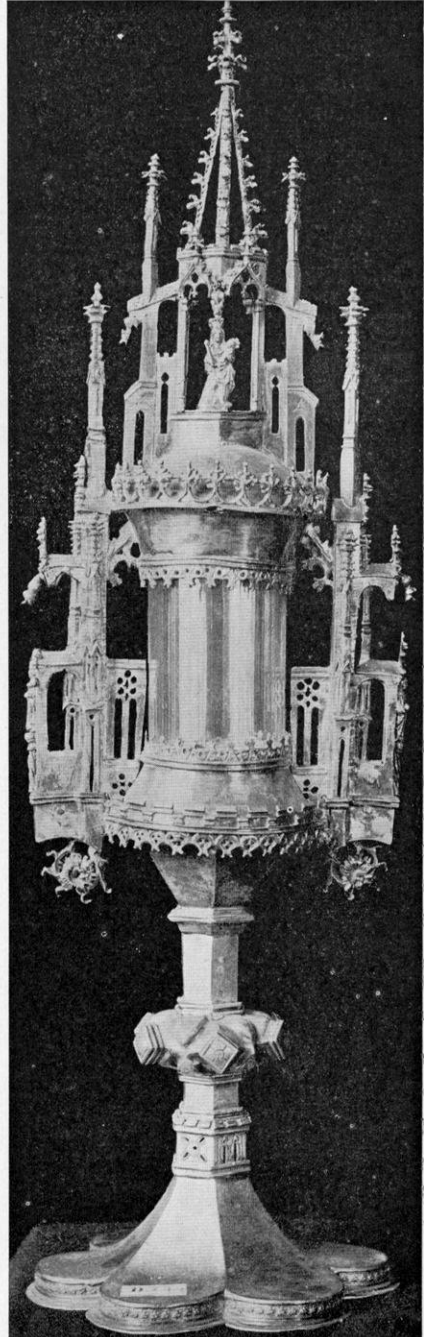
noble term of artist to him alone who devotes himself to pure art, that is, to the painter, the sculptor, or the musician. The men of the Middle Ages did not possess the word. But they owned the thing itself. The second is more important than the first.

The comparison between our decorative art and that of the Middle Ages is very humiliating for us, who boast nevertheless of belonging to a highly civilized period and speak scornfully of the barbarity and the darkness of mediaevalism.

It is, however, necessary to understand that one of the strongest reasons for the excellence of the mediaeval arts lay in the organization of work which was altogether different from the system obtaining in our own day.

The workers in the precious metals, in common with all other artisans, formed a corporation, and they alone who were members of this body possessed the right to fashion objects in gold and silver. This provision constituted a privilege which, according to our modern ideas, was harmful to society, since it prevented all liberty of trade. But the privilege possessed by the corporation entailed corresponding duties. The corporation was inspired as if by a sense of common and personal honor, and it exerted every effort to maintain a standard excellence of production. Thus, there resulted a strict constitution of laws to which all members were subject. I have already alluded to the rules which governed the alloy of the precious metals, in my statement that the corporation permitted the use of gold and silver only in the purest state compatible with effective work. In order to facilitate supervision, the furnaces of the gold- and silversmiths could be placed in

their public shops only. They could not melt their metal in a rear workshop or



XVII. Monstrance: fifteenth century; Louvre, Paris

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cellar. Furthermore, the period of apprenticeship and of "companionship" was strictly fixed. And this period accomplished, the aspirant became a master, upon presenting to the corporation a work created with the view of proving that he understood thoroughly the trade which he was about to exercise in the capacity of an expert.

I do not believe that the jurors to whom such works were submitted were greatly preoccupied with questions of pure art. What they demanded principally of an object was that it should be technically perfect. There are in all trades honest methods and processes, which are more or less slow, difficult and costly. • There is, on the other hand, what may be termed juggling or tricking the difficulty. The exclusive use of the best and most honest methods was demanded from those who presented themselves as candidates for the mastership. The fraternity taught respect for the trade which it represented.

In modern workshops these principles are scarcely understood. Labor is so regulated that the smallest object passes through the hands of ten workmen, each of whom has his specialty. The drawing is made by the chief designer, who is confined to his paper and who would be quite unable to execute the thing which he conceives. Machines produce the desired object which is scarcely retouched, except to receive cleansing and polish. The results of such methods speak for themselves.

In the Middle Ages the artisan loved his trade, and when he set his hand to an object, he finished it himself; devoting to it the time necessary to its completion and perfection.

The art of the future can not be made

the subject of prophecy. But I feel, I know well, that we can never possess a decorative art worthy of the name, until we shall have formed a new class of artisans who shall be inspired by the respect and the love of their trade. For such conditions time is necessary. But we see clearly the end before us. Of what import is the time spent in its attainment? The essential point is to reach it.

A beautiful work, falling outside the period and the scope of M. Schopfer's article, but nevertheless recalled by his writing and illustrations, is the reliquary preserved in the Chapel of the Holy Blood, at Bruges, Belgium. It was executed by a Flemish artisan, Jan Crabbe, at the beginning of the seventeenth century, but it shows the style of a much earlier date. It is wrought in silver-gilt, and has the form of a Gothic chapel, like many of the French reliquaries described by M. Schopfer. It is ornamented something after the manner of a Milan cathedral in miniature, with statues of saints and angels set upon the roofs and pinnacles. These small figures are of solid gold, and a large number of costly gems are set along the base and in other portions of the work. The stones are very characteristic of the times, and consist largely of rubies and emeralds; these jewels are uncut and set in heavy bands of gold. It is one of the richest of reliquaries, and it is honored by a special festival occurring annually on the first Sunday after the second of May, when it is carried in solemn procession through the streets of the city; the festival constituting the most brilliant period of the year in the old town which has received the name of Bruges the dead.

CIVIC BEAUTY

HANDICRAFT WORKERS AND CIVIC BEAUTY. BY CHARLES MULFORD ROB- INSON.*

ONE of the national organizations engaged in furthering the cause of civic beauty reports that it has found no richer field for recruits than among the workers in handicraft. It has even discovered that in furthering the arts and crafts movement, it furthers its own movement for beautifying towns and villages. So certain has proved this connection that it has established an Arts and Crafts Section as one of the regular departments of its activity.

Very little thought will dissipate the surprise that may at first be felt in discovering such a connection. For what could be more natural than that those who work patiently with their hands, to the end that personality and beauty—whose sum is art—may enter into their product, should be quick to see and deplore all the uncalled-for ugliness of town and city life, and should long for the substitution of the beautiful where there is now the unnecessarily hideous? These workers are trained critics. They cannot help recognizing the success or the shortcomings in the work around them; all the force of their training, in supplementing their natural taste, has made them love the true and hate the false, and the genuineness and intensity of their feeling constrains to protest.

The workers are, however, or rightfully ought to be, something more than critics. They should be the leaders in taste of the community, with the leadership thrust upon them *because they know*. To lead is not to

their own advantage, except as they are members of an afflicted community; it is to the community's profit. The leadership which essentially belongs to expert knowledge ought to be given to them; but if it is not given, it is their right to take it—not through self pride, but through public spirit. Knowledge, we have to remember, involves not only power but responsibility. To know the truth and not brand the false, is to lie; to behold the hideous and see without protest how it may be made beautiful, is a greater crime than ignorantly to create the hideous. So those who know have to speak. The handicraft worker does know, if it is the real art impulse that has put him to work and not a fad or fashion. He has to be a critic of the hurried, thoughtless, heartless work about him, and he has to be critical not only because the spirit moves him, but because of his obligation to the community.

Hence it is that that movement for "a more beautiful America," which is finding its chief field of activity in the villages, towns and cities of the land, discovers a host of valuable allies among the handicraft workers. They, happily, are in these very villages, towns and cities; and in appealing to them for aid, we are asking that they beautify their own loved home and its surroundings. A warm personal interest is thus sure to enhance the general interest that they would naturally feel; and it is not in the least extraordinary that they furnish many and good recruits to a movement that must so heartily enlist their sympathy.

But the critic's role is a thankless one, and he does scant service to the public or to himself who by his criticism merely destroys

*Author of "The Improvement of Towns and Cities" and "Modern Civic Art."

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without creating, who blocks one way and points out no other. This charge can hardly be laid at the door of the worker in the arts and crafts. The greater knowledge which is required to create than to denounce he abundantly possesses; and that public obligation which is his higher call to the service of criticism is his warrant for dedicating to the community's use the taste, skill and knowledge he possesses. If the familiar utilities of the street are needlessly hideous, if the electric light pole is graceless, the trolley pole an eyesore, the advertisement barbaric, the street name-sign a blot on the vista of the way, it is his duty to do something more than say so with tremendous energy. He must make a better street furnishing, or show how it can be made; and he must do this fearlessly, without regard to the very probable, but incidental, advantage to himself in so doing.

This is the higher call to the craftsman, as distinguished from other men and women, for an interest in civic art. That there are opportunities for great personal advantage in the movement do not invalidate the higher call, and in almost every individual case they must strengthen it. The fairly certain reward is, indeed, a proper fee for the great service which the arts and crafts may lend to civic art; and so there is emphasized the interdependence—or at least the mutual assistance—of the two movements.

Modern civic art has been described as "a civic renaissance." The phrase suggests a turning back for precedents to the great Renaissance when beauty woke again to the world after her sleep through the dark ages. Then, when civic art last flourished so notably in Italian and Flemish cities, there was clearly proved the closeness of its connec-

tion with the arts and crafts. The wrought iron of the street lantern in the wall of the Strozzi palace in Florence, and of the well of Quinten Matsys in Antwerp—which are still the delight of artists—or the terra cotta reliefs of Luca della Robbia,—are not these, the products of handicraft, quite as inseparable a factor in the glory of that ancient civic Renaissance as is even the dome of Brunelleschi or town hall in Louvain? Indeed, Blashfield, in his "Italian Cities," says of the Florentine artist: "Art did not mean the production of pictures and statues only; it meant a practical application of the knowledge of the beautiful to the needs of daily life. . . . If orders came in his absence, the apprentices were to accept them all, even those for insignificant trifles; the master would furnish the design and the pupil would execute. . . . There were constant opportunities. . . . Now it was a group of brown Carmelities who called master and men to their church, to be at once scene-setters, costumers, carpenters and machinists during the Ascension Day ceremonies, and for the angel-filled scaffolding from which various sacred personages would mount to heaven. . . . Some wealthy merchant, just made purveyor of Florentine goods to the most Holy Father, would put the papal escutcheon on the cornice of his house, and wish to know what the master might demand for his drawing. . . . Sometimes there would come an embassy in gowns of state from some neighboring city, with armed guards and sealed parchments, bringing a commission for the painting of the church or town hall." To these Renaissance artists art was, plainly, not a thing apart and distinct from daily life; it was the embellishment of that life. Hence the glory

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and vitality of their art, and hence the prominence in it of the arts and crafts, and the inseparableness of the products of craftsmanship from the lovely civic art of the time.

Nor was this merely an accident. The artists interpreted "art" as broadly as they did because they loved the town or city, and, lover-like, found no task too mean or small if so they gave pleasure to her. And by their love they transformed the task that had been mean and small until it became the worthy product of their skill. Lucca has been immortalized by a Lucchesan artist who, with the exception of six statues for a chapel in the Duomo at Genoa, did no work that was not destined for his native city and its territory. "To this day, outside Lucca," says Carmichael, "one cannot well study Civitali." Florence owes her proud title of "The Beautiful" to the circumstance that the artist who was the greatest of her sons, freely as he scattered his riches over Italy, reserved for his own city his most precious gifts.

There is, then, splendid precedent for an assertion that civic art and the arts and crafts are mutually concerned. But the connection had been obvious without a precedent, which is, therefore, of only historical interest; and the interdependence steadily is growing in closeness as urban evolution adds more furnishings to the street.

It is significant in this connection that the civic art crusade in Belgium, which was started in 1894 and promptly secured so notable a revival of the Flemish art-of-the-town, began with the following as the expressed purposes of L'Oeuvre Nationale Belge, the national society that was organized to further it:

To clothe in an artistic form all that progress has made useful in the public life.

To transform the streets into picturesque museums comprising various elements of education for the people.

To restore to art its one time social mission, etc.

To make advertisements artistic and to secure the competition of advertisers in art and beauty instead of in size and hideousness; to obtain graceful electric light poles, artistic flag staffs, correctly designed kiosks, street signs and trolley poles, were the first and the most popular steps which the society took to bring art into the street and to revive the ancient glory of the Flemish cities. That in every one of these efforts there is an opportunity for the arts and crafts movement, in the extension of its field and the bestowal upon it of civic usefulness, requires no explanation. Belgium has been already so far educated, by these men who dared to be leaders, that she entrusts, on occasion, the preparation of her civic pageants to the artists; she has learned that the artistic in public work is as cheap as is the hideous and is far more to be desired; and she has convinced the world of the interest and value of municipal exhibitions, so that now our own St. Louis is to follow with a special section the examples set successively, and more generously, by Brussels, Paris, and Dresden, not to say Turin.

The work that has been done in Belgium points the way, with sufficient certainty, to the work that may be done here. But long before it is made with us a national movement, in the sense not so much of extent as of organization, it may be locally undertaken wherever there is an arts and crafts

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society, or a handicraftsman. In the case of the society, it not only may be undertaken, but it should be. There is no better field of activity than the town itself, nor is there any which is worthier of the craftsman's zeal, nor any toward which he has a more definite obligation.

If in the village or small town there are lacking some of the utilities of the street that in cities present an opportunity, there still are many possessed in common, and always there are the civic celebrations to be arranged artistically. The small community has, too, some furnishings to take the place of the urban utilities. It is not many months since the club women of a New England state offered a prize for the most artistically designed guide and finger posts for country roads. In the town bulletin board, which is the feature of the village green, and in the bulletin board which is fastened so conspicuously to many a church, there is afforded another chance. The fountain and the bandstand are still more conspicuous. The waste receptacle by its present slipshod construction gives more often an impression of untidiness than of the reverse. The planting, that is properly coming to be considered a form of handicraft, is always of importance, in the private home grounds, since they border the street, as well as in the public places. If there must be billboards, these can be made neater, more attractive, and harmonious than they are; and, in at least the cities and larger towns, the crest or arms of the municipality can be fittingly worked into the design of all the municipal furnishings.

The great merit of all this work, its special advantages and invitation to the craftsman, is that, if the object is to be really a

work of art, it must be made to suit the spot for which it is designed. This exact fitting to environment, which means not only the adjustment of proportions and the harmonizing of colors and materials, but also the welding into its construction of the spirit of the place, makes it just the problem that the artist loves, gives to it the possibility of personality, and insures it against the successful competition of the design which, in another town or among other surroundings, has proved to be of value. The arts and crafts workers of every town have their chance.

It often happens, too, that the great art objects of the towns call so loudly for beauty in these smaller objects, in order that their own beauty may be perfected, that the battle of the public spirited craftsman has been half won before he begins to fight. General opinion already sides with him and there is needed only the good design. Take, for example, the case of the Library, which an exhaustless liberality is now making the familiar art object—the one consciously beautiful civic structure—of so many towns and cities. How often the impression which its chaste and snowy beauty ought to give is marred by the ugliness of the trolley poles before it, by the cheap and ill-proportioned street lamps, by the crude wooden bench for waiting or transferring passengers, by the gaunt telegraph pole, the glaring letterbox, or the slovenly waste can or barrel! Would the liberality that gave the lovely building have stopped at the slight additional expense that could have substituted an appropriate and well designed street furnishing for that which now, necessarily in the foreground, detracts so sadly from the effect which the architect desired; or would the

PICTURED POESIES

civic pride and public spirit that gave the site and a promise of maintenance—and that perhaps also built the structure—have hesitated to round out and complete its good work at so small an extra cost? Plainly, there was lacking only the timely provision of the correct design; and even now, if only it be furnished, there will be found the means to remedy the errors of the past as well as to secure the better result for the future.

The thought of what a little care in craftsmanship can do at this point, in enhancing the impression made by a whole building, or in changing from half good to wholly good the effect of the town's most striking scene, is a suggestion of how great is the opportunity of him who, thinking, puts his soul into the work that his hands do for the community. It is a two-fold opportunity. It is personal, in the chance to make a lovely work of art, as Matsys made his well; it is civic, in the effect, far out-reaching the article itself, which his good work may have. The craftsman does something more now than make a clever thing. He adorns the town, the town he loves, as a lover adorns his mistress, and thereafter he forgets the beauty of the jewel he has given to her in the heightened beauty of the whole effect.

In such work, finally, must there not come into the act of labor an exhilaration that gladdens and lightens it? How paltry by comparison seems his former task, of adding something to the beauty of a rich man's room, of contributing another precious thing to the closed treasury of wealth! Here is work to invite his consecration, to enlist the whole strength of his artistic spirit, the whole might of his zeal. He is

doing this not for an individual, but for all the people; he is making a utility beautiful and is making his beautiful object for a public place, where it will be seen by many and not shut away, and where its educational influence will reach out farther than he can guess, among all sorts and conditions of men; and finally, it is to be placed where he himself may enjoy it; it will not be lost to him, but as if he had made it for his own delight he will be a part owner of it.

There enters, too, another factor into the attractiveness of civic work for craftsmen. This is its quality of relative permanency, and constancy of ownership. There is no passing to less appreciative hands, no buying or selling into less favorable surroundings, no fickleness of taste or fortune to endanger its serene existence in the place for which it was designed.

The concern of the handicraft worker with civic beauty is, then, very near. There is much to call him to bear a part in the great movement, now gathering allies from so many sources; and upon him and his interest the movement waits for its completer triumph.

PICTURED POESIES: AN ESSAY ON THE REBUS IN ART. BY EDITH MOORE.

THE word "rebus" (hardly to be recognized under the above title) calls to mind the last page of a Boys' or Girls' Magazine, where it presides over a series of little pictures and stray syllables which convey a meaning only to the diligent inquirer. Yet it represents a most venerable and distinguished form of amusement. The great orator Cicero was wont to use as his signa-

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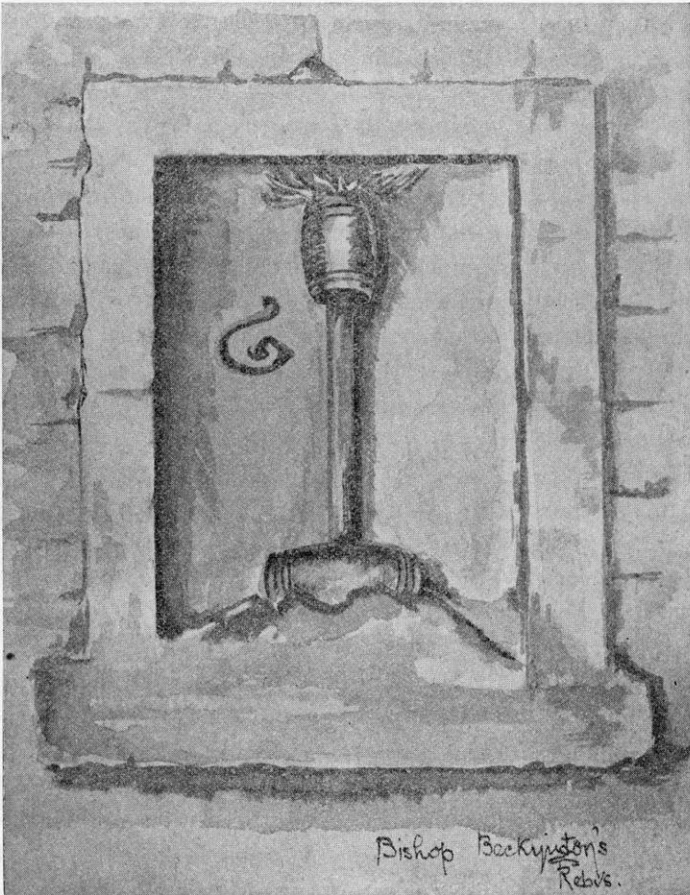
ture the picture of a chick-pea or vetch, called *Cicer* in Latin; while Julius Caesar stamped upon his coins an elephant, the Mauritanian word for which is *Caesar*. Even in the Catacombs (one of the last places in which one might expect to discover puns), we find the maiden, Porcella, figured by a little sculptured pig; and the man, Onager, by a wild ass.

The word "rebus" is derived from the Latin *res*—a thing; and Camden, the antiquarian, explains that "whereas poesie is a speaking picture, and a picture a speech-

lesse poesie, they which lackt wit to express their conceit in speech did use to depaint it out, as it were, in pictures; which they called rebus by a Latine name well fitting their device:" in fact, speaking "by things."

In a time when the generality of the people could neither read nor write, much was taught in this manner, and anyone who is on the lookout for them may discover plenty of these "speechlesse poesies" in old churches, schools, and colleges. Some of them are very amusing, for the old monks and bishops had curious ideas as to spelling, and used letters and combinations of letters without reference to any precedent, but just as their taste and fancy dictated.

Rebuses were introduced into England from Picardy by Edward the Third, so there are none in England older than the fourteenth century. Soon after their introduction they became very common, evidently pleasing the fancy of the bookmen and clerks. These scholars, who could not carry their punning devices into battle on their shields, or wear them as crests on their helmets, carved them on their window-frames, or in the chapels that they built. The time of blazoned shields is now long gone by; but still in Abbott

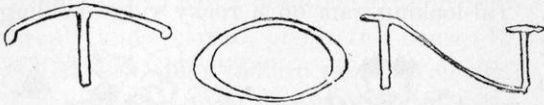


Bishop Beckington's
Rebus.

No. 1

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Islip's chapel and Prior Bolton's window we can see the odd bits of humour which



No. 2.

make history live for us in the personalities of these old builders who seem to have enjoyed a joke as much as we do.

On the Rector's lodgings in Lincoln College, is the mark of Thomas Beckyngton, Bishop of Bath and Wells. He contributed largely to the building of the college which bears in token thereof his device of a *beacon* and *tun* or barrel (Ill. 1), with T at the side to suggest his Christian name. No doubt this device seemed to him to fulfil every requirement of sense and sound and to be, withal, a pleasing idea.

Queen's College affords several examples of the "rebus;" but perhaps the most famous of these is not a picture but a custom still observed. Long ago Bishop Eglefeld (now spelt Eglesfield) founded the college with the help of the good Queen Philippa. His eagle is still seen in the crest, on the arms, and on the college furniture and plate; but as a further perpetuation of his name a needle and thread, or in the court language of the period an *aiguille filée*, is still given on Christmas day to every scholar in residence with the admonition: "Be Thrifty." The thread has its own meaning, and should be three-fold,—scarlet, black, and blue,—in token of Art, Divinity, and Law. Henry Bost, the twelfth Provost of the College, presented to it the horn of a "bos" mounted as a drinking horn, in allusion to his name. This is still treasured and produced on

great occasions. Robert Langton placed in each of the windows he gave the letters T O N (Ill. 2), which to his simple mind plainly showed forth *lang* or *long-ton*.

In England's other great University, John Alcock, founder of Jesus College, left his sign of a cock perched on a glove conspicuous everywhere. On one window is a cock holding in his beak a label with a Greek inscription; a rival bird defies him on the opposite side with a corresponding motto which Lower has translated as:

"I am a cock, the one doth cry;
And t'other answers, So am I."

Litchfield Cathedral has several of these interesting punning devices. James Den-



No. 3

THE CRAFTSMAN

ton, one time Dean, placed in the choir a copper statue of himself habited as a pilgrim, with scrip, staff, and scallop shells. The last was an important emblem, for it signified that the pilgrim had visited the shrine of St. James of Compostella. This figure being placed upon the convenient and familiar "tun," the name it depicted must have been clear to the meanest understanding—James Dean-ton! In the same Cathedral the emblem of Roger Wall is emblazoned on a window on the South side; it is "a fair embattled wall" with a roe-buck lying near on whose back the concluding



No. 4

syllable *ger* is inscribed. Not far off John Ap Harry confides his name to an intelligent posterity under the pleasing veil of an Eagle, an Ape and a Hare supporting a bundle of rye; the Eagle is of course the well known emblem of St. John the Evangelist. Some mental strain is necessary fully to appreciate all of these, but Dean Yolton's *Yol* on a *tun* speaks for itself: with this exception, the most of the devices of these Cathedral dignitaries remind one of Humpty Dumpty in "Alice through the Looking Glass," when he says somewhat scornfully: "My words mean what I want 'em to mean, neither more nor less."

At St. Albans, Abbot Ramridge has left

a very clear representation of his name (Ill. 3). As support to a shield stands a cheerful-looking ram on a rocky ridge holding



No. 5



No. 6

in his forefeet an Abbot's crozier. The Abbot of Ramsay used for his seal a *ram* in the *sea* with the motto in Latin: "He whose sign I bear is leader of the flock, as *I am*."

Abbot Islip's Chapel in Westminster Abbey affords some very good examples of rebuses. This Abbot lived in the reign of Henry the Seventh and did much for the Abbey. He laid the first stone of the present Lady Chapel and carved his rebus and initials over his own Chapel and over that of St. Erasmus: he took the name of his birth-place, a small village near Oxford, and found several possible interpretations. In one, a little man, believed to be a portrait of the Abbot, is represented as slipping out of a tree, thus showing "*I-slip*" (Ill. 4).

We must hope that the likeness is not a faithful one or else that his mental and moral charms compensated for his lack of physical beauty. In another a large and somewhat fishy eye



No. 7

stands for the first letter and a hand grasps a *slip* of a tree to complete the word (Ill. 5). The third is merely a slight variation of the second, the

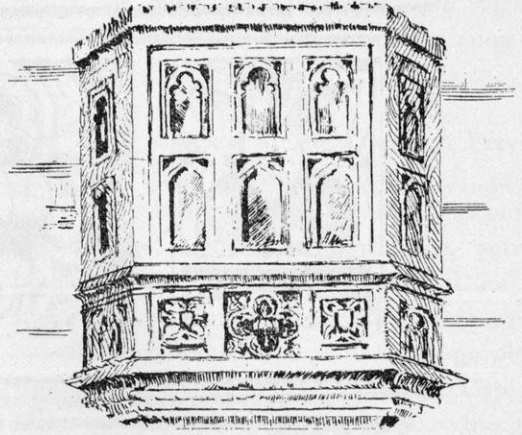
PICTURED POESIES

hand catching at a branch as if slipping, and the eye again useful (Ill 6). A monogram (Ill. 7) and a beautiful arrangement, deeply under-carved, of his full name (Ill. 8) complete his "picture poesies" outside; but within his little Chapel it may be seen that the roof is beautifully carved at regular intervals with this same monogram and name arrangement.

In the fine old church of St. Bartholomew the Great, West Smithfield, Prior Bolton has left a treasure in the shape of a lovely stone-cased window, high up in the choir (Ill. 9), with his rebus below: a bird bolt through a *tun* (Ill. 10).

Rebuses were favorite devices with printers and booksellers, as well as with church

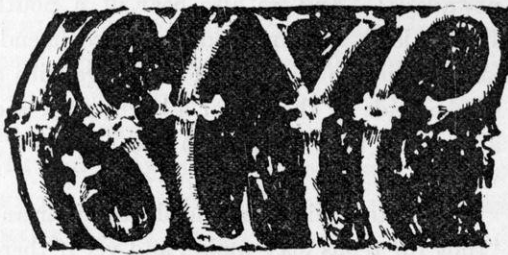
the intellect so much as the seal of the Surrey Newdigates,—their choice being: "An



No. 9. Prior Bolton's window with rebus, in St. Bartholomew's

Ancient Portcullis-Gate" with *n w* at the top and a capital *D* in the middle: New-*D*-Gate (Ill 12). On the parsonage gate at Great Snoring in Norfolk a shell surmounting a *tun*,—that ever useful *tun*—is deeply cut in the stone (Ill. 13), and plainly testifies that the name of the builder was Shelton.

"You may imagine," says Camden in his quaint way, "that Francis Cornefield did scratch his elbow when he had sweetly invented to figure his name St. Francis with his Fiery Kowle in a Cornefield." It must have been difficult to particularize the Saint even with his "Kowle;" it assuredly was not a device that he who ran might read. An exceptionally pretty rebus is on an old



No. 8. In the Islip Chapel

dignitaries. We hear from Peacham that Mr. Jugge, the printer, expressed his name in many of his books by a nightingale sitting on a bush with a rose in his mouth, whereupon was written: "Jugge, jugge, jugge," in supposed imitation of the nightingale's song. Newberry, the stationer, arranged for himself, as Lower tells us, "an *Ew* (*Yew*) Tree with the berries, and a great *N* hanging upon a snag in the midst of the tree, which could not chuse but make *New berry*." A simple emblem was enough for Thomas, Earl of Arundel's pleasure; an *A* in a roundlet or rundle does not tax

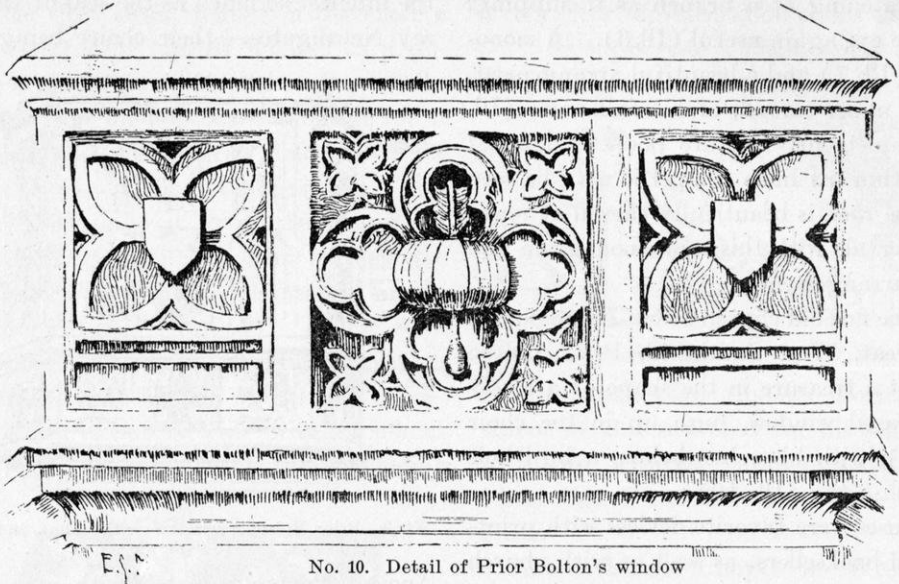


No. 11. Earl of Arundel



No. 12. The Newdigates

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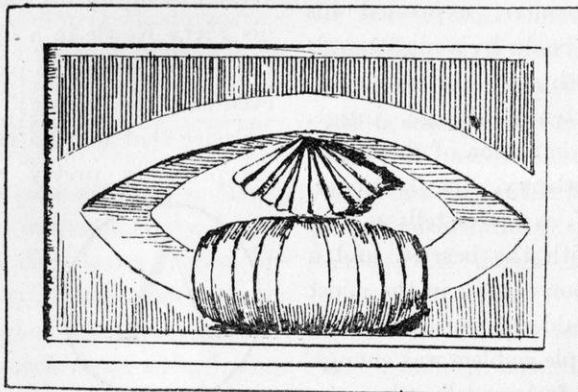


No. 10. Detail of Prior Bolton's window

Islington house: a rose, a twisted bit of cord, and a wing, which being interpreted is "Rose Knotwing." Another story is of a gallant who loved a maid called Rose Hill, and to show his devotion to her he had a rose, a hill, an eye, a loaf, and a well, painted on his gown, signifying "Rose Hill, I love, well." How exciting our friends' new clothes would be if they displayed their sentiments with the same charming candor,

nowadays! And we also hear of a South Down lass who replied with commendable brevity to an offer of marriage with a stroke made by the end of a burnt stick and a lock of wool pinned to the paper—"I wull."

To quote again from the old antiquarian: "thus for rebus may suffice, and yet if there were more I think some lippes would like such kind of lettice."



No. 13. The Shelton rebus

WILLIAM MORRIS

WILLIAM MORRIS: HIS THOUGHTS, THEORIES AND OPINIONS UPON WORK IN A FACTORY.

THROUGH THE COURTESY AND GOOD WILL OF MR. J. SPARGO OF NEW YORK, THE EDITORS OF THE CRAFTSMAN HAVE OBTAINED A VALUABLE LITERARY DOCUMENT, THE EXISTENCE OF WHICH IS KNOWN TO COMPARATIVELY FEW READERS. ITS ORIGIN AND SIGNIFICANCE ARE EXPLAINED BY THE FOLLOWING FACTS, ALSO FURNISHED BY MR. SPARGO. ON JANUARY 19, 1894, THERE WAS PUBLISHED IN ENGLAND, MAINLY THROUGH THE GENEROSITY OF MR. EDWARD CARPENTER, THE FIRST ISSUE OF A WEEKLY SOCIALIST PAPER, "JUSTICE," WHICH STILL SURVIVES THE VICISSITUDES OF THE STRUGGLE COMMON TO SUCH PAPERS. THE EDITORS OF THE PAPER WERE WILLIAM MORRIS, H. M. HYNDMAN AND J. TAYLOR. IN ADDITION TO THE LEADING EDITORIAL ARTICLE, WHICH BEARS THE NAME OF ALL THREE, THE PAPER CONTAINED A SIGNED ARTICLE BY WILLIAM MORRIS: HIS FRANKLY AVOWED SOCIALIST WRITING. TO THIS LITTLE JOURNAL, MORRIS CONTRIBUTED A GREAT MANY ARTICLES AND SOME OF HIS MOST CHARMING POEMS. IN APRIL OF THAT SAME YEAR, THE FIRST OF THE FOLLOWING PAPERS APPEARED. IN AFTER YEARS, WHEN QUESTIONED, MORRIS FREQUENTLY REFERRED TO THE PAPERS ON WORK IN A FACTORY AS IT MIGHT BE, AS HIS MOST DEFINITE AND EXPLICIT STATEMENT ON THE SUBJECT. BECAUSE OF THEIR INTEREST AS THE OPINION OF THE GREAT ARTIST CRAFTSMAN, THEY ARE HERE REPRINTED. THEY POSSESS THE FERVOR WHICH MADE ALL THE UTTERANCES OF

WILLIAM MORRIS VITAL AND INSPIRING. THEY ARE SATURATE WITH THE ROUGH VIGOR OF THE ANGLO-SAXON AND THE PRACTICAL SENSE OF THE ADVANCED ECONOMIST.

WHY NOT?

AT a meeting of the Commons Preservation Society, I heard it assumed by a clever speaker that our great cities, London in particular, were bound to go on increasing without any limit, and those present accepted that assumption complacently, as I think people usually do. Now, under the present Capitalist system, it is difficult to see anything which might stop the growth of these horrible brick encampments; its tendency is undoubtedly to depopulate the country and small towns for the advantage of the great commercial and manufacturing centres; but this evil, and it is a monstrous one, will be no longer a necessary evil when we have got rid of land monopoly, manufacturing for the profit of individuals, and the stupid waste of competitive distribution; and it seems probable that the development of electricity as a motive power will make it easier to undo the evils brought upon us by capitalist tyranny, when we regain our senses and determine to live like human beings; but even if it turns out that we must still be dependent on coal and steam for force, much could still be done toward making life pleasant, if universal co-operation in manufacturing and distribution were to take the place of our present competitive anarchy. At the risk of being considered dreamers therefore, it is important for us to try to raise our ideals of the pleasure of life; because one of the dangers which the social revolution runs is that the

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generation which sees the fall of Capitalism, educated as it will have been to bear the thousand miseries of our present system, will have far too low a standard of refinement and real pleasure. It is natural that men who are now beaten down by the fear of losing even their present pitiable livelihood, should be able to see nothing further ahead than relief from that terror and the grinding toil under which they are oppressed; but surely it will be a different story when the community is in possession of the machinery, factories, mines, and land, and is administering them for the benefit of the community; and when, as a necessary consequence, men find that the providing of the mere necessities of life will be so far from being a burdensome task for the people that it will not give due scope to their energies. Surely when this takes place, in other words when they are free, they will refuse to allow themselves to be surrounded by ugliness, squalor and disorder either in their leisure or their working hours.

Let us, therefore, ask and answer a few questions on the conditions of manufacture, so as to put before us one branch of the pleasure of life to be looked forward to by Socialists.

Why are men huddled together in unmanageable crowds in the sweltering hells we call big towns?

For profit's sake; so that a reserve army of labour may always be ready to hand for reduction of wages under the iron law, and to supply the sudden demand of the capitalist gamblers, falsely called "organisers of labour."

Why are these crowds of competitors for subsistence wages housed in wretched shan-

ties which would be a disgrace to the Flat-head Indians?

For profit's sake; no one surely would build such dog-hutches for their own sake; there is no insuperable difficulty in the way of lodging people in airy rooms decently decorated, in providing their lodgings not only with good public cooking and washing rooms, but also with beautiful halls for the common meal and other purposes, as in the Colleges of Oxford and Cambridge, which it would be a pleasure merely to sit in.

Why should any house, or group of lodgings, arranged in flats or otherwise, be without a pleasant and ample garden, and a good playground?

Because profit and competition rents forbid it. Why should one-third of England be so stifed and poisoned with smoke that over the greater part of Yorkshire (for instance) the general idea must be that sheep are naturally black? and why must Yorkshire and Lancashire rivers run mere filth and dye?

Profit will have it so: no one any longer pretends that it would not be easy to prevent such crimes against decent life: but the "organisers of labour," who might better be called "organisers of filth," know that it wouldn't pay; and as they are for the most part of the year safe in their country seats, or shooting—crofters' lives—in the Highlands, or yachting in the Mediterranean, they rather like the look of the smoke country for a change, as something, it is to be supposed, stimulating to their imaginations concerning—well, we must not get theological.

As to the factories themselves: why should there be scarcely room to turn round in them? Why should they be, as

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in the case of the weaving sheds of oversized cotton-factories, hot houses for rheumatism? Why should they be such miserable prisons. Profit-grinding compels it, that is all: there is no other reason why there should not be ample room in them, abundant air, a minimum of noise: nay, they might be beautiful after their kind, and surrounded by trees and gardens: in many cases the very necessities of manufacture might be made use of for beautifying their surroundings; as for instance in textile printing works, which require large reservoirs of water.

In such factories labour might be made, not only no burden, but even most attractive; young men and women at the time of life when pleasure is most sought after would go to their work as to a pleasure party: it is most certain that labour may be so arranged that no social relations could be more delightful than communion in hopeful work; love, friendship, family affection, might all be quickened by it; joy increased and grief lightened by it.

Where are the material means to come from for bringing this about? Fellow-workers, from the millions of surplus value wrung out of your labour by the "organisers of filth;" screwed out of you for the use of tools and machines invented by the gathered genius of ages, for the use of your share of Earth, the Common Mother.

It is worth while thinking about, fellow-workers! For while theologians are disputing about the existence of a hell *elsewhere*, we are on the way to realising it *here*: and if capitalism is to endure, whatever may become of men when they *die*, they will come into hell when they are *born*.

Think of that and devote yourselves to the spread of the Religion of Socialism!

A FACTORY AS IT MIGHT BE

WE Socialists are often reproached with giving no details of the state of things which would follow upon the destruction of that system of waste and war which is sometimes dignified by the lying title of the harmonious combination of capital and labour; many worthy people say, "We admit that the present system has produced unsatisfactory results, but at least it is a system; you ought to be able to give us some definite idea of the results of that reconstruction which you call Socialism."

To this Socialists answer, and rightly, that we have not set ourselves to build up a system to please our tastes, nor are we seeking to impose it on the world in a mechanical manner, but rather that we are assisting in bringing about a development of history which would take place without our help, but which nevertheless compels us to help it, and that under these circumstances it would be futile to map out the details of life in a condition of things so different from that in which we have been born and bred. Those details will be taken care of by the men who will be so lucky as to be born into a society relieved of the oppression which crushes us, and who surely will be not less, but more prudent and reasonable than we are. Nevertheless, it seems clear that the economical changes which are in progress must be accompanied by corresponding developments of men's aspirations; and the knowledge of their progress cannot fail to arouse our imaginations in picturing for ourselves that life at once happy and manly, which we know social revolution will put within the reach of all men.

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Of course the pictures so drawn will vary according to the turn of mind of the picturer, but I have already tried to show in *Justice* that healthy and undomineering individuality will be fostered and not crushed out by Socialism. I will, therefore, as an artist and handicraftsman, venture to develop a little the hint contained in this journal of April 12th on the conditions of pleasant work in the days when we shall work for livelihood *and pleasure* and not for "profit."

Our factory then, is in a pleasant place: no very difficult matter, when as I have said before it is no longer necessary to gather people into miserable sweltering hordes for profit's sake: for all the country is in itself pleasant or is capable of being made pleasant with very little pains and forethought. Next, our factory stands amidst gardens as beautiful (climate apart) as those of Alcinoüs, since there is no need of stinting it of ground, profit-rents being a thing of the past, and the labour on such gardens is like enough to be purely voluntary, as it is not easy to see the day when seventy-five out of every hundred people will not take delight in the pleasantest and most innocent of all occupations; and our working people will assuredly want open air relaxation from their factory work.

Even now, as I am told, the Nottingham factory hands could give many a hint to professional gardeners in spite of all the drawbacks of a great manufacturing town. One's imagination is inclined fairly to run riot over the picture of beauty and pleasure offered by the thought of skilful co-operative gardening for beauty's sake, which beauty would by no means exclude the

raising of useful produce for the sake of livelihood.

Impossible! I hear an anti-Socialist say. My friend, please to remember that most factories sustain to-day large and handsome gardens, and not seldom parks and woods of many acres in extent; with due appurtenances of highly paid Scotch professional gardeners, wood-reeves, bailiffs, gamekeepers, and the like; the whole being managed in the most wasteful way conceivable; *only* the said gardens, etc., are say, twenty miles away from the factory, *out of the smoke*, and are kept up for *one member of the factory only*, the sleeping partner to wit, who may, indeed double that part by organizing its labour (for his own profit), in which case he receives ridiculously disproportionate pay in addition.

Well, it follows on this garden business that our factory must make no sordid litter, befoul no water, nor poison the air with smoke. I need say nothing more on that point, as "profit" apart, it would be easy enough.

Next, as to the buildings themselves, I must ask leave to say something, because it is usually supposed that they must of necessity be ugly, and truly they are almost always at present mere nightmares; but it is, I must assert, by no means necessary that they should be ugly, nay, there would be no serious difficulty in making them beautiful, as every building might be, which serves its purpose duly, which is built generously as regards material, and which is built with pleasure by the builders and designers; indeed, as things go, those nightmare buildings aforesaid sufficiently typify the work they are built for, and look what they are: temples of overcrowding and

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adulteration and over-work, of unrest in a word; so it is not difficult to think of our factory buildings, showing on their outside, what they are for: reasonable and light work, cheered at every step by hope and pleasure. So in brief, our buildings will be beautiful with their own beauty of simplicity as workshops, not bedizened with tomfoolery as some are now, which do not any the more for that, hide their repulsiveness; but, moreover, beside the mere workshops, our factory will have other buildings which may carry ornament further than that; for it will need dining hall, library, school, places for study of various kinds, and other such structures; nor do I see why, if we have a mind for it, we should not emulate the monks and craftsmen of the Middle Ages in our ornamentation of such buildings; why we should be shabby in housing our rest and pleasure and our search for knowledge, as we may well be shabby in housing the shabby life we have to live now.

And again, if it be doubted as to the possibility of getting these beautiful buildings on the score of cost, let me once again remind you that every great factory does to-day sustain a palace (often more than one) amidst that costly garden and park aforesaid out of the smoke; but that this palace, stuffed as it is with all sorts of costly things, is for one member of the factory only, the sleeping partner,—useful creature! It is true that the said palace is mostly, with all it contains, beastly ugly; but this ugliness is but a part of the bestial waste of the whole system of profit-mongering, which refuses cultivation and refinement to the workers, and therefore can have no art, not even for all its money.

So we have come to the outside of our Factory of the Future, and have seen that it does not injure the beauty of the world, but adds to it rather. On another occasion, if I may, I will try to give a picture of how the work goes on there.

[WORK IN] A FACTORY AS IT MIGHT BE

IN a recent article we tried to look through the present into the future and see a factory as it might be, and got as far as the surroundings and outside of it; but those externals of a true palace of industry can be only realised naturally and without affectation by the work which is to be done in them being in all ways reasonable and fit for human beings; I mean no mere whim of some one rich and philanthropic manufacturer will make even one factory permanently pleasant and agreeable for the workers in it; he will die or be sold up, his heir will be poorer or more singlehearted in his devotion to profit, and all the beauty and order will vanish from the short-lived dream; even the external beauty in industrial concerns must be the work of society, and not of individuals.

Now as to the work! First of all it will be useful, and therefore honourable and honoured; because there will be no temptation to make mere useless toys, since there will be no rich men cudgelling their brains for means for spending superfluous money, and, consequently, no “organisers of labour” pandering to degrading follies for the sake of profit, wasting their intelligence and energy in contriving snares for cash in the shape of trumpery, which they themselves heartily despise. Nor will the work turn out trash; there will be no millions of

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poor to make a market for wares which no one would choose to use if he were not driven to do so; every one will be able to afford things good of their kind, and, as will be shown hereafter, will have knowledge of goods enough to reject what is not excellent; coarse and rough wares may be made for rough or temporary purposes, but they will openly proclaim themselves for what they are; adulteration will be unknown.

Furthermore, machines of the most ingenious and best approved kinds will be used when necessary, but will be used simply to save human labour; nor indeed could they be used for anything else in such well-ordered work as we are thinking about; since, profit being dead, there would be no temptation to pile up wares whose apparent value as articles of *use*, their conventional value as such, does not rest on the necessities or reasonable desires of men for such things, but on artificial habits forced on the public by the craving of the capitalists for fresh and ever fresh profit; these things have no real value as things to be used, and their conventional (let us say sham) utility-value has been bred of their value, as articles of exchange for profit, in a society founded on profit mongering.

Well, the manufacture of useless goods, whether harmful luxuries for the rich or disgraceful make-shifts for the poor having come to an end, and we still being in possession of the machines once used for mere profit grinding, but now used only for saving human labour, it follows that much less labour will be necessary for each workman; all the more, as we are going to get rid of all nonworkers, and busy-idle people; so that the working time of each member of our

factory will be very short, say, to be much within the mark, four hours a day.

Now next it may be allowable for an artist, that is one whose ordinary work is pleasant and not slavish, to hope that in no factory will all the work, even that necessary four hours work, be mere machine-tending; and it follows from what was said above about machines being used to save labour, that there would be no work which would turn men into mere machines; therefore at least some portion of the work, the necessary and in fact compulsory work, I mean, would be pleasant to do; the machine-tending ought not to require a very long apprenticeship; therefore in no case should any one person be set to run up and down after a machine through all his working hours every day, even so shortened as we have seen; now the attractive work of our factory, that which was pleasant in itself to do, would be of the nature of art; therefore, all slavery of work ceases under such a system, for whatever is burdensome about the factory would be taken turn and turn about, and, so distributed, would cease to be a burden, would be in fact a kind of rest from the more exciting or artistic work.

Thus then would the sting be taken out of the factory system; in which, as things now are, the socialisation of labour, which ought to have been a blessing to the community, has been turned into a curse by the appropriation of the products of its labour by individuals, for the purpose of gaining for them the very doubtful advantages of a life of special luxury and often of mere idleness; the result of which to the mass of the workers has been a dire slavery, of which long hours of labour, ever increasing strain of labour during those hours, and

WILLIAM MORRIS

complete repulsiveness in the work itself have been the greatest evils.

It remains for me in another article to set forth my hopes of the way in which the gathering together of people in such social bodies as properly ordered factories might be, may be utilised for increasing the general pleasure of life and raising its standard, material and intellectual; for creating in short that life rich in incident and variety, but free from the strain of mere sordid trouble, the life which the Individualist vainly babbles of, but which the Socialist aims at directly and will one day attain to.

[WORK IN] A FACTORY AS IT MIGHT BE

I HAVE tried to show in former articles that in a duly ordered society, in which people would work for a livelihood and not for the profit of another, a factory might not only be pleasant as to its surroundings and beautiful in its architecture, but that even the rough and necessary work done in it might be so arranged as to be neither burdensome in itself nor of long duration for each worker; but furthermore the organisation of such a factory, that is to say of a group of people working in harmonious coöperation towards a useful end, would of itself afford opportunities for increasing the pleasure of life.

To begin with, such a factory will surely be a centre of education; any children who seem likely to develop gifts toward its special industry would gradually and without pain, amidst their book learning be drawn into technical instruction which would bring them at last into a thorough apprenticeship for their craft; therefore, the bent of each child having been considered in choosing its instruction and occupa-

tion, it is not too much to expect that children so educated will look forward eagerly to the time when they will be allowed to work at turning out real useful wares; a child whose manual dexterity has been developed without undue forcing side by side with its mental intelligence, would surely be as eager to handle shuttle, hammer, or what not, for the first time as a real workman, and begin making, as a young gentleman now is to get hold of his first gun and begin killing.

This education so begun for the child will continue for the grown man, who will have every opportunity to practise the niceties of his craft, if he be so minded, to carry it to the utmost degree of perfection, not for the purpose of using his extra knowledge and skill to sweat his fellow-workman, but for his own pleasure, and honour as a good artist. Similar opportunities will be afforded him to study, as deeply as the subject will bear, the science on which his craft is founded: beside, a good library and help in studying it will be provided by every productive group (or factory), so that the worker's other voluntary work may be varied by the study of general science or literature.

But further, the factory could supply another educational want by showing the general public how its goods are made. Competition being dead and buried, no new process, no detail of improvements in machinery, would be hidden from the first requirer; the knowledge which might thus be imparted would foster a general interest in work and in the realities of life, which would surely tend to elevate labour and create a standard of excellence in manufacture, which in its turn would breed a strong motive towards exertion in the workers.

THE CRAFTSMAN

A strange contrast such a state of things would be to that now existing! For to-day the public, and especially that part of it which does not follow any manual occupation, is grossly ignorant of crafts and processes, even when they are carried on at its own doors; so that most of the middle class are not only defenceless against the most palpable adulterations, but also, which is far more serious, are of necessity whole worlds removed from any sympathy with the life of the workshop.

So managed, therefore, the factory, by coöperation with other industrial groups, will provide an education for its own workers and contribute its share to the education of citizens outside; but further, it will, as a matter of course, find it easy to provide for mere restful amusements, as it will have ample buildings for library, school-room, dining hall, and the like; social gatherings, musical or dramatic entertainments will obviously be easy to manage under such conditions.

One pleasure—and that a more serious one—I must mention: a pleasure which is unknown at present to the workers, and which even for the classes of ease and leisure only exists in a miserably corrupted and degraded form. I mean the practice of the fine arts: people living under the conditions of life above-mentioned, having manual skill, technical and general education, and leisure to use these advantages, are quite sure to develop a love of art, that is to say, a sense of beauty and interest in life, which, in the long run must stimulate them to the desire for artistic creation, the satisfaction of which is of all pleasures the greatest.

I have started by supposing our group

of social labour busying itself in the production of bodily necessities; but we have seen that such work will only take a small part of the workers' time: their leisure, beyond mere bodily rest and recreation, I have supposed, some would employ in perfecting themselves in the niceties of their craft, or in research as to its principles; some would stop there, others would take to studying more general knowledge, but some—and I think most—would find themselves impelled towards the creation of beauty, and would find their opportunities for this under their hands, as they worked out their due quota of necessary work for the common good; these would *amuse* themselves by ornamenting the wares they made, and would only be limited in the quantity and quality of such work by artistic considerations as to how much or what kind of work really suited the wares; nor, to meet a possible objection, would there be any danger of such ornamental work degenerating into mere amateur twaddle, such as is now inflicted on the world by fine ladies and gentlemen in search for a refuge from boredom; because our workers will be thoroughly educated as workers and will know well what good work and true finish (not trade finish) mean, and because the public being a body of workers also, everyone in some line or other, will well understand what real work means. Our workers, therefore, will do their artistic work under keen criticism of themselves, their workshop comrades, and a public composed of intelligent workmen.

To add beauty to their necessary daily work will furnish outlet for the artistic aspirations of most men; but further, our factory, which is externally beautiful, will

BUILDING A BUNGALOW

not be inside like a clean jail or workhouse; the architecture will come inside in the form of such ornament as may be suitable to the special circumstances. Nor can I see why the highest and most intellectual art, pictures, sculpture, and the like, should not adorn a true palace of industry. People living a manly and reasonable life would have no difficulty in refraining from overdoing both these and other adornments; here then would be opportunities for using the special talents of the workers, especially in cases where the daily necessary work afforded scanty scope for artistic work.

Thus our Socialistic factory, besides turning out goods useful to the community, will provide for its own workers work light in duration, and not oppressive in kind, education in childhood and youth: Serious occupation, amusing relaxation, and mere rest for the leisure of the workers, and withal that beauty of surroundings, and the power of producing beauty which are sure to be claimed by those who have leisure, education, and serious occupation.

No one can say that such things are not desirable for the workers; but we Socialists are striving to make them seem not only desirable, but necessary, well knowing that under the present system of society they are impossible of attainment—and why? Because we cannot afford the time, trouble, and thought necessary to obtain them. Again, why cannot we? *Because we are at war*, class against class and man against man; all our time is taken up with that; we are forced to busy ourselves not with the arts of peace, but with the arts of war, which are briefly, trickery and oppression. Under such conditions of life labour can but be a terrible burden, degrading to the

workers, more degrading to those who live upon their work.

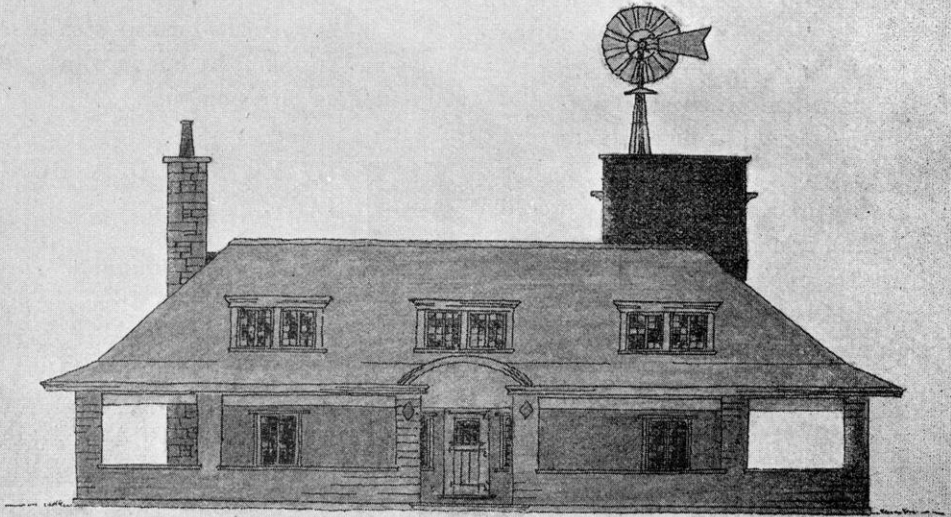
This is the system which we seek to overthrow, and supplant by one in which labour will no longer be a burden.

HOW TO BUILD A BUNGALOW.

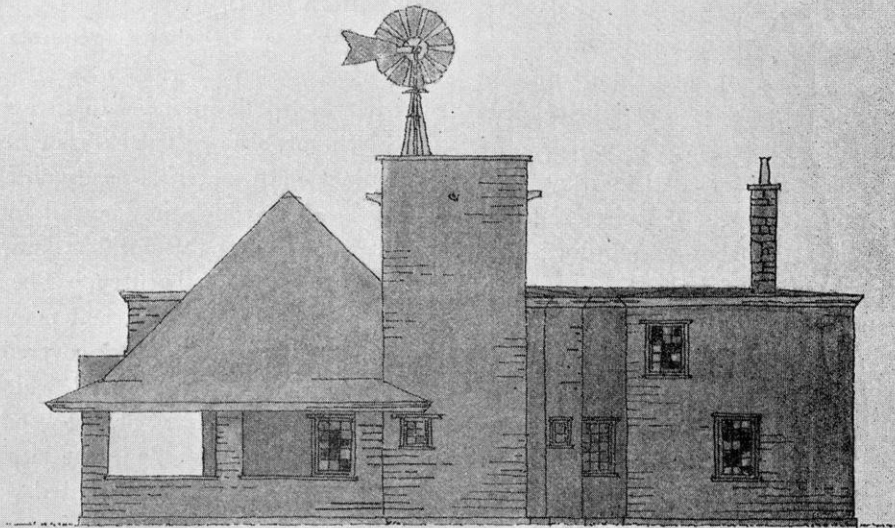
THE term "Bungalow" in the process of transplantation from the banks of the Ganges to the shores of Saranac Lake and other summer abiding places, has lost its significance in a large measure; the American bungalow being nothing more or less than a summer residence of extreme simplicity, of economic construction and intended for more or less primitive living. In too many instances the summer residence, in spite of the every appeal from the woods, the streams and the rocks for simplicity, is but an illy-designed suburban house taken bodily, in many instances, from architectural pattern books.

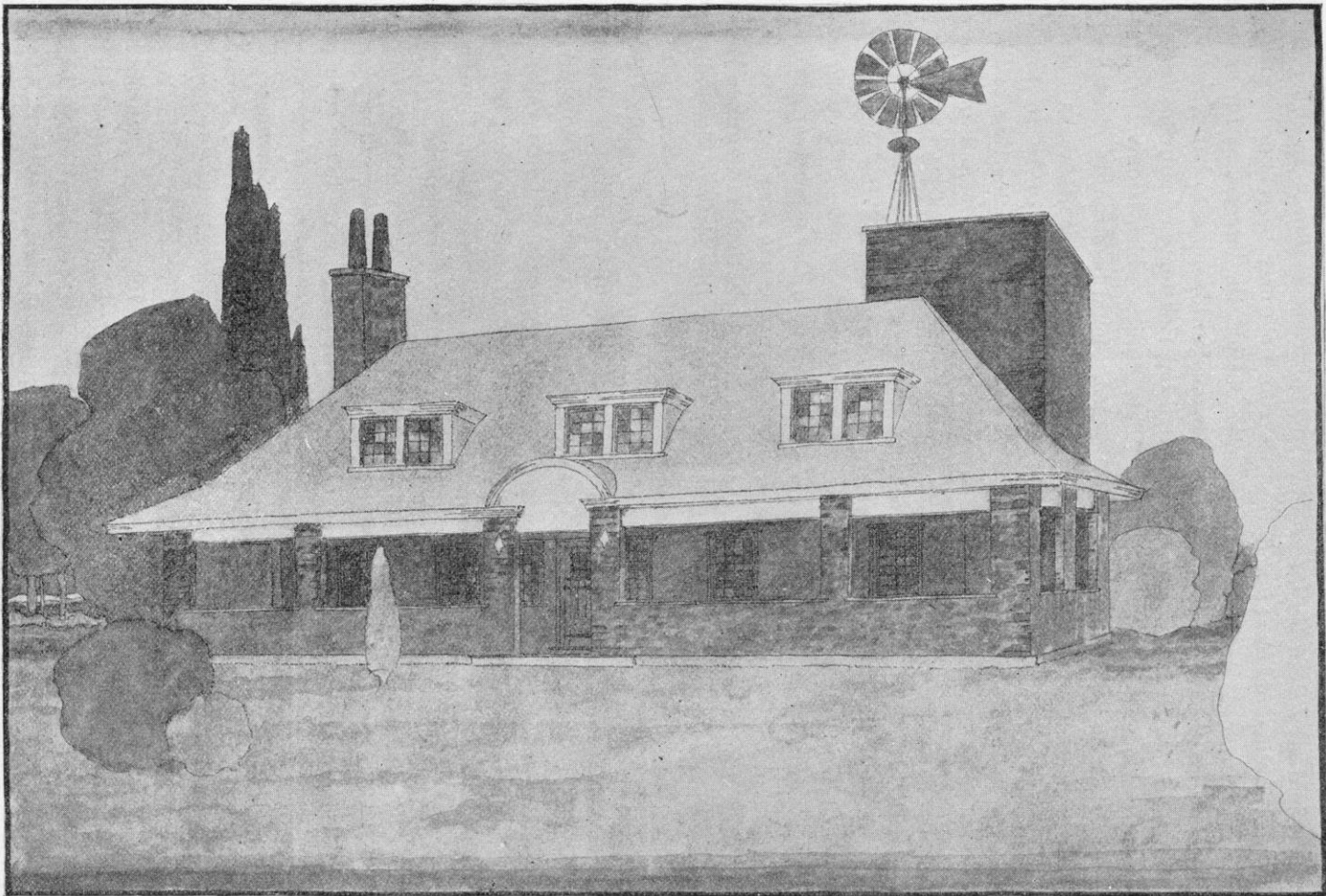
In response to many requests The Craftsman presents herewith various drawings in which it is intended to give a solution of the problem. The exterior presents a combination of materials easily obtainable in any locality, which may be put together by any man having the slightest knowledge of mason-work and carpentry. The building is constructed in the usual manner of the balloon framed houses, covered with sheathing tarred paper, over which are placed large pine, cedar, or red-wood shingles, as are most available in the locality in which the building is situated. It is purposed to stain these shingles a dull burnt sienna color, and the roof in a color technically known as silver-stain. This

ELEVATION OF FRONT



ELEVATION OF SIDE





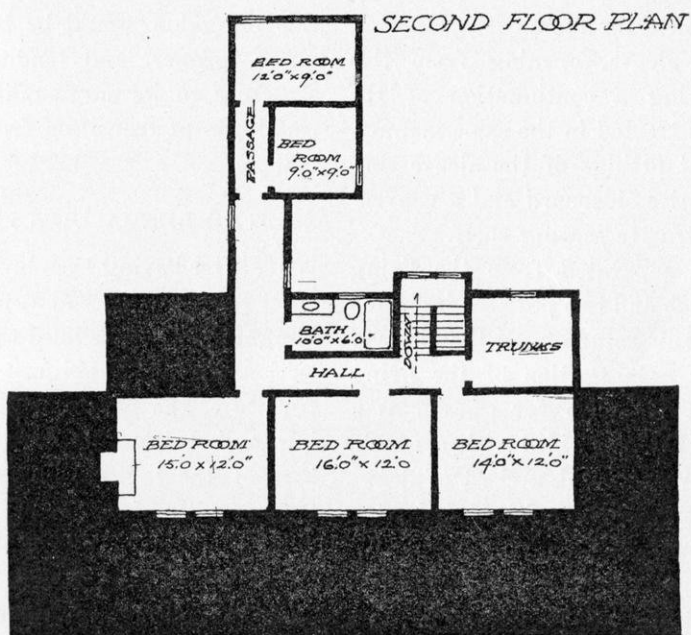
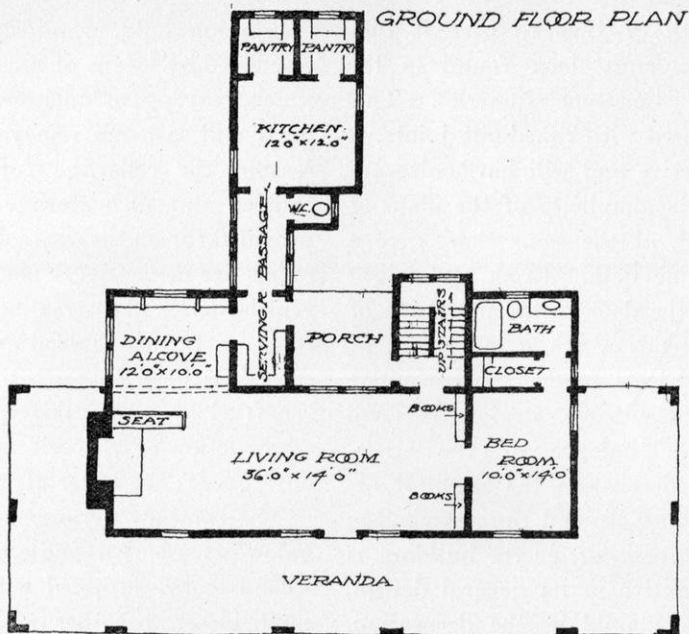
THE CRAFTSMAN

sienna color, in a very short time, comes to look like an autumn oak leaf; and this, together with the rough stone of the large chimney, tends to tie the building to its surroundings and to give it the seeming of a growth rather than of a creation. It is a curious fact that the principles laid down by the late lamented Frederick Law Olmsted, relative to the coloration of buildings with regard to their surroundings,—principles so capable of demonstration and so obvious,—should meet with so little recognition; and that, instead of structures which seem to grow from the plain or the forest and become a part of the landscape, we have otherwise admirable architectural efforts that affront the sensitive eye; crying aloud in white lead and yellow ochre the blindness of the owner to even the A B C of decorative fitness. The large and spacious veranda, the simple forms of the roof, and the short distances between joints (eight feet, six inches) tend to give the construction an air of genuine homeliness: a quality in design much to be sought for and not always attained. It is, however, a subject for congratulation that the country side is no longer affronted with lean, narrow, two-story houses surmounted by mansard roofs, and situated on farms of anywhere from seventy-five to two hundred acres; the designers of these monstrosities seeming to have forgotten that the mansard roof was the result of the endeavor to evade the building laws of Paris, and equally seeming to be unconscious of the fact that the building laws on the average farm are not quite so stringent.

The interior is as simple as the outside, and while presenting no particular novelty of plan or construction, is deemed wor-

thy of consideration. In order that the sylvan note may be retained equally as in the outside, the interior, as far as its color is concerned, aspires to harmonize with the dull but rich tones of autumnal oak leaves. This quality, which is only too often neglected, should be strongly insisted upon in all structures of this nature, as it is not easy of accomplishment to be in touch with Nature and at the same time to live in an environment of white and gold, accented with Louis XV. furniture.

The large general living room, with an ample fire-place and the bookcase for the few necessary volumes of summer reading, together with the other features indicated by the perspective drawing, gives it a certain distinction that is oftentimes lacking in erections of this class. The walls of this room are sheathed and covered with burlap of a dull olive yellow, while the exposed construction of the ceiling is stained a wet mossy green color, by a mixture, which, while inappropriate to side walls, seems on the ceiling, where it may not be handled, to serve the purpose better than anything else. Water color tempered with glycerine, —the glycerine never drying as oils would do,—in this instance serves the purpose very much better and gives to the color incorporated in it a suggestion of the woodland to be obtained in no other manner. The floor is of hard maple, and will receive a dark shade of brown, considerably lower in value than any other color in the room. The balance of the woodwork throughout the house is preferably of cypress; but should contingencies require, it may be of hemlock. The visible stone-work of the fire-place (if it can be obtained), will be of limestone that has weathered by exposure a



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sufficient length of time to give it that characteristic spongy look found in the strippings of limestone quarries. This treatment, if used with raked-out joints, is extremely effective and will harmonize admirably with the simplicity of the plans of the house, and, at the same time, give a strong masculine note. From the height of the top of the door to the underside of the ceiling extends a frieze in stencil, of conventional objects relating to primitive life, done in the same straight-forward manner as the balance of the structure. In this decoration the slightest attempt at anything beyond pure symbolism would result in disaster, as the building is essentially primitive in its general design, and equally so should be the decoration. This arrangement, together with window hangings of extreme simplicity, such as a figured creton in varying shades of pale yellow accented with dull red, should satisfactorily complete the room.

The dining-alcove, opening from this apartment, being a continuation of the living room, is treated in the same manner. The permanent fittings of the alcove consist of a primitive sideboard and a convenient and unobtrusive serving shelf.

The alcove, separated from the living room by the arch and two posts, as indicated in the drawing, is so arranged that it may be used either as a portion of the living room, or as a provision for guests, as a bedchamber. It is provided with a couch, which may serve as a bed, a chest of drawers, a pier glass and a writing desk; the pier glass facing the large fireplace in the living room and reflecting the same. The kitchen, and its accompanying offices, are, as this bungalow is intended for summer

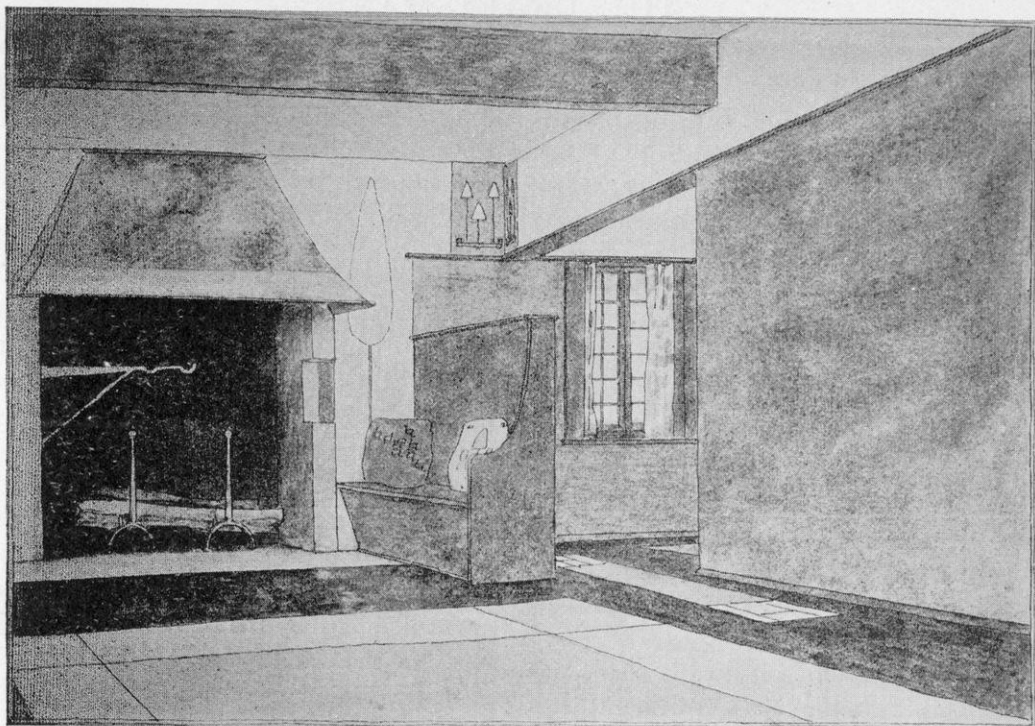
occupation only, semi-detached and only connected by means of a covered way, from which, except in inclement weather, the glass and sash are removed. For obvious reasons the cellarage for the kitchen is omitted and such storage as is desired is provided for on the ground floor. The bed rooms are moderately spacious and easy of ventilation. The treatment of the bed room, as far as material and color are concerned, is identical with that of the living room: viz., burlap side walls and stained construction of the ceiling; the former of olive green; the latter of moss green.

The sanitary arrangements of the bungalow consist of a single bath room on the second story, supplied with a tub and an earth closet, together with a lavatory on the ground floor; and the provisions for water are made by the wind-mill shown.

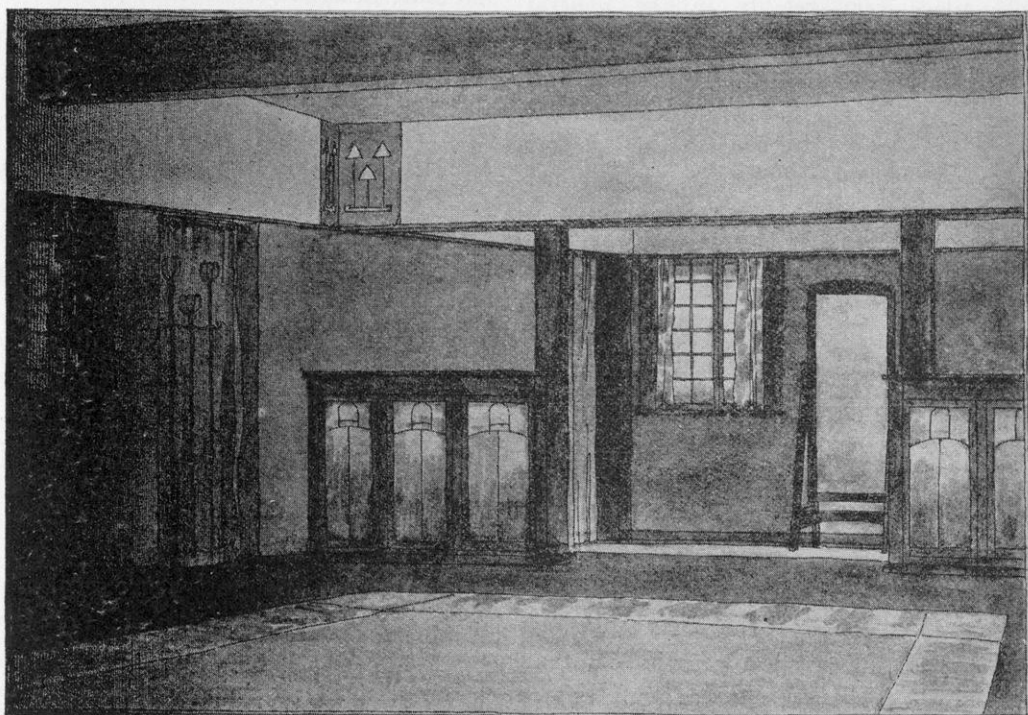
In connection with these drawings is a scheme which, for the usual site in which this bungalow would be built, seems adequate, proper, and tending to unite the structure to its surroundings without the usual abrupt transition from handicraft to Nature.

THE BUNGALOW'S FURNITURE

If, after having been built with great respect for harmony and appropriateness, the bungalow should be filled with the usual collection of badly designed and inadequate furniture, the *ensemble* would be distressing, and the thought involved in the structure of the building thrown away. The term furniture implies, *per se*, movable portions of the building, and, as such, should be conceived by the designer. Otherwise, nine times out of ten, an unpleasant sense of incongruity prevails. The importance of



Fireplace in living room



Alcove off of living room

THE CRAFTSMAN

unity between the furniture and the structure, in spite of the fact that every writer on the topic has insisted upon it, in the majority of instances is further from realization than it was in the Stone Age, when, by force of circumstances, harmony of manners, methods and materials was a necessity. It is not intended by this to suggest that we should return to that period, but to emphasize the fact that necessity involves simplicity and that simplicity is the key note of harmony. This furniture, while adapted with much precision to its various functions, is of almost primitive directness. It is done in oak with a pale olive Craftsman finish, and thus becomes an integral part of the bungalow.

Whatever hardware is used in connection with this furniture is of wrought-iron, in the "Russian finish," which falls into place very readily in the general scheme.

Great care has been taken in furnishing this bungalow to omit every article that is not absolutely essential to the comfort or the convenience of the occupants, it not being intended to make the building in a small way a cheap museum to be indifferently managed by an amateur curator, as is usually the case in urban residences and frequently happens in the summer cottage, to the great disturbance of the simple life.

INSPIRATION IN MATERIAL. BY CHARLES F. BINNS.

"ALL FLESH IS NOT THE SAME FLESH: BUT THERE IS ONE KIND OF FLESH OF MEN, ANOTHER FLESH OF BEASTS, ANOTHER OF FISHES AND ANOTHER OF BIRDS. THERE ARE ALSO CELESTIAL BODIES AND BODIES

TERRESTRIAL: BUT THE GLORY OF THE CELESTIAL IS ONE AND THE GLORY OF THE TERRESTRIAL IS ANOTHER."—ST. PAUL.

This is true, but not always logically recognized. When he who casts a metal column says: "I will paint it to resemble wood," when the worker in glass obscures its brilliance that it may pass for porcelain, when the maker of furniture covers his woodwork with bronze, they are jointly and severally engaged in falsifying their materials and denying that bodies celestial or bodies terrestrial have any inalienable right to appear *in propria persona*.

A glance over the pursuit of industrial art as illumined by the light of history, will serve to show that when the creations of men were uninfluenced by the vagaries of fashion and their creators unaware of an insensate demand for novelty, the material in which they wrought was the source of their inspiration.

To the Egyptian sculptor the unyielding rock suggested massive features and solid form. His colossal figures are wrested from the granite as by Titanic force. Immobile and immutable they serve the world, suggesting a rule pitiless and unyielding, hard as the nether millstone.

Nurtured in a milder age and caressed by the hand of luxury, the Greek touched the marble with the breath of genius and it lived. The material demanded grace and detail. It responded to his very thought and the result called forth the wonder of an admiring world.

In like manner the most successful workers in metal, in glass and in wood are those who have sought their inspiration in the material itself, scorning concealment and

INSPIRATION IN MATERIAL

asserting with persistent power the substance wherein they wrought.

The nature of this inspiration is plain. Every material which can be brought into obedient service by man has its possibilities and its limitations. One possesses beautiful color but fragile substance. One is rigid, one plastic. One is wrought with a needle, one with a hammer, and another with a chisel. One can be drawn out, another can be carved, and a third melted. And each one has a limit beyond which the craftsman cannot go. It is by an intuitive sense of these possibilities and limitations that the critic is able to discriminate between fit and unfit—to refuse the evil and to choose the good. The possibilities of production take more than one direction. A substance may be viewed as a source of beauty, strength, or utility. It may be beautiful because of form, color, or texture, or the method of its formation may lend to it a peculiar charm. This is illustrated by the special beauty of Venetian glass. The artificers gave full play to the ductile quality of the hot material, and produced results which could not have been attained in another medium. In like manner the beautiful *vietro di trina*, or lace glass, is an inspiration drawn from material and method. Impossible in any other substance, it displays to the full, the qualities belonging to the glass itself.

Of all the materials which lend themselves to the hand of the craftsman there is none with greater possibilities than clay. In all ages the fictile art has flourished, and the delight of working in a plastic medium has captivated the mind of man throughout the world. The inspiration of clay proceeds from many sources. The abundant

material and its apparent worthlessness is in itself full of fascination. Its docility and the after possibility of permanence by fire constitute a considerable claim to notice. Clay lends itself to the inspiration of form and of color alike and there is, further, an unrivaled opportunity for individual expression.

The modern clay-worker belongs to an ancient clan. In the dim distance of the forgotten past the first potter toiled. We know not his name nor the place of his abode, but the work which he inaugurated has proved the most fertile index to the characteristics of the nations. What an inspiration is here! From Assyria to Athens, through Italy, France and Holland, the long procession comes. It numbers in its columns a Raphael, a Michelangelo, a Pallis, beside rank upon rank of men whose names have been forgotten, but whose work is still known and beloved.

Clay is one of the most bountiful provisions of Nature. It is often of no apparent value. Vast supplies of it lie in every valley awaiting use. How estimable then is that art which seizes upon this common thing and transforms it into buildings, subways, and articles useful and ornamental. To the artist, clay affords, in a higher degree than any other substance, the inspiration of form. It leads to a realization of solid thinking and enables him to offer his ideas to the world in fact rather than in representation. The willing clay is quick to catch the spirit of the master mind. Its ready sympathy appeals to his imagination and the expression of an idea becomes easy. Form is realized through method. The built jar of the Indian is as expressive in its way as the wheel-fashioned work of the

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Greek. The quality of each depends absolutely upon the means employed. In the former, there is a plastic suggestion, a vibrant irregularity of surface, which could not have been produced in any other way. The hand reveals itself in every curve and undulation, not asserted with affectation or aggressively claiming attention, but with subtle art displaying its skill.

The wheel work is equally expressive. Here quality of line and texture of surface call for notice. The result impresses one with the idea of refinement. A pure line has been conceived and its realization made possible by the method employed.

The play of color in burned clay is most suggestive and inspirational. So restful is it and yet full of variety that one is tempted to wonder why those who essay to build are always seeking for new color effects. Color effects can be easily secured by painting, but the natural variation in a brick wall cannot be reproduced by any artificial process. A craze for uniform color in roofing-tile has resulted in making some of these perfect products look like painted tin. How much more beautiful is the tile when advantage is taken of the changes wrought by fire! A gentle undulation of light flows over the whole work. The result is repose, but not monotony.

From the earliest times the natural color of clay has been esteemed: sometimes set off by a contrast, as in the Greek black glazed vases, sometimes enriched by subsequent treatment, as in the Aretine red ware. Too often artificial colorings have been demanded and it cannot be a matter for wonder that the effect is strained and unnatural. But while this is true of the clay itself, it is the glory of pottery that a sur-

face of almost any character and quality may legitimately be added. In glaze, no color is artificial which will stand the fire, and hence a wide range of effects in color and texture becomes possible. Primarily a glaze is utilitarian in its purpose. Its function is to keep the piece of pottery from absorbing liquids and to afford a surface which shall be easily cleaned. Such a surface is, however, brilliant and pleasing. The play of light upon it affords satisfaction, and it becomes valuable by reason of quality. As soon as a comparative standard is reached, competition begins and one producer vies with another in securing the best results. An inspiration is therefore found in the glaze; and when to the quality of the surface is added color, it will be seen that supreme satisfaction is possible.

The inspiration arising from color united with a brilliant surface is quite different from that residing in the soft tones of textile fabrics. Each has its place. The latter is passive, retiring, restful, harmonious; the former is assertive, strong. The radiance emanating from it is at once expressive and individual. A piece of pottery thus becomes a leading feature in a scheme of decoration, and this fact is in itself an inspiration to the maker.

The inspiration of material consists both in possibility and limitation. The way of production is barred in one direction, it is open in another. To force the bars is to produce an unnatural result and to court defeat. To follow the line of least resistance is obvious and natural. Unhampered by technical difficulties, the craftsman can accomplish his ends and give to the world that which is fit and therefore fine.

For those who desire that their clay pro-

CHESTS AND CABINETS

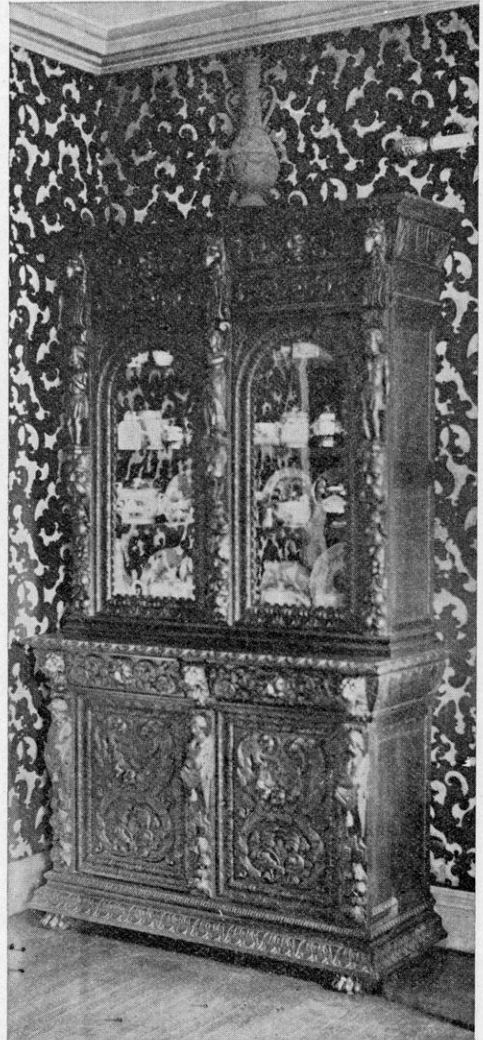
ductions shall be restful rather than assertive, there are great possibilities in glazes of dead surface. These must not be compared with the quality of the unglazed clay. Their texture is rather that of marble. With all the advantage of brilliant glazes as regards color, they have a charm of their own in the soft sheen which seems to radiate as light from a bright surface. One does not wonder that artists and craftsmen have assiduously sought for these textures. Whether in bold architecture or simple household goods, they are charming in their quiet beauty.

With such possibilities within his reach, the artist-potter of the twentieth century has no need to envy him of the sixteenth. With the traditions of a glorious past he may be confident of a still more glorious future when sham and shoddy shall alike be destroyed, when the emancipated artisan shall become the artist, and all things made by man shall be in very truth what they seem.

ANCIENT AND MODERN CHESTS AND CABINETS. BY GRACE L. SLOCUM.

ALL furniture, it has been said, has evolved from the chest, which in its original form was used for every conceivable purpose. It was found in the houses of the poor and of the rich, in court, in church, and in hall. Placed against the walls, or elsewhere, it served as seat or wardrobe, bench or settle, for chairs were not known until the beginning of the fourteenth century; made of cypress, cedar, or ebony, it was used by the Italian maiden, to store away the linen which she accumulated

against her bridal, and was the prototype of the modern article which has come to serve a similar purpose; made of old oak, clamped with iron, it was used as a treasure



Ex-Governor Dyer's carved oak cabinet

chest or traveling chest by kings and nobles; and it was used in churches to store rich vestments, silver and relics of saints.

The earliest mention of a chest in history is found in the story of the "Chest of

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Kypselos," which was seen at Olympia in the second century, A. D., and around which many legends were woven.

In an old MS., attributed to Pausanias, at Leyden, Holland, it is described as "a chest of cedar wood, and upon it are wrought figures, some of ivory, some of

gold, and some of the cedar wood itself. In this chest, Kypselos, the tyrant of Corinth, was hidden by his mother when, at his birth, the Bacchiadae sought to find him. . . Most of the figures on the chest have inscriptions in archaic characters."

The story, as told in this old MS., is embodied in an article in a "Journal of Hellenic Studies," wherein the writer strives to reconstruct this magnificent relic of old Greek art, which in beauty and workmanship must have far surpassed anything of the kind of which we have now any knowledge.

According to tradition, the Bacchiadae, having been told by the Delphic Oracle that the child would chastise Corinth, sought to kill him; and his mother hid him in the chest. Thereafter, he was called Kypselos, the name given by the Corinthians to this article of furniture. The chest was dedicated at Olympia, in memory of his deliverance, and stood in the Heraion.

It is uncertain when the legend was attached to the chest—probably not before the Hellenistic period. But the evidence goes to show that the chest was a Corinthian work of art of the early archaic period dating probably from the first decade of the sixth century B. C. Judging from the representations on old vases and the evidence of the inscription, it was a rectangular chest, such as that

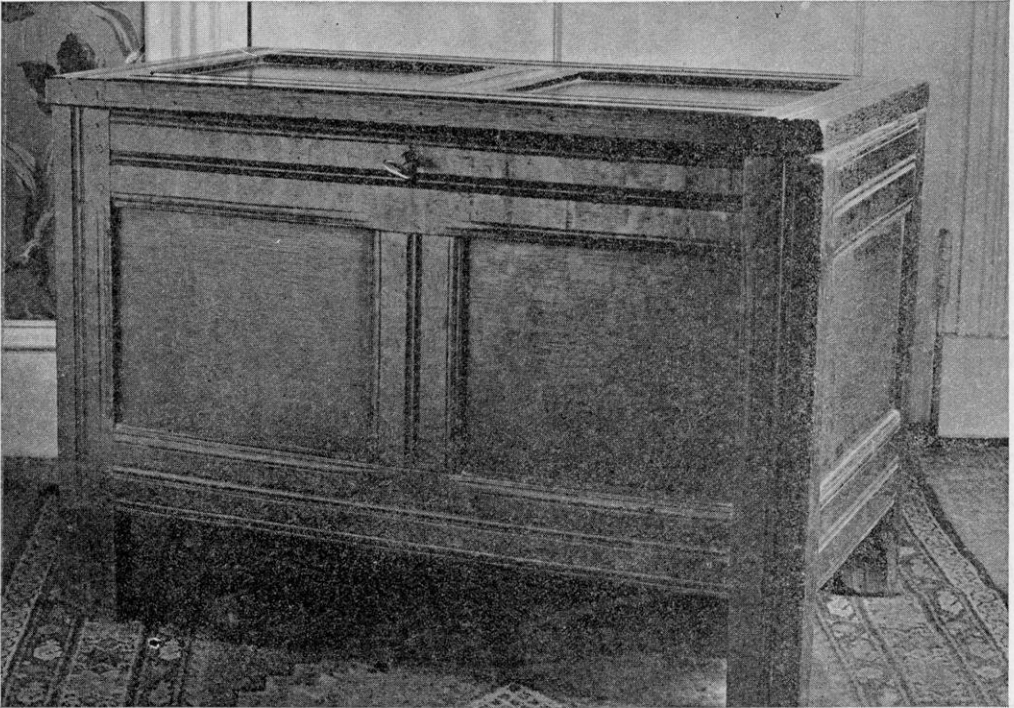


Hispano-Moresque cabinet; period 1600

CHESTS AND CABINETS

in which, according to the old myth, Danae was put to sea. It was probably about five feet long, half as wide, and three feet high. There were five horizontal bands, ornamented with scenes from Homer, and other symbolical representations, and with various devices and inscriptions, the letters thereof inlaid with gold. The pictures include the

carved receptacle of English workmanship extant that is in a fair state of preservation. The carvings represent severally Romulus and Remus suckled by the wolf; the Adoration of the Magi; the beheading of St. John the Baptist (doubtful), and an episode from the Teutonic legend of Egil. They are accompanied by inscriptions in



Colonial chest once the property of Roger Williams

Trojan cycle, a representation of Peleus and Thetis, the Judgment of Paris, Menelaos and Helen, Ajax and Cassandra, and the Marriage of Medea and Jason.

One of the most unique examples of the ancient coffer is the little one in the British Museum carved out of whalebone and beautifully polished. According to Roe's account in his "Ancient Coffers and Cupboards," it is believed to be the earliest

Anglo-Saxon runes in the Northumbrian dialect. The coffer belongs probably to the sixth century.

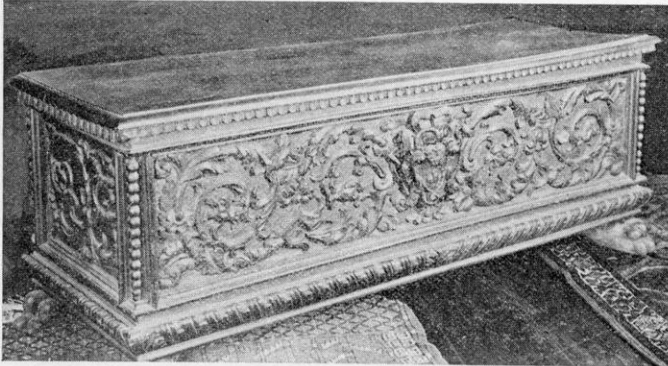
It was not until the tenth century that we find the first mention of the chest as an article of domestic furniture. Even the wealthy classes had little furniture, and the chest served as a packing box, trunk, or strong box, in which the worldly possessions of the household in the line of fine linens

THE CRAFTSMAN

and woolens (spun by the women of the household), were stored for safekeeping, or for transportation. From this primitive form was evolved the bench or settle with a

during the reign of Queen Elizabeth; and the cabinet.

The fifteenth century showed great increase in the manufacture of chests. These pieces were often beautifully carved, or painted, or otherwise ornamented. Examples of the different styles of the earliest periods are to be found in the museums of Europe and in the old churches in England, Normandy and elsewhere; but the specimens to be found in this country are few and far between. A beautiful example of the gilt and painted "*cassoni*" of the Italians is to be seen at "Fenway Court," Mrs.



Italian wedding coffer or Ginevra chest; collection of H. Anthony Dyer

panel back and arms at the ends; the high-backed chair with box seat used for storage purposes; the dressing table of the seventh century, with drawers; and the high chest of drawers, the *chiffonier*, and the wardrobe.

There are many varieties of the chest itself, each having its own peculiar name. In its first form it was little more than a strong box with a lock, made of boards pegged together, and clamped and bound with iron; the corner pieces and hinges often elaborately wrought by the artist craftsman. This was known as a "coffer," a "trussing chest," or a "Bride wain;" the latter term being applied in northern countries to the marriage coffer. Then there were the "credence," a sort of combination of table and cupboard, the prototype of the modern buffet, or sideboard; the food lockers or "dole cupboards," used during the Middle Ages; the "armoire" or wardrobe; the "court cupboard," introduced

John L. Gardner's Venetian Palace in Boston. It is a Florentine marriage coffer of the fifteenth century, gilded all over and further ornamented with paintings.

The oldest coffers showing traces of decorative carvings are to be found in Kent, Sussex and Surrey Churches, England. The carving was first introduced on the panels, in the spaces between the framings; while the framings themselves were grooved or scratched in the shape of moldings. An example of this type, which was brought over by the early settlers, is shown in the illustration. It is now in the possession of Ex-Governor Dyer of Rhode Island, and is said to have held the clothing of his ancestor, Roger Williams, the founder of Rhode Island and Providence Plantations.

Most of the old chests were made of oak, which was universally used throughout Europe; and as the artisans grew in skill, they were embellished more and more, with most elaborate carvings. In the finer chests

CHESTS AND CABINETS

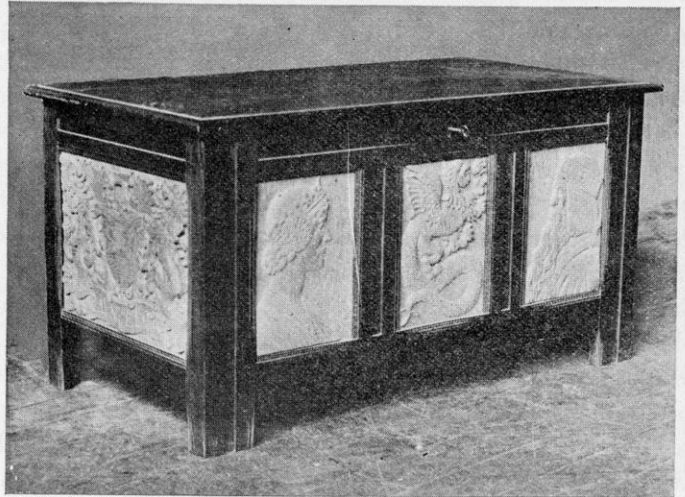
of the earlier part of the seventeenth century there are deeply cut moldings, recessed panels, arches, and pilasters, with the intervening spaces carved in figures after Flemish models, or beautifully inlaid with pear, holly, and bog oak. Additional value and interest was given to these specimens by having the initials of the first owner and a date carved on the rail under the lid.

Little of this carved oak furniture of the period before or after the seventeenth century is now to be found by the collector. The importation of mahogany from the West Indies finally did away with the use of old oak, and many a costly chest and cabinet found its way from mansion to cottage to make way for the new wood. Indeed, no other articles of ancient domestic furniture were so common in the seventeenth century, as these oak chests. Almost every household possessed several.

During the Middle Ages chests of cypress wood were imported in which to store tapestry and woolen goods. These Italian chests were elaborately carved or painted. They had short legs to lift them from the floor, or they were placed on a sort of dais covered with beautiful pieces of brocade or velvet. They were presented to the daughters of a house to be used as wedding coffers. One of them, shown in the illustration, is now in the possession of Mr. H. Anthony Dyer, the artist, of Providence. It is of the fifteenth or sixteenth century, a fine

specimen made of old walnut, black with age, and beautifully carved in conventionalized fruit and flower design after the Italian Renaissance. It is further embellished with the coat of arms of the family to which it belonged. It was found by its present owner in an old curiosity shop in Rome, where the possessions from the palace of some Italian noble had been placed for sale.

The Spanish chest of the fifteenth century was a sort of chest and cabinet combined, of semi-Moresque design and ornamentation. Examples of this type are very rare. The present owners of the one represented in the illustration know of but one other of the kind in this country. This second cabinet was in James Russell Lowell's old house, and a picture of it is to be found in Edward Everett Hale's life of the author.



A modern King Arthur chest

The Hispano-Moresque cabinet represented is owned by Mr. Charles Mattack, of Boston, who discovered it in Madrid some years ago. It is of old oak with a heavy

THE CRAFTSMAN

lid which forms the face of the upper part when the cabinet is closed, and a writing table when it is let down. The upper half of the cabinet thus disclosed has an elaborate arrangement of little drawers and cupboards, and is beautifully carved and ornamented, and the miniature Moorish arches and pillars are overlaid with gold leaf which is still untarnished. When the cabinet is closed, the face of the lid is seen to be ornamented with designs in wrought iron over rich crimson velvet.

The manner of using openwork patterns in iron over red cloth or velvet is said to have been first used in the fourteenth century. The iron ornaments on this cabinet were originally overlaid with gold leaf, of which some traces still remain. The old lock is in the centre ornament, and there is a great wrought iron key. The lower half of the cabinet is divided into larger compartments; and the face of it is inlaid in old ivory and painted wood in red and black, in geometrical design.

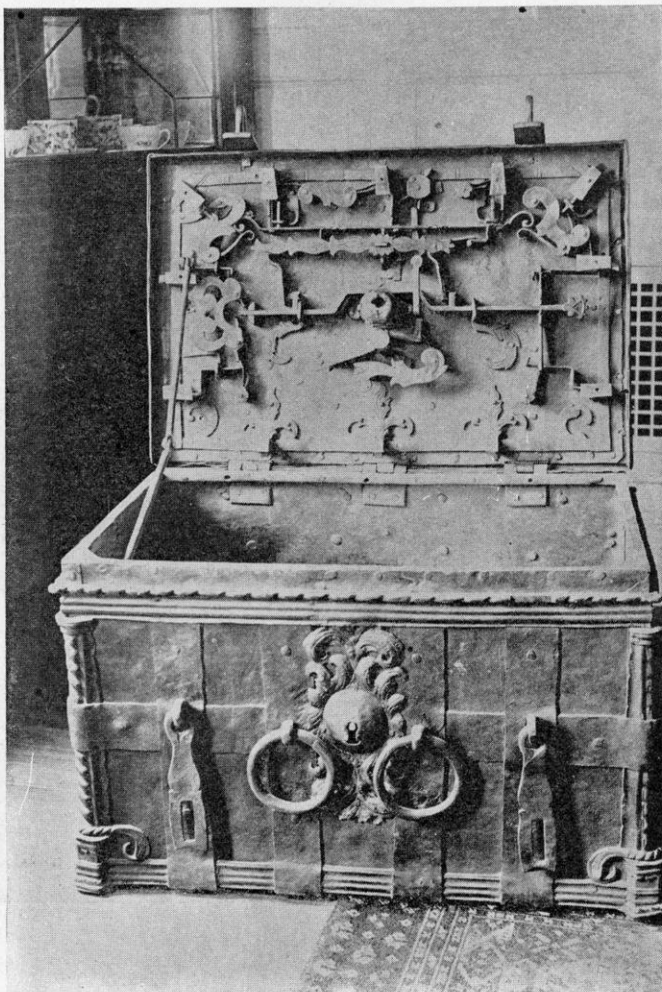
Another remarkably fine specimen, owned by a well known collector in New England is the Russian iron treasure chest shown in the illustration. It is a wonderful example of the work of the artist-craftsman of Russia, or perhaps of Germany, with its complicated spring lock, its grill work, its scutcheons and key, and carved bands and ornaments, all hand wrought in the most exquisite fashion. It was evidently made to carry the treasure of some grandee back and forth, and is fitted up with broad iron bands and haps and padlocks, and heavy iron rings and handles by which it might be lifted. It weighs one hundred thirty pounds. There are also holes in the bottom so that it might be screwed to the deck when on shipboard.

On the cover is an elaborate crest of double eagle, sword and sceptre, exquisitely wrought, in the most delicate and intricate ornamental fashion. The great iron key is also curiously wrought, and the machinery of the spring lock occupies the entire inner space of the cover, locking in twelve places. This machinery is covered with a beautiful piece of grill work. The columns on the corners are carved, as are the handles on the ends, which are also surrounded with ornamentation. The front is similarly ornamented, and here are two great iron rings. The back is a replica of the front, and the top and sides are further embellished with delicately wrought ornament. Its present owner asserts that it is two or three hundred years old, and it is probably of even greater antiquity.

In Northamptonshire, England, there is a very ancient coffer bound with iron work, which is supposed to belong to the twelfth century. This iron treasure chest probably dates from somewhere near this period, though I have not been able to fix the date.

The plain ironbound coffers are of great antiquity, but the best authorities claim that those with locks could hardly have been made before the latter part of the fourteenth century. Carved treasure chests covered with ironwork were manufactured in Germany during the fifteenth century; and according to Mr. Roe, there is a strong box in Cawdor Castle in which it is said that the Thane William transported his treasure when the castle was built in the middle of the fifteenth century. Another strong box is said to have served as the travelling coffer of Edward III of England.

Much of romance and history is connected with these ancient chests; and



RUSSIAN IRON TREASURE CHEST

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those who are fortunate enough to own one, regard it as among their most precious possessions.

The fashion to hark back to earlier days, not only for ideas in decoration, but also for furniture itself, is one of the causes of the recent revival of the chest. Many fine specimens are turned out by the modern artist craftsman. One of these, which was

Knights of the Round Table, Launcelot, Galahad, Gawain, Bors, etc., are carved on the ends. The shields are painted in enamels.

Another modern specimen of unique interest, is the beautifully carved chest from the Philippines. It was brought home by an officer who was stationed at Manila during the late war. It is in two shades of



A Filipino carved chest, owned by Col. Dyer.

designed by Mr. Sidney R. Burleigh, a Rhode Island artist and carved by Miss Mauran, an expert in this line, is also shown. It is known as the "King Arthur" chest, and has panels carved in relief with the Pendragon in the centre of the front panel, and the heads of Arthur and Guinevere on either side of it. The arms of the

mahogany, beautifully carved on the top and sides. The work was done by hand by the Filipinos, who hold the piece of furniture between their feet while they work. It is an exquisite piece of workmanship and is evidence of the degree of artistic excellence attained by these supposedly semi-civilized peoples.

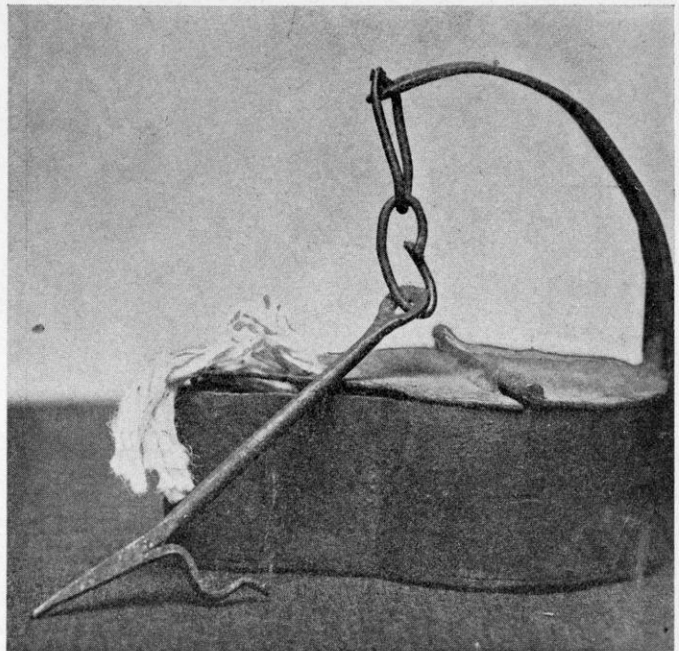
WORK OF ROBERT JARVIE

AN APPRECIATION OF THE WORK OF ROBERT JARVIE.

To the true student the more difficult the task of obtaining knowledge on any subject, the more interesting and diligent becomes the pursuit. The task of discovering any authentic and connected information relating to the history of the lighting of homes and public buildings is most difficult. Practically nothing important concerning it has been written in English, and those who would know more of the means used by the ancients and by our own ancestors to dispel the shades of darkness, have been obliged to content themselves with stories of ancient times, pictures of primitive interiors, stray articles concerning the customs of our forefathers, and the few genuine relics which have remained.

Mr. Robert Jarvie, of Chicago, became interested in this study almost by accident. Although a business man, he possesses a strong artistic impulse; from his boyhood he has been fond of "making things," and has devoted much time to various forms of art:—cabinet making, pen and ink sketches, and book binding, in a desultory way. He chanced one day into the antique shop of a friend who asked him where an iron lantern might be found,—one with horn lights like the old Dutch lanterns. Without hesitation he replied that he could get one made, and would

design it from an old cut. There was no doubt in his mind that to get a simple iron frame made would be an easy matter, and horn,—were not thousands of cattle slain each day at the Stock Yards?—surely they could be had in abundance. An old Hollander was found whose confidence in his own ability to make a Dutch lantern was unbounded. He received the order, and Mr. Jarvie hurried away for the horn. He found horns in abundance, but horns just off the head are far from being nicely polished pieces for lantern lights. He bought several specimens, however, and took them home, but after a few sad experiments gave up his attempts to cut and polish this very raw material. His discouragement was further enhanced by a visit to the old Dutchman, whose idea of a lantern was far removed



Iron grease lamp, period 1600

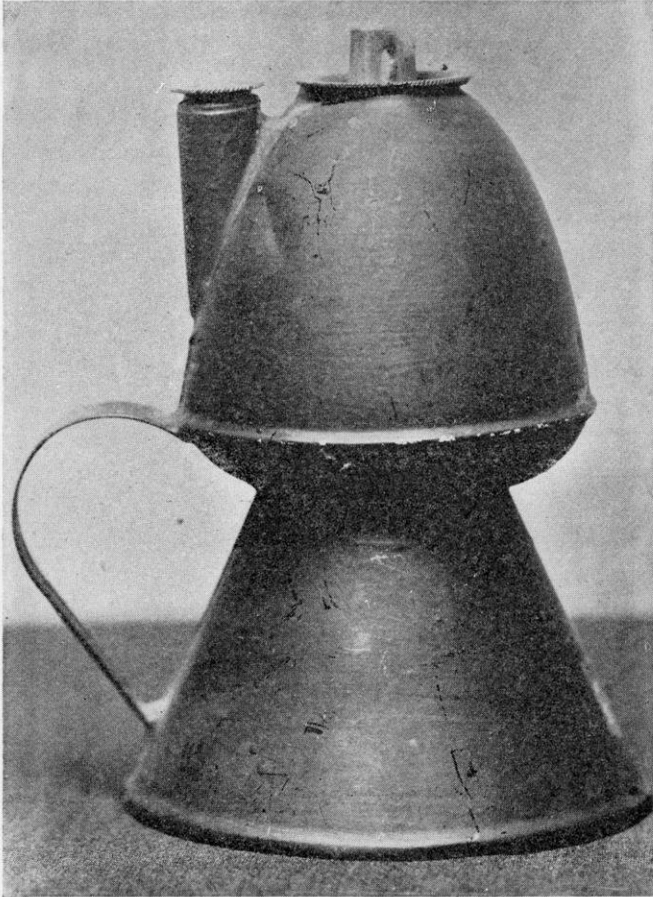
THE CRAFTSMAN

from the one entertained by Mr. Jarvie, and who, unfortunately, was one of those persons not amenable to criticism.

Determined to succeed—being a Scotchman—Mr. Jarvie purchased sheet iron and rivets, and at a temporary work bench set

when nightly the sound of his hammer was persistently heard. After much difficulty, he succeeded in getting flat pieces of polished horn which he bent himself. At last, the lantern stood before him complete,—as shown in illustration—and it soon hung in front of his friend's shop.

The making of this lantern not only revealed to Mr. Jarvie his ability to do good work in metal, but turned his attention to interior illumination. He began to haunt libraries, art galleries and antique shops in an endeavor to discover the history of this most interesting subject, from the fires lighted on the domestic altars of the ancients,—which served for illumination as well as religious observance—and the blazing pine torches thrust into the clay walls of the primitive log cabins of our own country to the delicately shaped modern electroliers. He has succeeded so well that he expects soon to publish the results of his researches. In his workshop may be seen an interesting collection of American lamps, from the queer little iron grease lamps of the sixteenth century to the modern kero-



Petticoat lamp: tin; period 1800

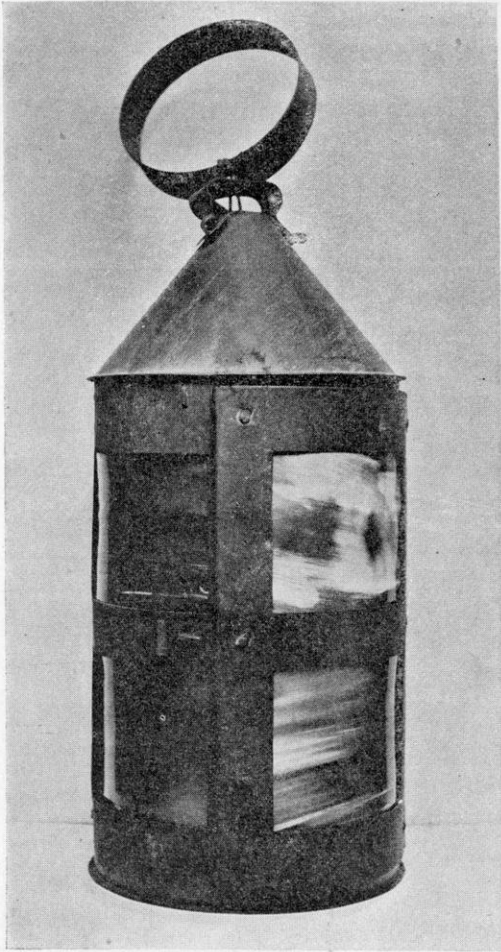
up in one corner of the dining-room of his apartment, began his serious work as a craftsman. Only the angels who hover about the earnest arts and crafts workers can tell why he was not driven forth from that building by the irate tenants below,

sene oil lamps.

One blessing which the taste for "old things" has brought lies in the more artistic lighting of our homes; for in place of the high, flaring gas jets and glaring electric bulbs we may now have the mellow light of

WORK OF ROBERT JARVIE

candles and of lamps practically, as well as artistically shaded. We may have even the

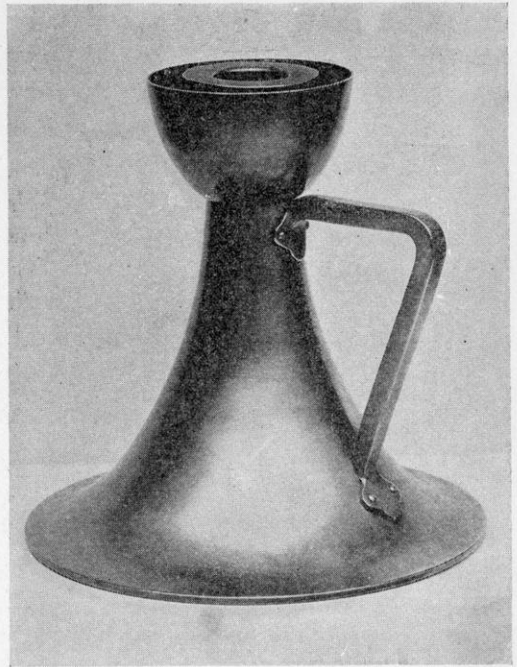


Dutch lantern, iron with horn lights

bayberry candles with their faint green tinge and delightful fragrance so cherished by pioneer housewives, the making of which craftswomen in the East have revived. But Mr. Jarvie was not satisfied with the modern candlesticks he found in the shops, and following his custom of making for himself what he cannot find elsewhere,

he designed and made a brass candlestick. Its success was so great that others soon followed, and Mr. Jarvie earned for himself the sobriquet of "The Candlestickmaker."

Nearly all this work is of cast brass or copper, brush polished, a process which leaves the metal with a dull glow. Some pieces are cast in bronze and their unpolished surfaces are treated with acids which produce an exquisite antique green finish. There is also a quaint design in spun brass: a low candlestick with a handle, quite different from the tall ones. The charm of these candlesticks is in their simplicity and purity of form. The graceful outlines and soft lustre of the unembellished metal combine to produce



Candlestick: spun brass, 6 inches high

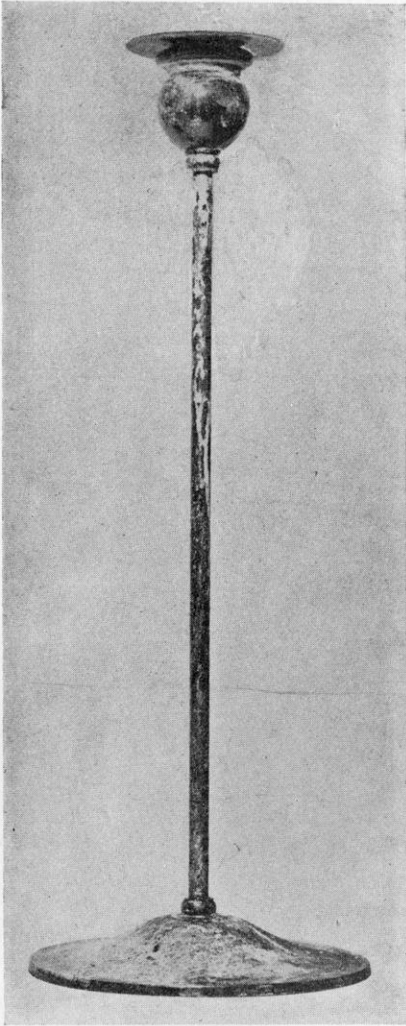
dignity as well as beauty, and the possessor of one of the Jarvie candlesticks must feel

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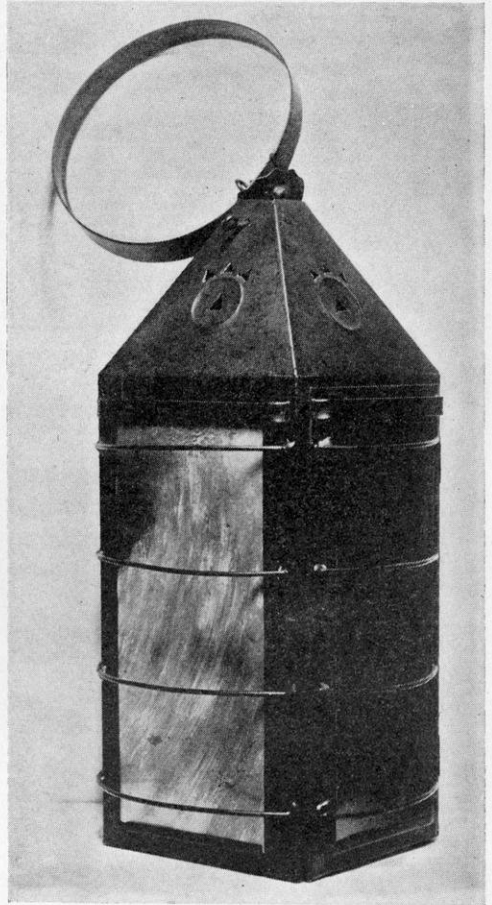
that nothing tawdry or frivolous can be placed by its side.

While most of Mr. Jarvie's productions

and design and make for it a shade, not only artistic and harmonious, but practical as well. The material for these shades is opalescent glass, put together with narrow copper strips or fine lead. One has but to visit the department and even the so-called art stores crowded with impossible creations



Spun brass, 13 inches high

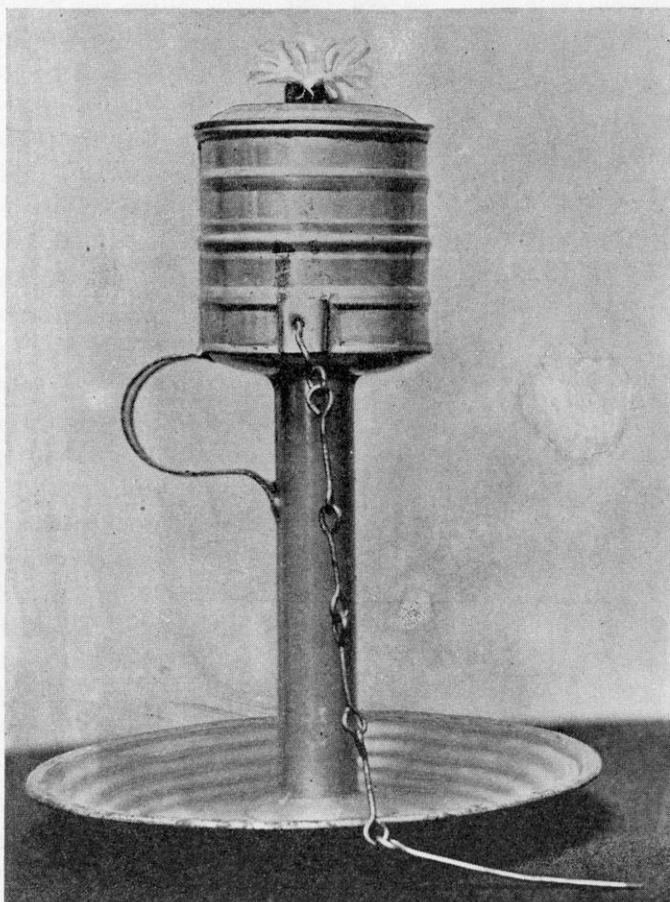


Iron lantern with horn lights

are candlesticks, his greatest personal interest is in lamps and lamp shades, and nothing delights him more than to discover a suitable vase or jar, to convert it into a lamp,

of metal, gauze, silk, beads and paper, in order to appreciate the quiet but satisfying beauty of Mr. Jarvie's lampshades.

The motive in all Mr. Jarvie's work is



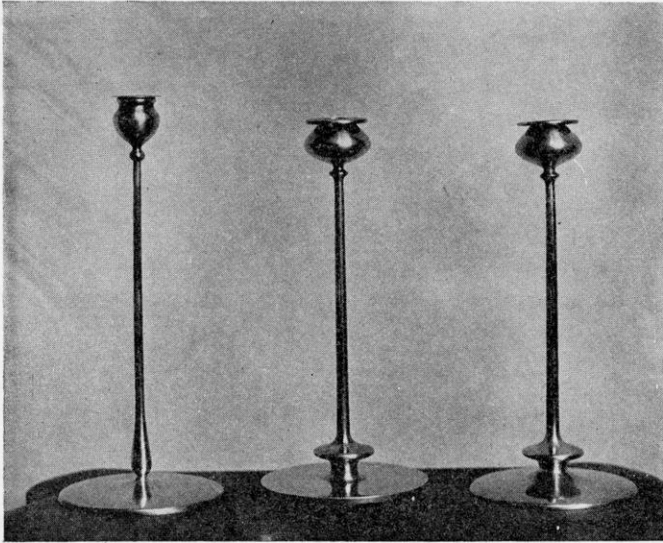
TIN GREASE LAMP; PERIOD 1650

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utility and simple beauty rather than a striving for striking effects. He believes that a candlestick is not the place for the display of the human form, and that sea

a medium of exchange between the producer and the consumer.”*

The movement started among a few people who realized the possibilities of industrial development in the old town. Hingham was one of the earliest settled points on the Massachusetts coast, and is rich in historical associations. The early inhabitants were industrious, intelligent, and well-to-do. They brought with them from the mother country not only a knowledge of farming, but also a fair proficiency in the mechanical arts. As time went on, special lines of industry came into prominence, and Hingham manufactures were widely known and widely used. The Hingham bucket was especially famous and found its



Candlesticks: brush finished brass

shells and mushrooms should be viewed in their native element rather than as shades for lamps.

HINGHAM ARTS AND CRAFTS. THEIR AIMS AND OBJECTS. BY C. CHESTER LANE.

THE Hingham Society of Arts and Crafts was organized two years ago. Its object is “to promote artistic work in all branches of handicraft. It hopes to bring designers and workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate an appreciation of the dignity and value of good design, and to establish

way into almost every household in New England.

Other manufactures were more or less successful, but the perfecting of machinery in the latter part of the nineteenth century threw much of the costlier handmade product out of the market. America has had her Dark Ages of workmanship and design, when houses were filled with ugly, ill-made furniture and crude decorations. The ginger jars and drain pipes covered with gaudy pictures and varnished with a heavy glaze, the *macramé* lambrequins which hid the beautiful lines of colonial mantelpieces, the sideboards and rocking-chairs with no semblance of beauty or usefulness: these,

*From the circular issued by the Society of Arts and Crafts, Hingham, Mass.

HINGHAM ARTS AND CRAFTS

happily, are things of the past. And with the higher ideals, came a revival of interest in domestic handicraft. Bits of old needlework and embroidery were brought down from dusty attics for admiration and imitation. Chairs and tables, of exquisite design and honest purpose, took the place of flimsy and over-decorated furniture. Handmade articles began to have a new value and significance in the face of so much that was cheap and worthless. At the opening of the twentieth century, public interest was thoroughly aroused in more than one locality, by what had been accomplished among a few earnest workers. The little town of Deerfield, in the western part of Massachusetts, offered for exhibition exquisite baskets, attractive rugs, and beautiful embroidery, in proof that a revival of these once famous industries was practicable, and there were those who were convinced that in Hingham lay similar possibilities.

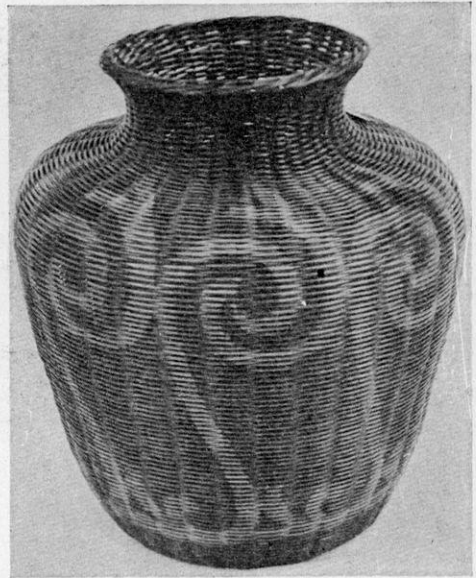
The feeling gradually gained ground, until in November, 1901, it took shape in the formation of the Hingham Society of Arts and Crafts. The management of the new society was placed in the hands of a council of fifteen persons, whose decisions relate to membership, general aims, and all financial questions. This council includes the president, secretary, and treasurer, which officers the council elects annually.

Each handicraft is under the charge of a special committee, and each committee is represented in the council by at least one member, usually by the chairman. In this way, the council exercises such an oversight of the sub-committees as to insure the smooth and harmonious advancement of the different branches of the work.

The Deerfield Society organized after the

various industries were well started. The Hingham Society began with its organization, and felt its way gradually along the different avenues of work which were open to it. The members owned frankly that it was an experiment, but two years of growing usefulness have justified their faith.

It was determined that a high standard of excellence should be set up, and only those products are offered for sale which receive the approbation of the committee.



Burned-reed basket

The aim of the Society has not been merely to establish a market for salable goods. Many articles would find a ready sale which are not within the scope of such an association. Nor is it a philanthropic institution, and while it endeavors to help craftsmen to find a market for their goods, it does not hesitate to reject inferior or inartistic productions.

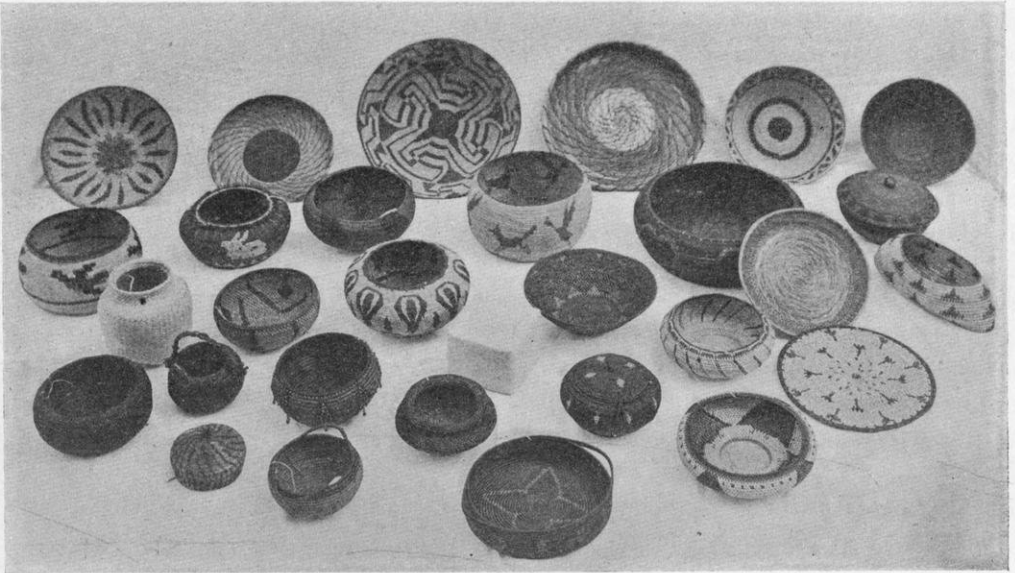
This was a point which at first there was some difficulty in making plain. If a

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worker made a rug or a basket which she was confident would sell, she could not understand why the committee should reject it. On the other hand, if a needy and deserving person offered inferior or unsuitable work, it was not always easy to make the decisions seem just and equitable. These problems, however, are working out their own solutions, and the judgments of the committees are regarded with greater con-

Virginia, by invitation of that institution, and there gave a course of lectures and demonstrations on the art of vegetable dyeing. It was only after much experimenting and painstaking effort that a process was discovered by which these desirable shades are produced, and the achievement deserves full recognition.

The making of baskets was one of the first of the various activities in which the



Raffia baskets, mat, and palm-leaf basket

fidence and respect as time proves their value.

The association in Hingham is still too young to have developed very many successful branches of industry, but it feels just pride in what it has accomplished. One of the most important of its branches has been the making of vegetable dyes. Raffia in soft, durable colors is offered in a dozen accepted shades, and fabrics for rugs or embroideries are dyed to order. The official dyer went last autumn to Hampton,

society is now engaged. For this purpose reed, burned-reed, palm leaf, and raffia are used. Of these baskets, those made from burned-reed are by far the most artistic, being unique and singularly rich in coloring and design. The raffia baskets are colored with the vegetable dyes and give very pleasing effects. This industry offers great scope for individual and original work, as has been amply shown at the exhibitions held each August by the Society. Much attention has been given to form, as

HINGHAM ARTS AND CRAFTS

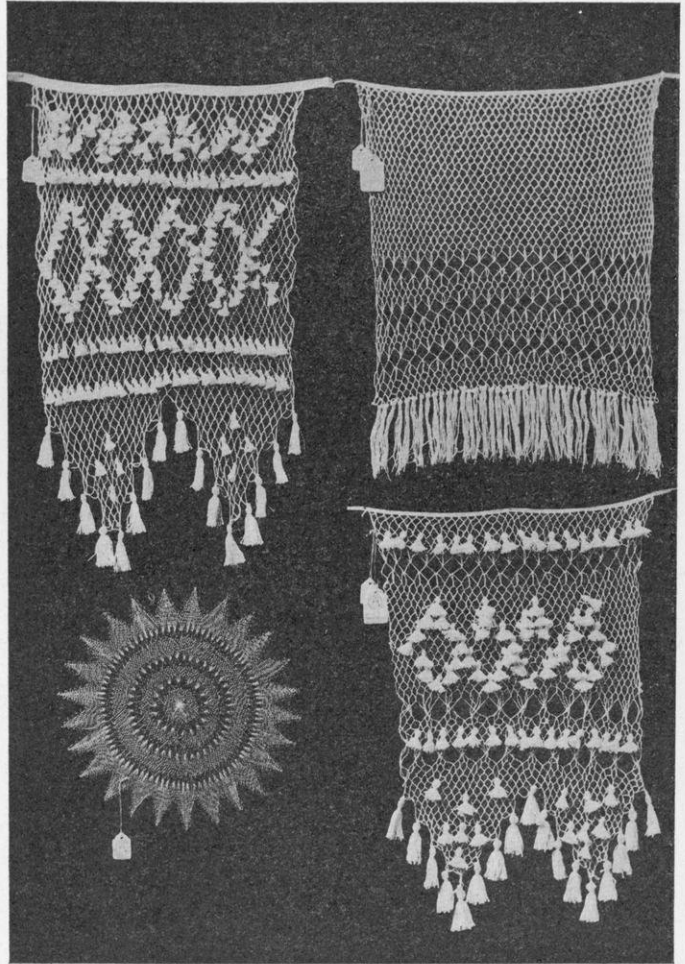
well as to coloring and design, and the results are highly creditable.

The manufacture of rag rugs has presented more than the usual number of difficulties. The unattractiveness of the work and the limitations imposed by the material have been great obstacles to the artistic results desired by the Society. By proper effort, however, it is possible to make rugs which are light, durable, cleanly, and of attractive coloring. Here again the vegetable dyes come into play, and the rugs may be made in any color scheme desired.

The workers in embroidery have tried to revive the old needlework of colonial days, adapting the designs to modern uses and convenience. Original designs of great beauty are also furnished, and deserve much praise. Bedspreads, table covers, bags, and center pieces have gone far to establish the deftness and industry of our modern needlewomen. The old-time netting and fringes, made by several members of the Society, prove as popular now as in the days of our grandmothers, who also appreciated daintiness and durability. The accompanying illustrations show the quality of the work done.

Spinning and weaving have only lately been undertaken, but fabrics of great prominence are produced for embroidery and

clothing. Bead work,—in woven chains, bags, necklaces, card cases, belts, fobs, etc.,—presents great variety of coloring and design. Candles, made of bayberry wax, are in demand, and for these large orders



Netted fringes and mat

have been filled. These "bayberry dips" are a delicate green in color, and give out a faint, pleasing fragrance.

Cabinet work represents one of the most interesting phases of the Society's activity. In this department, beside artistic furni-



EMBROIDERY AND NETTED FRINGES

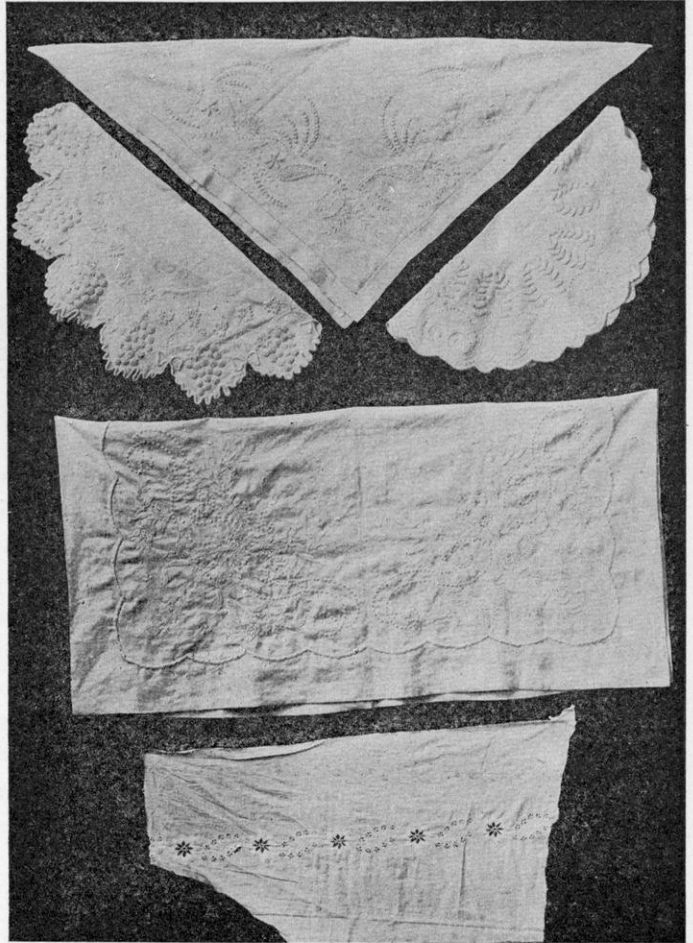
HINGHAM ARTS AND CRAFTS

ture, old-fashioned buckets, tubs, churns, and piggins are made. Great ingenuity has been shown in the manufacture of toys, and tiny buckets and nests of boxes, such as delighted the hearts of children half a century ago, have been successfully reproduced.

One of the members of the Society has done excellent work in iron; and another has produced beautiful effects in copper and silver. Doubtless, as time goes on, new lines of activity will develop, and other talents will prove to be latent in the Society.

It is frequently asked: What is the financial basis of the Society, and what is done with its profits? The whole arrangement is a very simple one. Whether or not it proves to be permanent, depends upon various circumstances, but, at present, this is the plan upon which the Society conducts its business. Every article, before it can be marked with the Society's stamp,—a Hingham bucket,—must be brought before a committee qualified to judge of its artistic excellence and its satisfactory workmanship. The price is then fixed, and, in most cases, the article is put on sale at the annual exhibition. The money paid for it goes to the worker; the Society, at present, asking no commission. The running expenses are met by the admission fees to the exhibition, as well as by those to the Society itself. The latter are not annual dues, and as by this

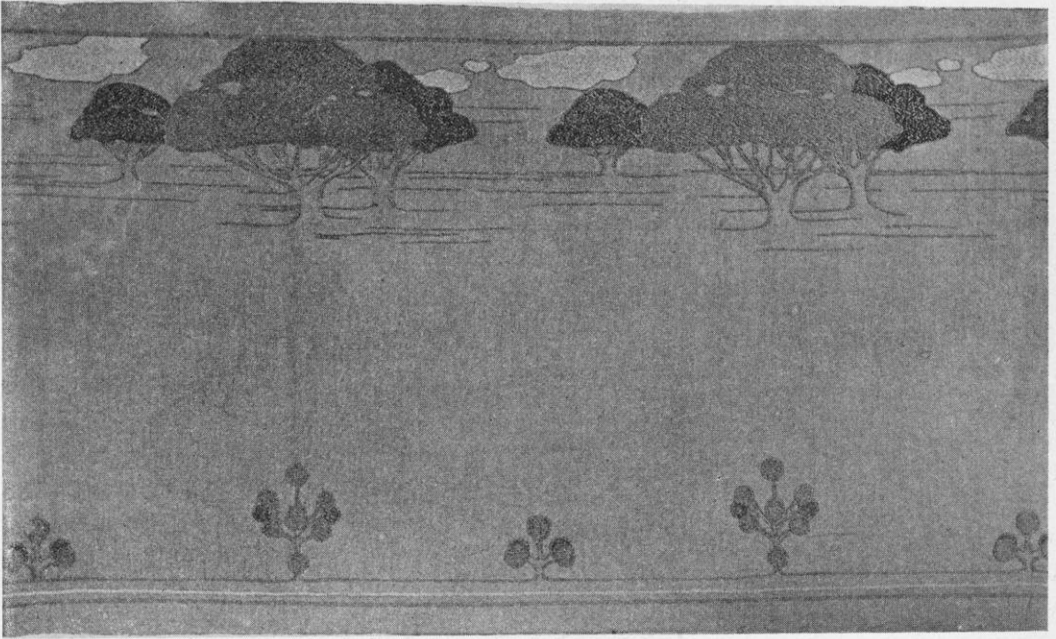
time, a great number of the capable townsfolk are already enrolled as members, it is possible that a commission may eventually be charged to defray the many small expenses. Even the most skeptical, however, are by this time convinced of the unselfish quality of the Society's interest in the movement. It



Embroidery

is always the work, and not the organization, that is looked upon as most important. This feeling has made it possible for the Society to attain signal successes, and will pave the way to still more worthy achievements.

THE CRAFTSMAN



Frieze with china-ball-tree motif

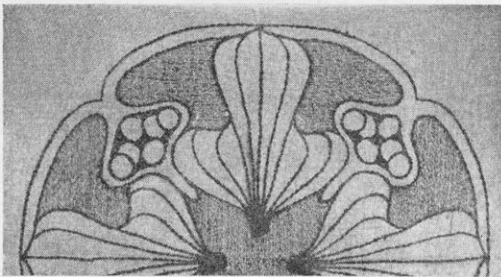
ART NEEDLEWORK IN NEWCOMB COLLEGE.

ECONOMICS are involved in the effort to produce a harmonious relation between art-school standards and a purchasing appreciation from the public. The problem in art needlework is to combine the merits of excellent color and designs with

durable materials and stitching; rather than to achieve wonderful execution, showing perfection in difficult and elaborate combinations. Abandoning the popular idea that the chief attraction in work lies in the hope of earnings, yet holding that art ideas cannot be truly separated from absolute utility, we must always recognize the dignity of the worker who feels a pride in making beautiful every work of his hands.

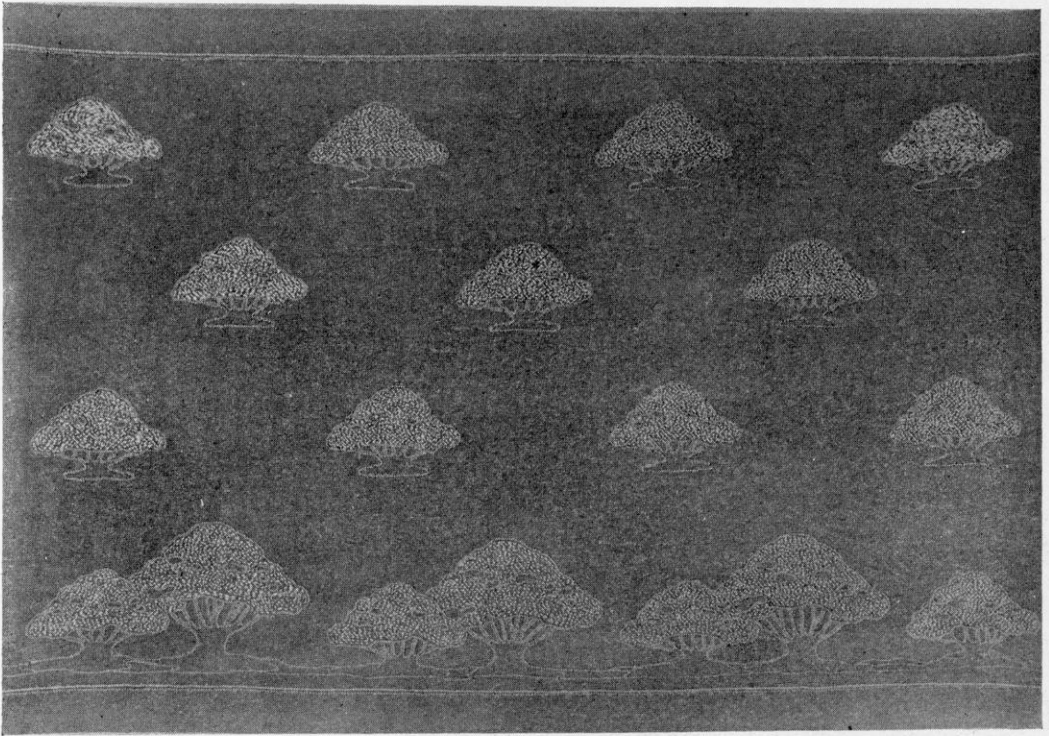
The real artist delights to become the craftsman. The craftsman finds his keenest joy in work which appeals to the artist within him.

It has been decided by the Art Department of Newcomb College that a student of ability having had four years' training in its courses in drawing, color and design, must be promised some definite remunerative result. Teaching is, of course, always open



Design on brown homespun in green, gold and black
by Lillian Gusdry

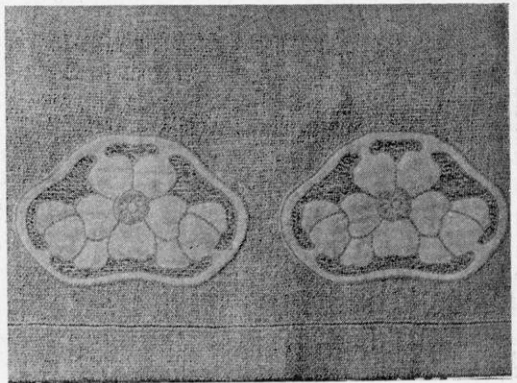
NEEDLEWORK



Wall hanging

to those who are by nature qualified to follow it. For the majority who prefer studio occupation, the pottery, already mentioned in this Magazine, was installed. It is now an accomplished factor, artistically and economically, operated on the college grounds, by workers trained in the Art Department. Two years ago the opportunity for wider choice in the application of art was made possible, by the formation of a needlework class, meeting the needs of those whose personal interest in that art gave promise of important developments. What could be more natural for a school of artist women? The comparative ease with which the small necessary equipment is controlled emphasizes the freedom and independence of the producer, thereby adding happiness to the labor.

It is the variety of materials used, together with this scope for individual creation, that enables needle-craft to take its high place among the so-called lesser arts.

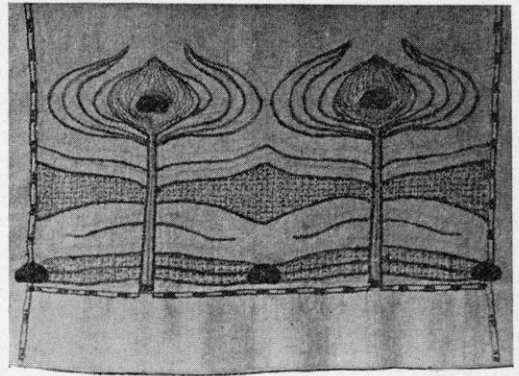


Appliqué for change of texture

THE CRAFTSMAN

The charm of the older embroideries never fails. Is it not because they have something to say? We recognize in even their simplest forms of expression an excellence replete with sentiment and sincerity. The rambling, often unequal treatment of surface, shows joy and pride of personality. The paralysis of imitation did not cripple the mind which elected a change of coloring at intervals in the repetition, nor was stagnation possible where natural forms were controlled in design spacings, as freely as notes in a musical scale.

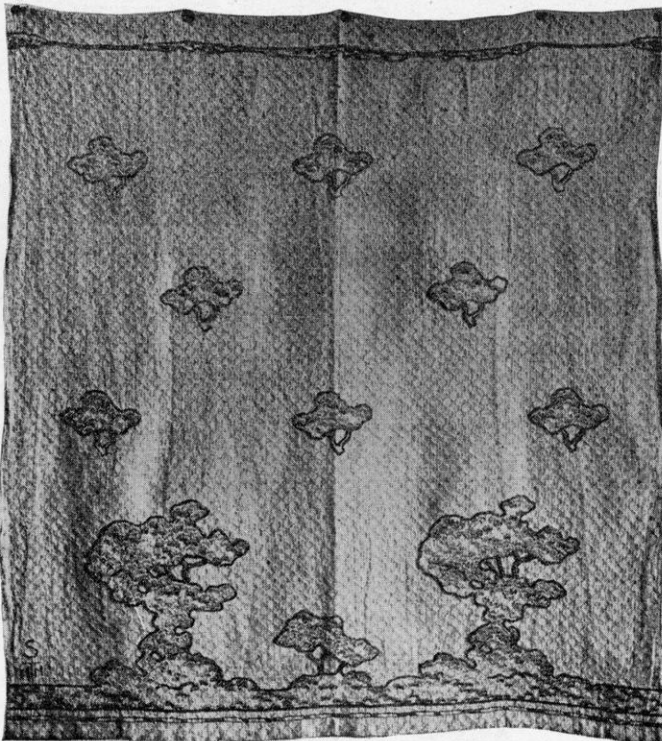
It is upon the excellence of design that Newcomb especially builds its school of needlework. It recognizes that nature alone initiates. It asks that ornament be more



Free use of stitches and broken color

than an aggregation of conventional forms; that it represent the *ego* of the period in which it is created, as well as that of the creator. A satisfactory result presupposes sane and intelligent discrimination among wide traditions, and ability to adapt those natural forms which loving and intimate association have made most familiar, to materials which combine use and beauty. There can be no real fixity of design or treatment in work that is produced by hand. It is possible and often desirable to make changes as the work proceeds, and the best results are often those in which details have evolved themselves in the general progression. This freedom in individual expression keeps the artistic instinct ever on the alert.

Special endeavor is made to select stuffs of sound quality and good color. Native cottons, from which much is

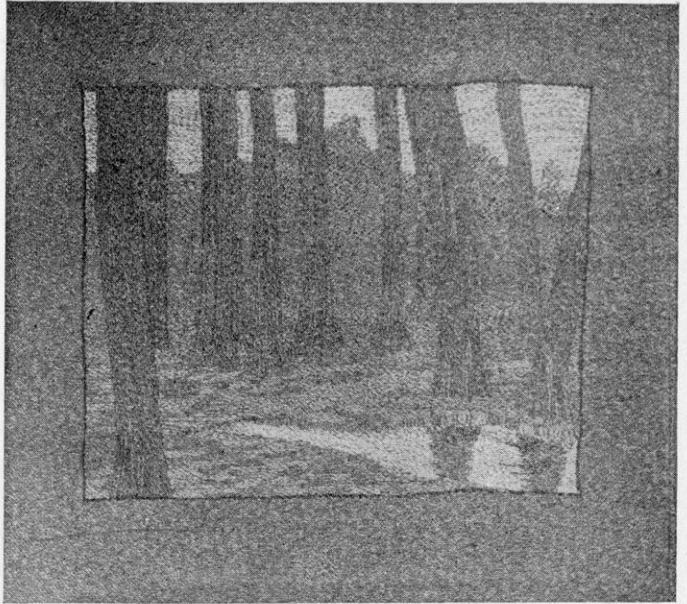


Wall-hanging: crêpe-myrtle-tree motif spun, woven and designed by G. R. Smith

NEEDLEWORK

expected, are used, as well as linen and rough silks. Difficulty in obtaining these with unequal weaves which lend themselves to varying treatment, suggested the use of the loom, and of such simple dyes as native vegetable matter affords.

In the wall hanging shown the material, woven by the same hand that planned and carried out the design, plays perfectly into the *crêpe-myrtle-tree motif*. Fabric and design are as much a part each of the other, as if the hanging were tapestry; while interest in the fabric has been preserved by restrained treatment of the subject, unusual richness is given by the use of broken color. Much really valuable experiment has been carried on in this use of silks, without in any way transcending the inevitable limitations of cloth and threads. Indeed, it is in a fine, harmonious

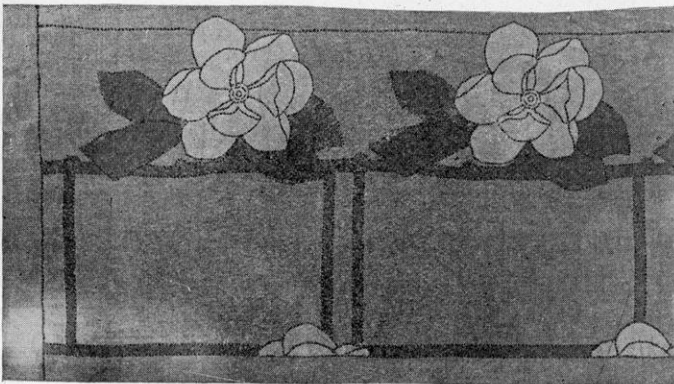


Designed and executed by M. Delavigne

adjustment of materials that we see the thoughtfulness of the workers. In their skilful hands, each design becomes individual and unique. Planned for its best service, however simple, it is recognized as a creation; and the signature of the creator is stitched into the design, as well as the mark of college approbation, N. T. N.

In the *magnolia motif* wall hanging is shown one of the frequent uses of applied textiles. Here the quiet overtones of greens and greys have been slightly reinforced by stitching.

The *china-ball-tree motif* shows a very satisfactory arrangement of the design for practical use as wall protection, behind a buffet or shelf on



Wall-hanging with magnolia motif, appliqué of quiet greens and greys

THE CRAFTSMAN

which objects, already placed, may not break the lines of ornament.

Reproduction fails where color occupies the important place, as is necessarily the case in needlework. It is regretted that even design values suffer material change in the examples shown. In reviewing the work, however, we feel that the care with which over-decoration has been eliminated, distinguishes it as possessed of high artistic qualities.

A quiet reserve in design, combined with execution which duly recognizes the limitations of textiles, is perhaps the most marked characteristic of what this organized effort has already accomplished.

STENCILED FABRICS IN COMBINATION WITH PEASANT EMBROIDERY.

THE needlework which passes under the name of peasant embroidery consists of *appliqué* used to introduce changes of color, and combined with stencil-work in patterns conventionalized from natural forms.

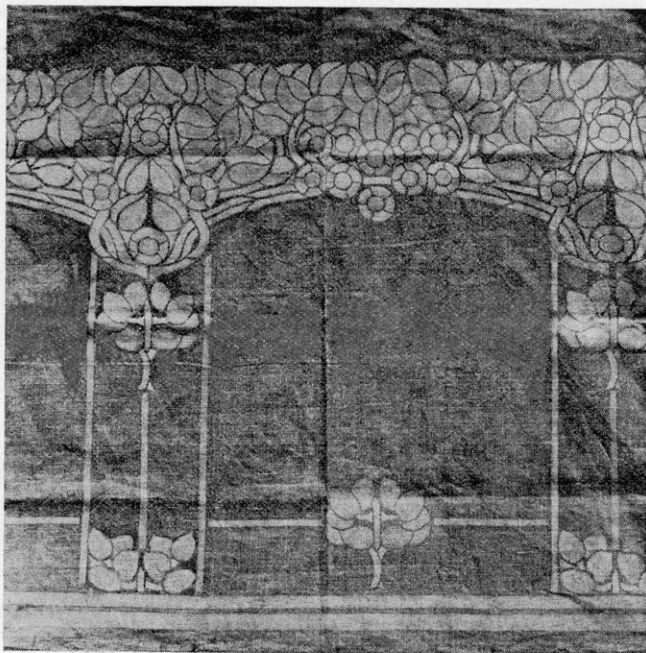
The Craftsman fabrics upon which this method is successfully employed, have variations in tone and color suggesting the backgrounds of the finer Oriental rugs. The method is simple and the results most effective, especially when compared with the small outlay of time, skill and money necessary to accomplish them.

To produce this embroidery the needlewoman must possess an

elementary knowledge of design and of the laws of color. Having such knowledge, she would do well to follow the process which is here subjoined in detail:

The design having been made of the size of the work to be executed, the portions intended for *appliqué* are cut according to the models contained in the cartoons. These shapes are "caught down" smoothly upon the background, and are outlined in a long running stitch, with a worsted cord, about three-sixteenths of an inch in diameter. For the applied portions of the design the Craftsman linens are effectively used upon a background of heavy canvas.

The design having been chosen, the color scheme must be fixed. This may be based upon either contrasts or harmonies: the former basis demanding great discretion and a fine sense of proportion on the part

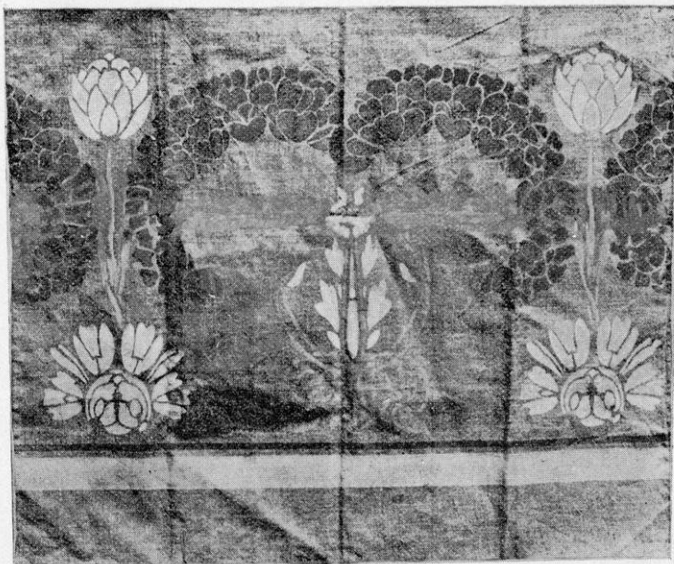


Portion of a frieze. Fabric: gray blue canvas; stenciled design in lighter blues and pale gold

STENCILED FABRICS

of the needlewoman; the latter being more easily handled, as it involves only closely related color-elements, as, for example, olive green and Prussian blue; French blue and emerald green; raw umber and lemon yellow. This portion of the work may become a highly educative study, and place the needlewoman in possession of a valuable and extensive knowledge of the laws and possibilities of color. To further this end the old French tapestries and the combinations of the Venetian painters, such as Titian and Veronese, should be carefully examined with the view of surprising the secrets of their full orchestration of color.

Great care should also be given to the method of stenciling. The colors to be used should be mixed dry with white lead and turpentine to the consistency of thick cream; the white lead having been previously spread upon sheets of blotting paper to extract the oil which it contains. The stencil plate is made from tough, thin paper, rendered non-absorbent by treatment with paraffine. The design is then placed in the desired position, the fabric held upright, and the colors pounced or rubbed through the plate upon the fabric; the



Portion of a frieze. Fabric: olive green canvas; stenciled design in brick red, peacock blue and écu

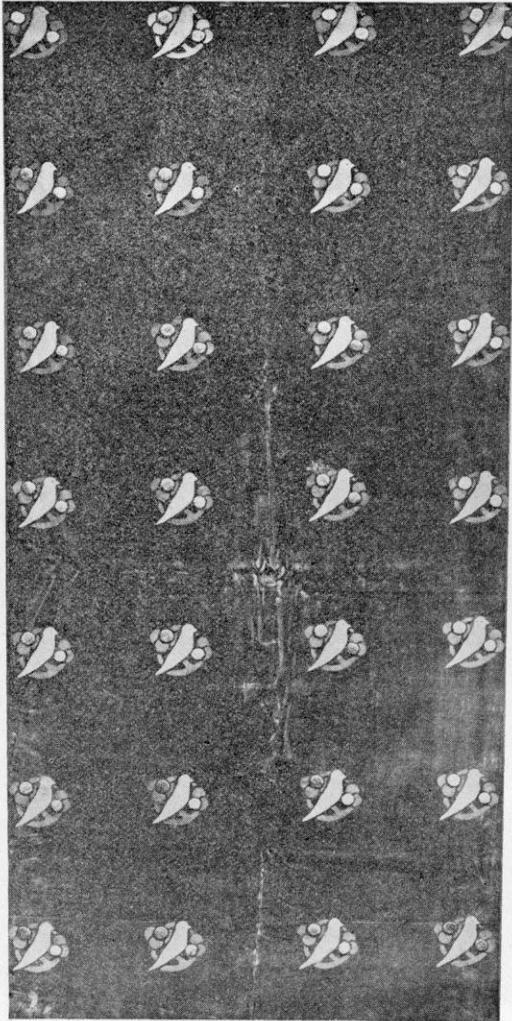


Portion of a frieze. Fabric: sage green canvas; stenciled design in Gobelin blue, brick red and orange

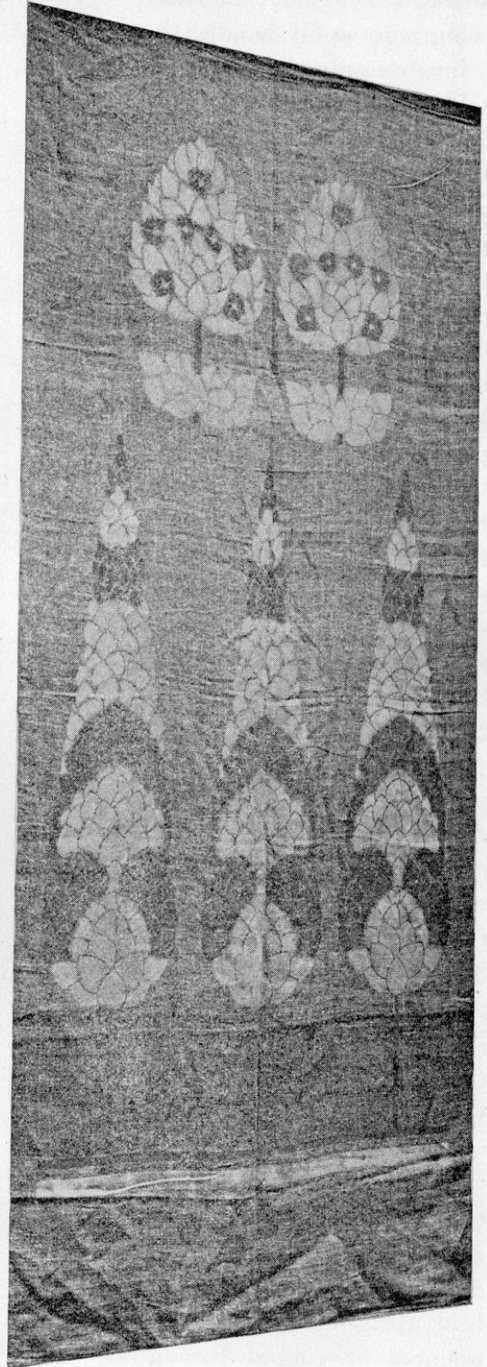
THE CRAFTSMAN

amount of pressure required being determined by judgment and experience.

It may be said in conclusion that this work increases in interest as it proceeds. The needlewoman who labors intelligently to produce these combinations of form and color will find that she may advance from the little to the large, that by these means she may acquire together with manual skill, an enviable critical power.



Cotton velvet for hangings; stenciled design with embroidered discs



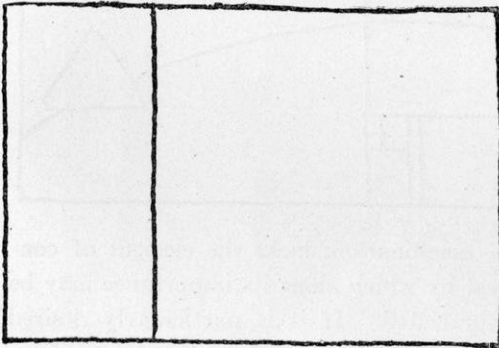
Portière. Fabric: old turquoise blue canvas; stenciled design in golden brown and éru

DECORATIVE ART

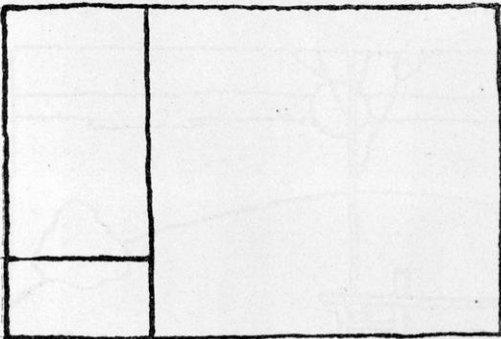
THE A B C OF DECORATIVE ART.

THERE are certain maxims relative to the decorative arts, the non-acceptance or disregard of which is absolutely fatal, and makes the word "decoration" almost as much a term of contempt as the word "artistic."

Decoration in its simplest and therefore its best and most extended sense is the placing, by means of handicraft upon an object

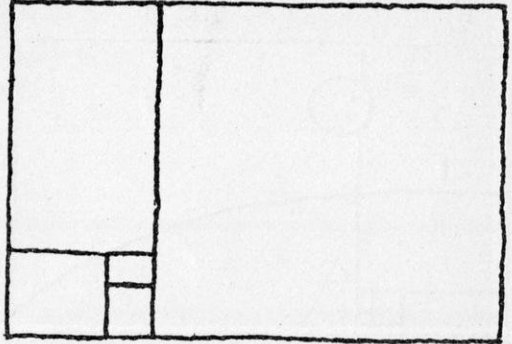


or surface, of something which shall enhance its value and make that particular place or object more interesting to live with. Decoration reduced to its simplest element is, aside from the color, nothing more or less

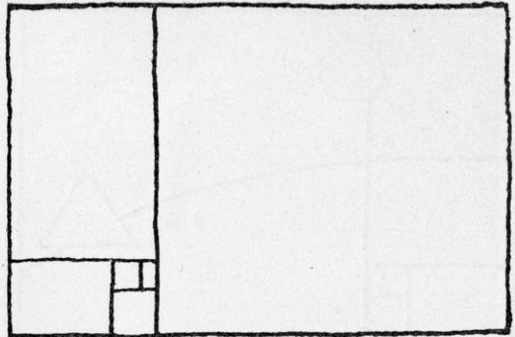


than an arrangement of spaces, which like the notes in a musical chord, are related each to the other and not only complement, but

supplement each other. A false quantity



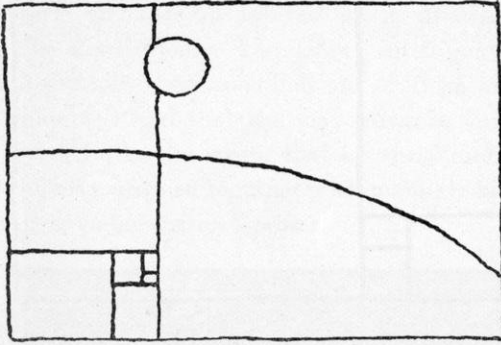
in a decoration is, or should be, as unpleasant as an improper use of counterpoint in the sister art to which it bears so much resemblance. In spite of the time honored aphorism that "genius knows no laws," the basic principles of decorative art are, within certain well defined limits, as accurately determined as the law for the resolution of an equation of the second degree. Even



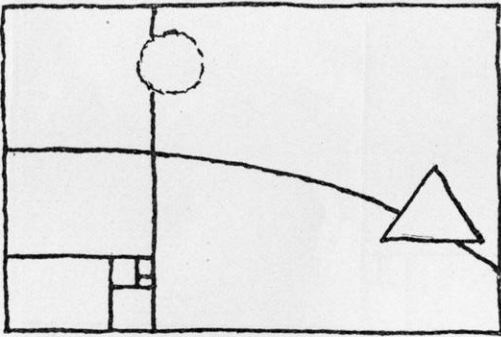
with a limited knowledge of the operations of nature, one readily determines that absolute symmetry is almost as much abhorred as the vacuum; and it might also be said that Nature was the inventor of the diminished seventh, and that she charms invariably by the quality of the unexpected. While Nature is in no sense, in spite of various writers, to be taken as the authority in art matters,

THE CRAFTSMAN

nevertheless, she furnishes one of the most valuable of the tools, and should be treated



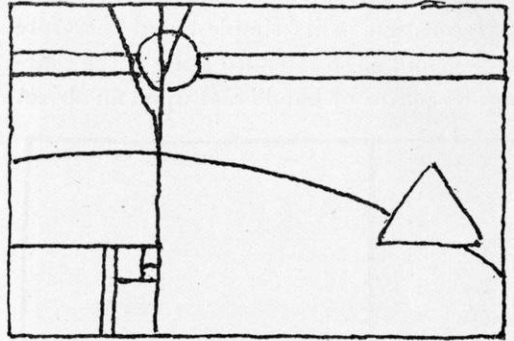
with respect accordingly; borrowed from, but not imitated. With this thought in mind, turning to the simplest proposition—for instance, the division of a rectangle—the very novice recognizes the monotony of the line which divides it through the center. The moving of the dividing line to one side or the other, as shown by the second illustra-



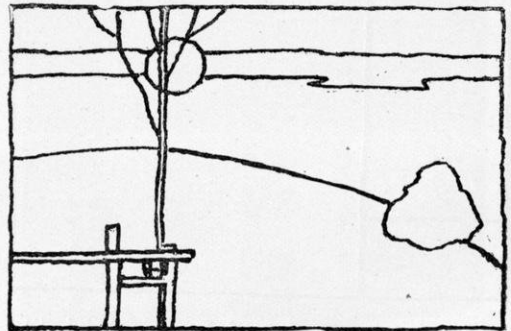
tion, excites curiosity and the result is interesting. This division, while not being absolutely sterile of the decorative element, can be made more pleasing by a re-division of one of the two spaces along the same lines, as that of the first placement, by which means variety is gained and space arrangement of a simple kind is approached. These subdivisions may be continued at the dis-

cretion of the designer, who must always remember, however, that an excess of subdivision becomes an artistic vice.

Heretofore we have dealt with the same simple problem of the subdivision of a rectangular space by means of right lines, which treatment, in spite of the severity of



the combination, lacks the element of contrast by which alone its importance may be appreciated. If it is particularly desired to heighten the severity of the composition, each line thereof becomes intensely rigid by the introduction of some one curved form for an accent. We now come to the condition where the line which divides these simple shapes from absolute decoration is hardly perceptible. With the triangle, the



horizontal line, the circle and the addition of a small amount of detail, which in many



女織蚕手紫草
十

哥登宮筆



新田義貞
托鉢邑之侍
祈龍神

From "The Forty-Seven Ronins:" Hiroshigi

DECORATIVE ART

instances explains too much, it is possible to construct a landscape or figure composition of the first rank. The genesis of mural, or in fact of any decoration, from the simplest elements to the completed work, will possibly be better comprehended by the accom-

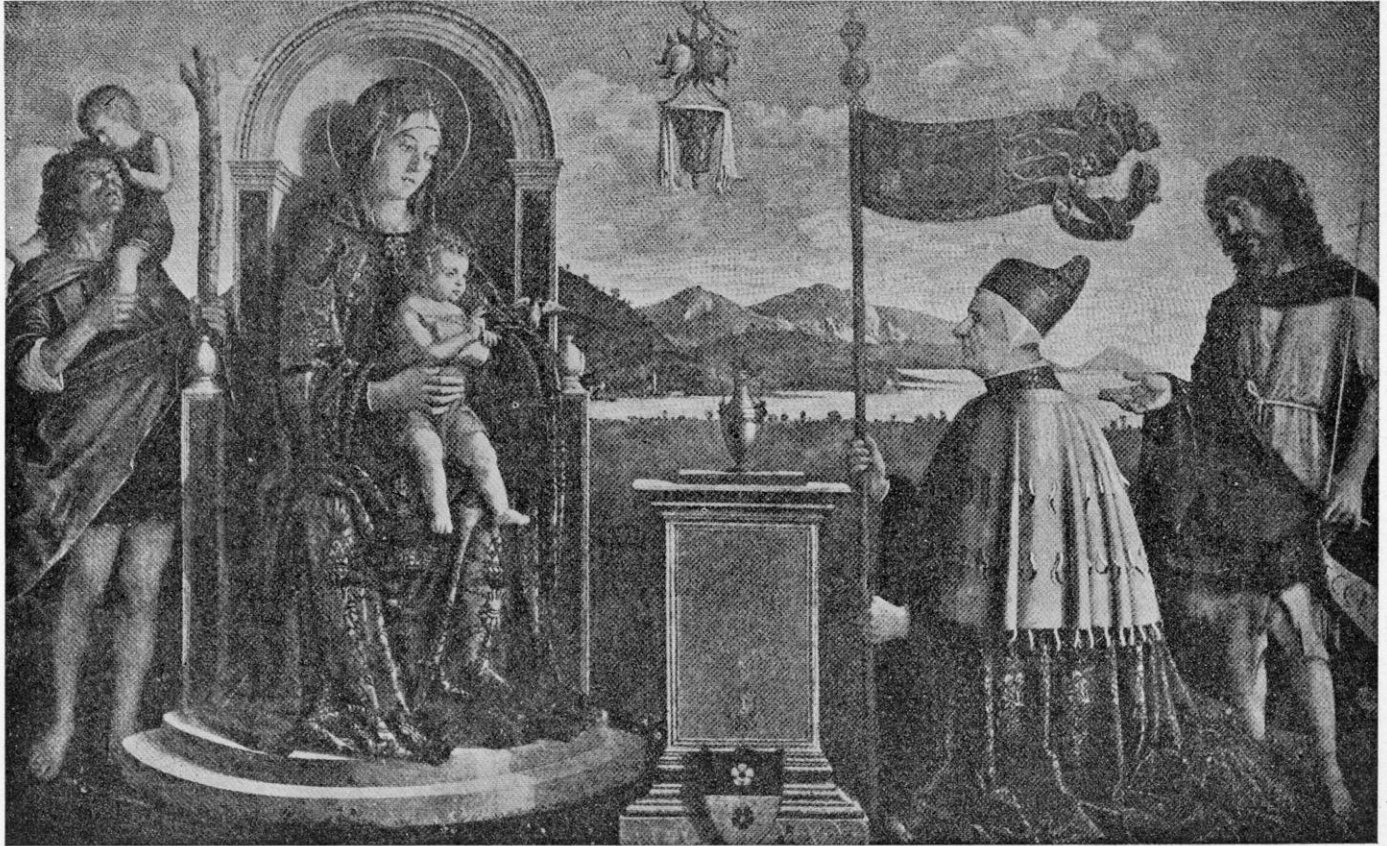
been laid down. Let us now analyze the decoration entitled "The Resurrection," by Giotto: the lines of this composition justify and corroborate our argument with all the force of fact. It has been asserted of this composition, and with considerable authority,



panying illustrations, which are numbered 1 to 8, than it could be by an even more extended analysis.

It is curious to notice how the works of the great masters invariably explain these seemingly simple propositions which have

that early Italian art produced nothing exceeding it in perfection of arrangement and decorative propriety: which qualities tend to make it one of the great pictures of the world and not to be neglected in any serious study of the Fine Arts. Equally striking



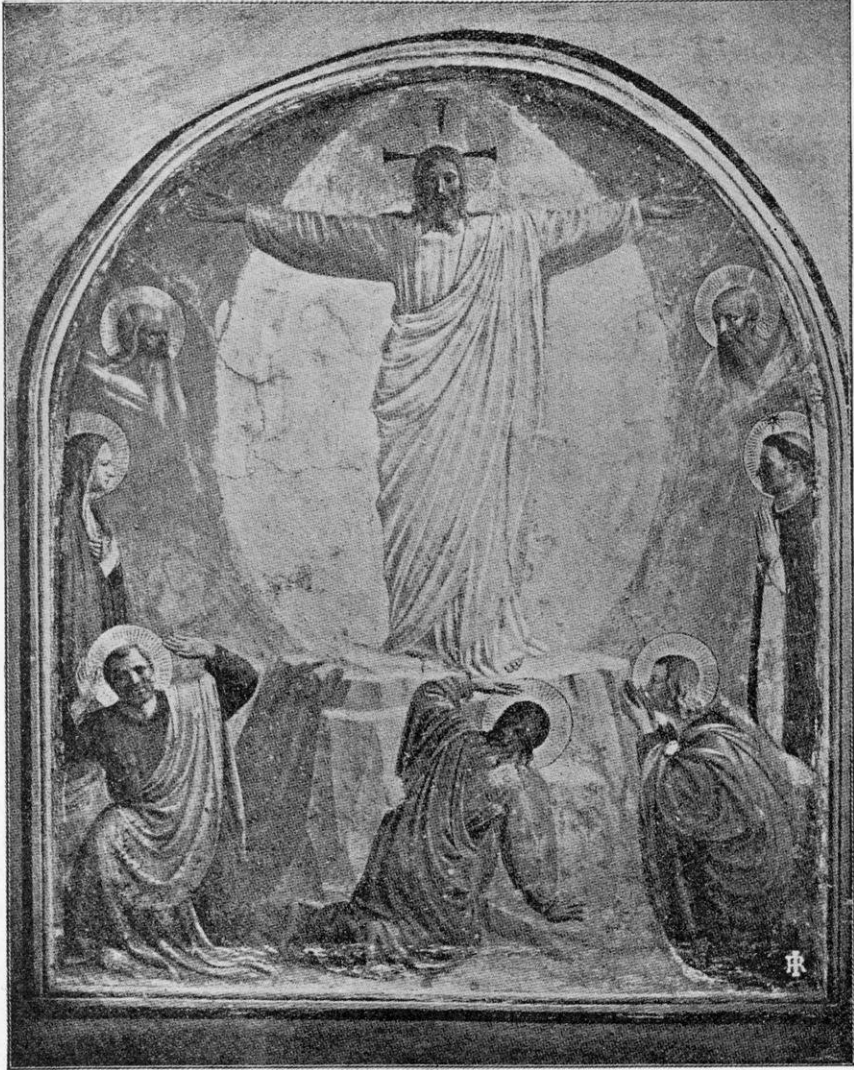
Madonna and infant child: Carpaccio

DECORATIVE ART

is the result obtained from the study of the arrangement of "The Transfiguration," by Fra Angelico: a picture whose composition would add further proof to our argument,

at once a very important factor in the composition and a rich source of symbolic meaning, since it suggests the Great Sacrifice.

In "The Madonna and Infant Child," by



if proof were needed; the plans of curved and straight lines forming a remarkable decorative scheme, and the upright figure of the Saviour with outstretched arms being

Carpaccio, the results arrived at are planned with a precision that would be creditable in a strain sheet by a modern engineer. In this design the subtle symmetry, the oppo-

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sition of triangles and the segment of circle are all emphasized by the rigid lines of the architectural forms; the banner-staff held by the Doge and the brand carried by St. Christopher are splendid examples of the intelligent use of decorative materials. The architectural quality found in the "Ship

equaled in the history of art. With their traditions modified and the sacred element eliminated, the basic principles retained made possible the splendidly decorative sermons in the color prints of Japan; the production of which, after covering a period of one hundred and fifty years, became



The Ship of Fortune. Pinturicchio

of Fortune" by Pinturicchio, are almost startling in their relationship to the compositions of the old Buddhist priests and artists, who possessed this quality in the highest form, and whose productions, inspired by a most subtle appreciation of the decorative requirements, have almost never been

practically extinct in the middle of the last century owing to the introduction of alleged civilization. While Commodore Perry, no doubt, is entitled to the distinguished consideration of the outside world, the disastrous influences which came in his train are only to be equaled by the

DECORATIVE ART

artistic vandalism of the Reformation; in both of which instances art has suffered blows, not likely within our time, at least, to be wholly healed.

As a proof of the statement made above regarding the art of Japan, a reproduction of a color print by Hiroshigi is presented. This picture is a successful accomplishment of the difficult task set before the artist. If there be any doubt as to his mastery in this instance, let the student attempt an alteration in the arrangement, no matter how very slight, and note the disastrous results. Equally is this point explained in that celebrated series of drawings illustrating silk culture and done by Utamaro, when at the zenith of his powers. In fact, it may be said with truth that all the great arts of the world, in spite of the influences of environment, temperament and religion, have been based upon exactly the same formulæ; and a Japanese color print, an etching by Rembrandt and a Greek vase, of the best period, may be viewed side by side and give to the beholder an absolute sense of unity, for their makers being true artists, were of necessity artful. To repeat, artful art of all times, in all countries, and by all races, is and of necessity must be built on the same foundations.

The problem of decoration, while depending primarily upon the arrangement of spaces, relies much upon the two elements known to the Japanese as *Notan* and *siutsu*. *Notan* pertains to the arrangement independently of the chiaroscuro of the picture, the lights and darks: as, for instance, in the delineation of a man, who might be attired in a black coat, gray trousers and white vest, but who may be required by the artistic exigencies to wear a white coat, gray vest

and black trousers. It is in the determination of this fact that the *Notan* exists. *Siutsu* performs the same functions for the arrangement of the color.

It is to the study of the works of these great men of the East that a returning comprehension of the needs of our modern decorative art is due. Yet in spite of these sermons which are found at every hand, the walls of our private and public structures present not one-half of the genuine decorative art that is found in the small illustrations by men like Steinlein and Vallaton; and indeed it is doubted if another Occidental has ever appreciated the possibilities of line, space and *Notan* as did the altogether too short-lived Aubrey Beardsley, whose every composition from first to last abounds in food for reflection. Equally true is it that these principles apply to all forms of domestic art as well as to the surface decoration of walls; and as a matter of fact, the modern craftsman seems to have a very much better comprehension of them than the man who bears dubiously the title of "an artist." With regret be it said that in only too many instances the soiled worker in metal, the designer of fabrics, the joiner of furniture, and their kindred craftsmen, are more nearly in sympathy with the great masters than are the men who pompously display their mediocrity upon the walls of our public buildings.

It is intended in future issues of *The Craftsman* to embody these decorative principles in a series of articles which shall advocate the necessity for the exercise of care and knowledge in the designing of all objects intended for household service, and press the claims of the simple thing against the ugly and the complex.

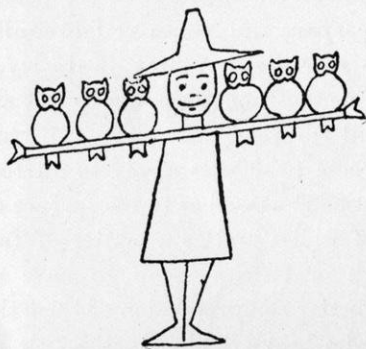
THE CRAFTSMAN



THE CHILD BENEFITED BY SIMPLE TOYS.

"The world is so full of a number of things,
I'm sure we should all be as happy as kings."

So says in his heart the normal child—the child that Robert Louis Stevenson knew, and that Kenneth Grahame, in these later days, has rediscovered. But we who



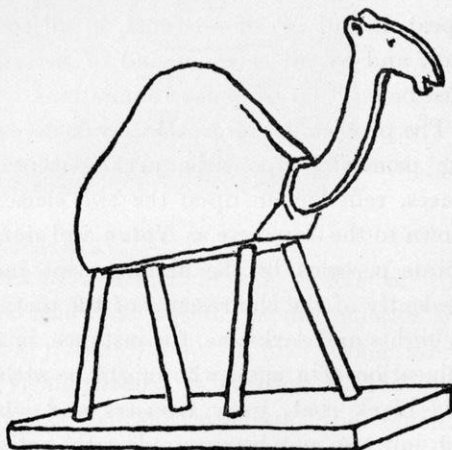
The scarecrow man

have so effectually grown up that we have forgotten the magical things which filled that enchanted world of the child-mind—we are prone to crowd it arbitrarily with irrelevant things. It is a sad confession, but an inevitable one, that few of us succeed in cherishing in our hearts that boyish freshness and exuberance that enabled Stevenson to put himself in the place of the child and to speak truly from the depths of the child-mind.

And so, oblivious to the real nature of the realm in which the little one is king, we all seem bent, this Christmas season, upon diverting him from the spell of that land by

thrusting him into the world of the actual, the matter-of-fact. To this end, we surround him with objects that are as exact a reproduction of real things as it is possible to make; and we bid him "play" with these literal fac-similes of things which he sees around him.

We haunt the toy shops in search of animals with real fur, little French lassies that can walk and talk and go to sleep, and wonderful mechanical toys that seem almost possessed of intelligence; and because these cleverly constructed automata interest and divert us, we think that they are adapted as playthings for the children. We take them home and enjoy them while the little ones marvel at them for an hour. To-morrow they are either taken to pieces to gratify a scientific impulse, or laid upon a shelf. And the children, until the next periodical rain of costly gifts descends, happily pursue

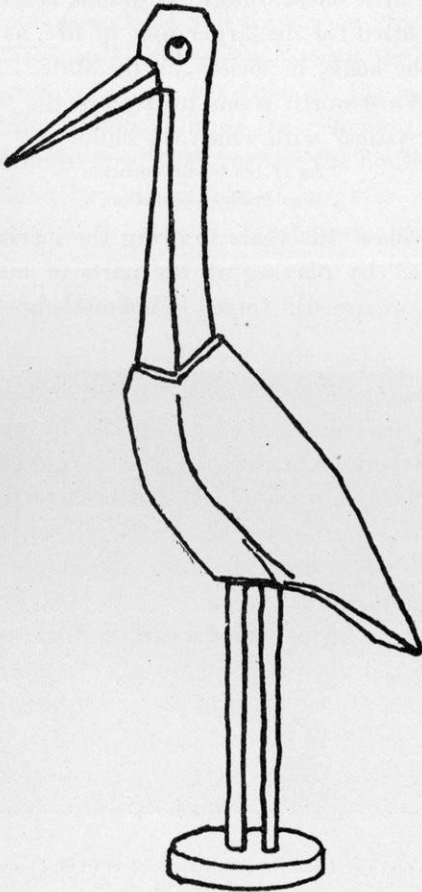


The basswood beast

SIMPLE TOYS

their games with the aid of the crude objects which they have fashioned for them-

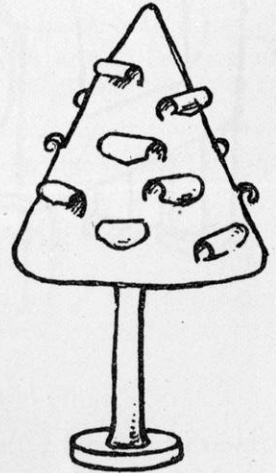
to consist in the handling and seeing of attractive real objects—and nothing could be farther removed from it than that. We have thought that the play consists in the



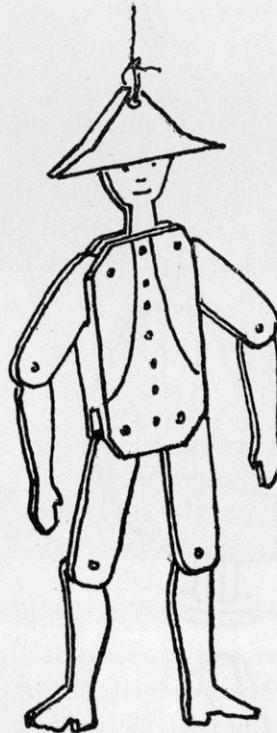
The Theological bird

selves out of a board, a stick, a piece of string, or whatever else may have been available in completing some comprehensive plan.

Wherein does the trouble lie? Why is there such a breach between our choice for the child, and the child's own instinct? Because we have ignored a law of the child's nature. We have been ignorant as to the meaning, the real essence of play. We have fallen into the mistake of assuming it



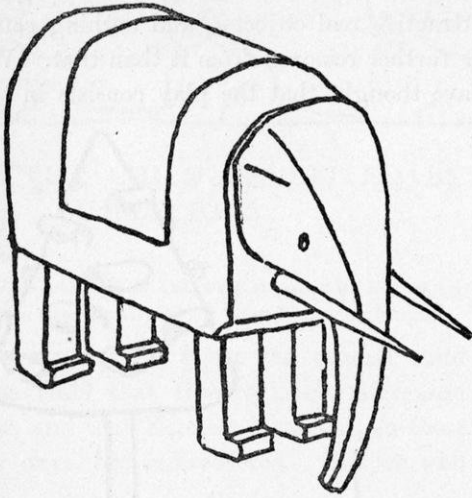
The Almafula tree



The pin-pendulum man

things that the child has, that he touches, that he sees. On the contrary, it consists in the things that he has not, that he cannot handle or see. And the play-instinct is

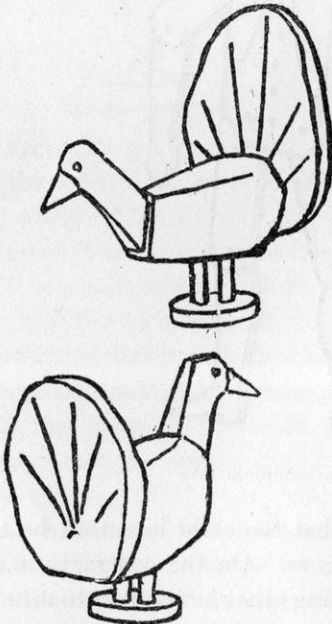
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The Jungleark

thwarted if every adjunct is literally supplied.

We talk a great deal to-day about the necessity of promoting the self-activity of the child; and we are learning, through the

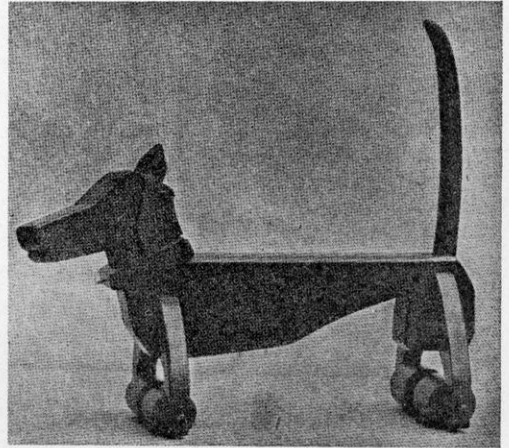


The Dinkey bird

kindergartners, that the play element is the greatest factor in quickening such activity. The little one, through his games, is becoming fitted for the larger play of life, as met in the home, in society, in the state. And if Wordsworth seems to deplore the "earnest pains" with which the child,—

"As if his whole vocation
Was endless imitation,"—

provokes "the years to bring the inevitable yoke," by playing all the parts of human life, we are still forced to acknowledge that



Dresden toy from the International Studio, designed by Eichrodt

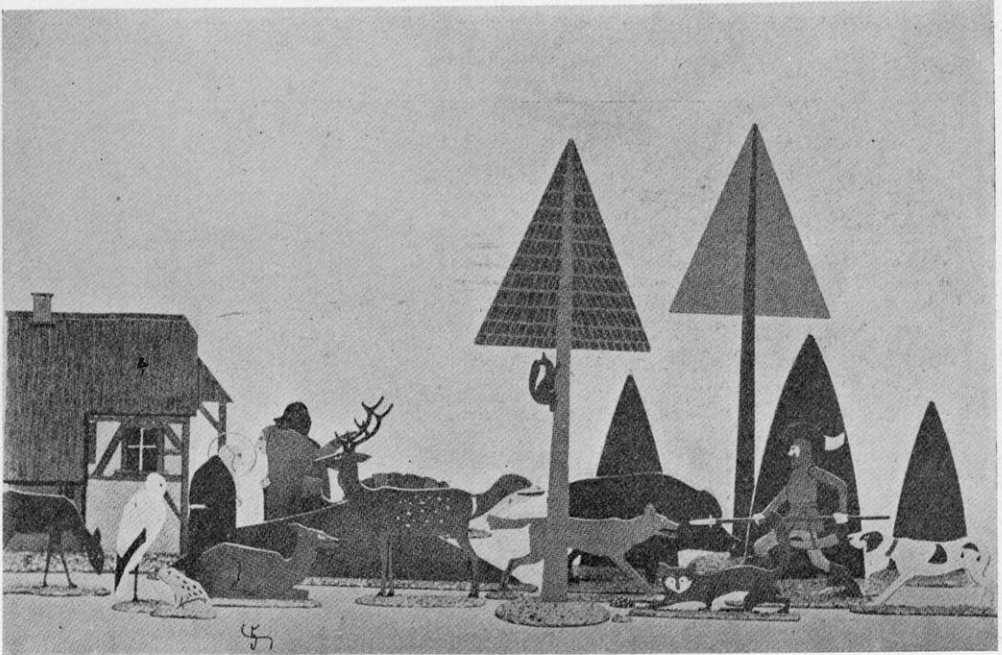
this play is Nature's method of training him for the work whose counterpart in miniature it is. But we do not always set about intelligently to further these beautiful illusions that foreshadow real life, and through which the child unconsciously merges into the responsible member of society. And it is in the matter of toys, perhaps, that we display the least intelligence.

It is to be questioned if we do not more often consult our own delight in the selection of Christmas toys than the preference

SIMPLE TOYS

of the children. A significant little story was told in one of the holiday magazines of a year or two ago. A crowd of zealous parents and uncles and aunts were "making a Christmas" for the small son of the family, who was shut out from all the merry-making attendant upon the trimming of a wonderful tree. He roamed the house disconsolately while shrieks of laughter, alternating with certain mysterious sounds,

train of cars and with starting off the little engine on its course down the hall, when some one said: "But where is the boy?" The boy had disappeared. After some search, they found him in the kitchen, fighting an exciting naval battle with pieces of coal and a stick, with an old comrade of many victories. Somewhat discomfited, they retreated silently and left him to the realities that they had not been able to find for him.



Dresden toys from the International studio; designed by Eichrodt

reached his ears from the secret chamber. After what seemed interminable hours of banishment, the time came when he was admitted, to reap the fruits of their toil. The enthusiastic relatives, all chattering at once and indulging in peals of laughter, began to operate the various startling toys that were to edify the youthful recipient. They were much engrossed with a long

It is true that a realistic, elaborate toy may dazzle the eyes of the child at first; but it seldom affords him a means of play—and surely a toy is intended for a plaything. The highly perfected toy is to the child something desirable to own, to look at occasionally, to lay carefully away. It is seldom something to play with, to live with, to build worlds around. How should it be?

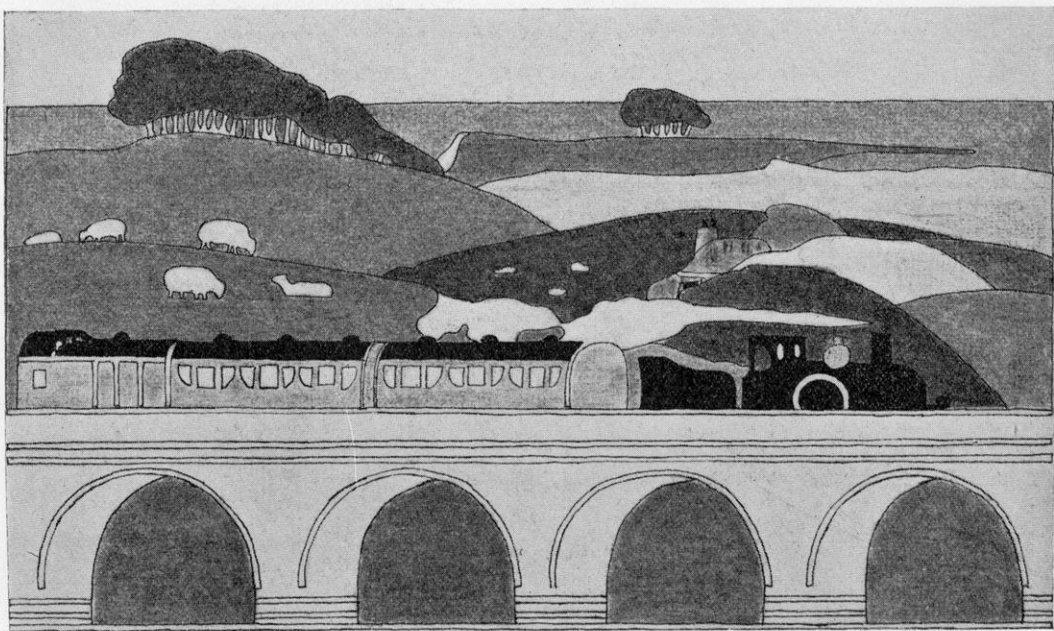
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Nothing is left to build. Everything is done for the child—and much of it, to his simple mind, vainly done. His eye is not yet trained to a keen perception of form and color, and the perfection of finish is wasted on him.

It cannot be gainsaid that the young child is a savage—the history of the race repeats itself in the individual. In the art expressions of primitive peoples may be

For after all, your little child, like your primitive man, is the greatest idealist. His strivings for realism, when his soldier must have the prescribed number of arms and legs, and eyes and teeth, come later. The imagination of the most youthful artist can build a man upon a single line; if the man is in motion, it is necessary only to slant the line.

This striving of the imagination of the



Steam : Inlay by Voysey

found the key to the thing that appeals to the imagination of the child. In confirmation of this fact, compare the first crude drawings of a child with those of a primitive man. You will see in both the endeavor to tell a story—not to perfect form. A straight line, with another at right angles, may represent a soldier with a gun, and tell a real story to the child.

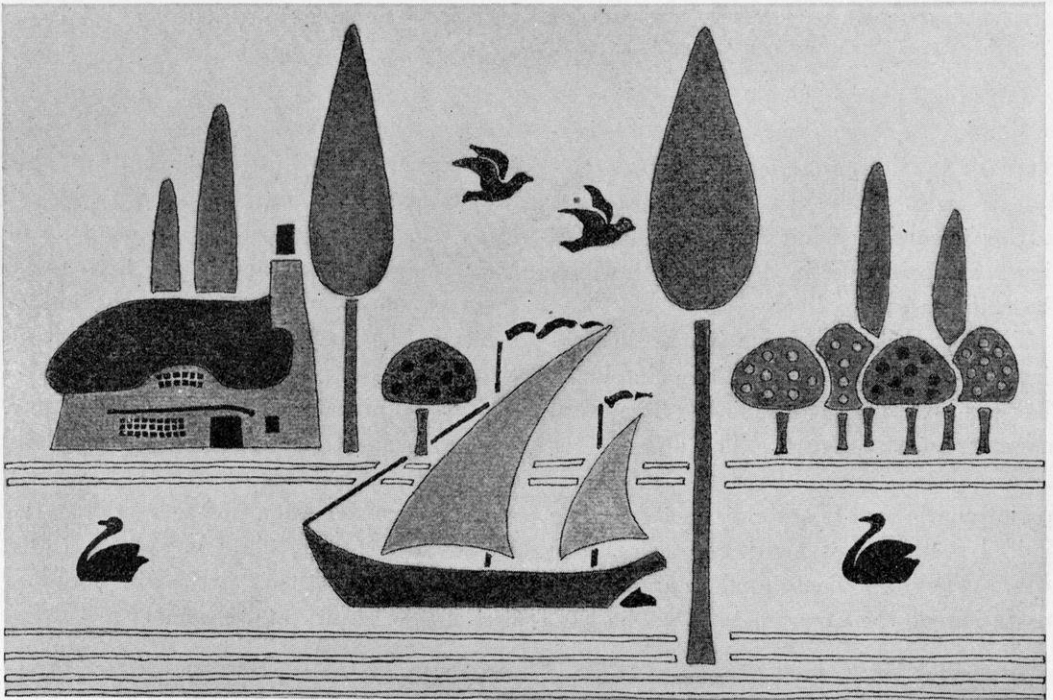
little idealist should be constantly encouraged by supplying simple frameworks about which it may build. We have all known boys for whom a rough stick, as a hobby horse, possessed more endearing and enduring charm than the realistic horse with tail and mane of real hair. Many a little lassie has lavished a wealth of affection upon a quaintly crude old rag doll that a large

SIMPLE TOYS

collection of Parisian paragons failed to command.

Stevenson knew the meaning of the true play spirit of the child; and he reflects it here and there in those charming little verses that proved him to be one of the few "grown ups" who could completely bridge the chasm separating most of us from our childhood. He has succeeded in recalling

"the last is the king,
For there's very few children possess such a
thing;
And that is a chisel, both handle and blade,
Which a man who was really a carpenter made;"
in "The Land of Story Books," found by the
child in the dark corners of the room while
his parents sit around the fire "and do not
play at anything"—everywhere, we are met
by the same convincing ingenuousness.



Wind: inlay by Voysey

perfectly the consciousness of the child; nowhere do we find a false note. Especially do our hearts recognize the truthfulness of the child attitude toward playthings, suggested now and then in the verses. In the "Block City" by the sea, which the child builds and peoples with blocks, with sofa for mountains and carpet for sea; in "My Treasures," of which

These are real children, who live in the real child world of imagination; to whom walking and talking toys would mean little; who need next to nothing as a nucleus about which to construct vivid, vital scenes. The toys with which the young ruler of "Counterpane Land" whiles away the tedious hours of a day in bed, play a small part in creating the illusion; in their absence, al-

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most anything would serve as a substitute;

"And sometimes for an hour or so,
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills.

"And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

"I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of Counterpane."

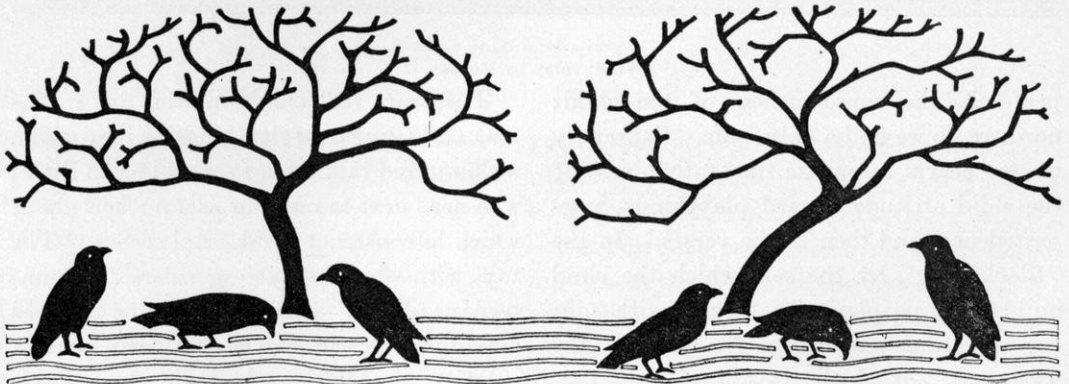
Toys need not be meaningless in order to be simple. They may be so constructed on simple, vital lines as to suggest life, activity, strength. Why not direct a little attention toward securing the embodiment of simple art principles in the toys with which the children are to live?

The Dresden toys shown in the illustration are an example of primitive simplicity that appeals to the child mind. They are, moreover, works of art. The animals are alive and can move. Every object has a quaint charm that is quite distinct from the limited prettiness of many of our realistic toys. The jolly dachshund is another illustration of the Dresden toys. The life,

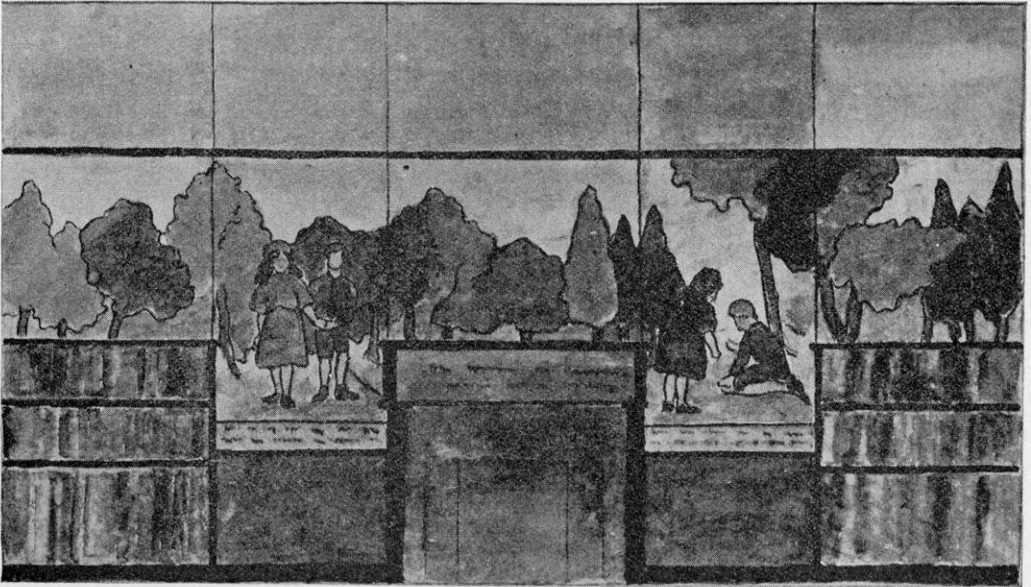
vigor and alertness of this amiable animal cannot but fascinate the child.

For further illustrations of the same simple appealing qualities that are found in all good art for children, observe the toy village and the rooks with trees, reproduced from the inlays on a cabinet designed by Voysey, the distinguished English craftsman. The frieze of cats is taken from a publication worthy of mention in this connection: "Paper Doll Poems," by Pauline King, in which the decorative arrangement of the drawings is a sermon in simplicity and propriety. The beginning of the dedication explains this attitude exactly: "This book, written by a big child for little ones," etc. The directness of the drawings, and their complete relevancy to the text, make them an important addition to the implements in the instruction and amusement of the child.

It is significant that most children find a keener delight in playing with paper dolls than with any other kind. This is but an added confirmation of the fact that the imagination of the child loves best a few direct lines that it may clothe with contours of limitless beauty and charm.



CRAFTSMANSHIP IN SCHOOLS



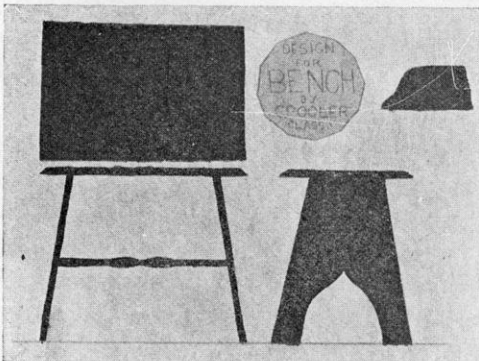
Side wall for a nursery, designed by a student in the School of Decorative and Applied

CRAFTSMANSHIP IN THE NEW YORK SCHOOLS. BY JACOB I. MILSNER.

AFTER four hundred years of reform in Education, we are only now awakening to a realization of the fact that the study of the arts and crafts is an important factor in the development of the human being. The introduction of work in freehand drawing and design into this country was brought

about by those educators who thought that our young men could be so trained as to compete successfully with the designers brought from Europe. Soon after, mechanical drawing was introduced into the schools; then manual training; and it is only within the last decade that any work has been done at all toward correlating beauty of line and color with craftsmanship.

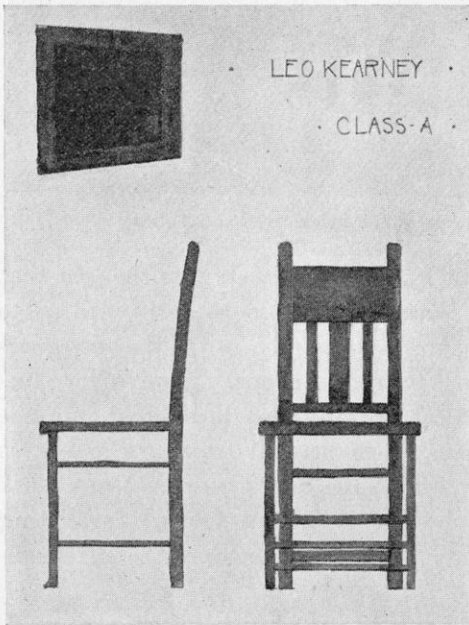
Among the revolutionary changes made in the teaching methods in this country, the greatest has been effected in the methods of teaching art. Formerly to study art was to spend years in study of the antique, of artistic anatomy and of painting; as if everyone with artistic ability could become successful as a painter pure and simple. The work was distinctly pictorial; there was no attempt to apply the art to everyday life. Now, the pupils of the different schools are taught not only to appreciate the beautiful, but also to acquire that tech-



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nical knowledge which is necessary for practical, as well as for artistic handiwork. Manual training should mean the training which will enable one not only to make a well constructed article of practical utility, but also a piece beautiful to look upon. This training gives freedom of expression, and also that knowledge of form, line and color so necessary to the craftsman.

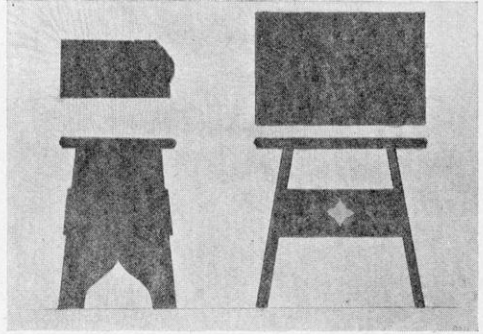
In this new movement New York has



Student work in the High School of Commerce

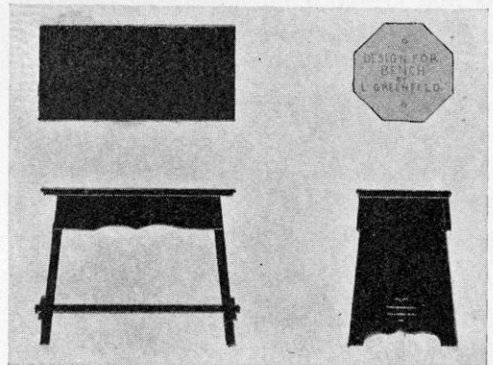
done not a little toward setting before the American public the great educational value of craftsmanship. In a brief *résumé* of what the New York schools are doing, such as I have attempted here, it is not the intention to explain all the methods by which the results shown have been obtained, but simply to give, largely by the aid of drawings and photographs, a slight hint of what can be accomplished by educators in this new phase of art. I reiterate that no sub-

ject in the school curriculum has undergone greater changes than the drawing and constructive work. And in no subject has the change been more beneficial. Some ten



years ago arithmetic was placed at the head in lists showing proportionately the choice made by children in different subjects; while drawing stood nearly at the foot. But now we find in those schools in which the arts and crafts are taught, that drawing is voted by a majority of the pupils to be the most interesting study.

The arts and crafts movement in the public schools had its beginning eighteen



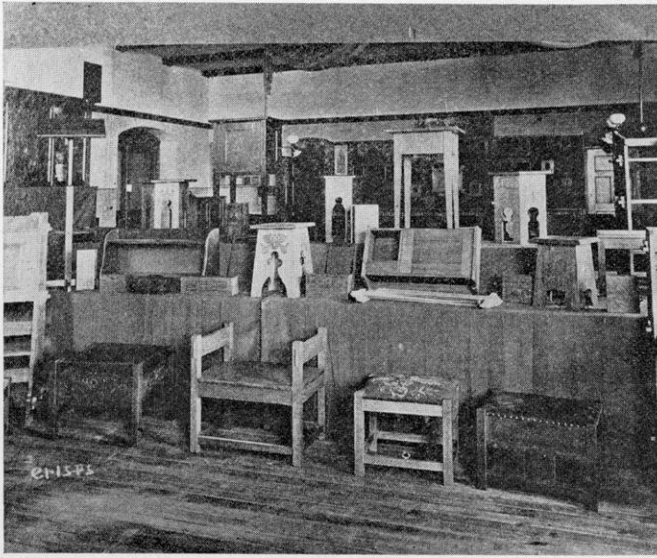
years ago when a system of manual training was inaugurated. At first, only bench work was attempted and if we were to look at some of the specimens produced by the

CRAFTSMANSHIP IN SCHOOLS

pupils of that day, we should find that the only aim was to give practice in the use of

years making designs; at first, such articles as toy brooms and baskets; working up later

to completely finished pieces for home use: such as brackets, book-racks, and pillow cases, which are not only well constructed but also appropriately decorated. This transition was by no means an easy one. For many years those educators who recommended the new movement were called "faddists" and other opprobrious names; and it is only now after many years that the grade teachers have been convinced of the value of this work as giving to the child that power of originality and self-reliance

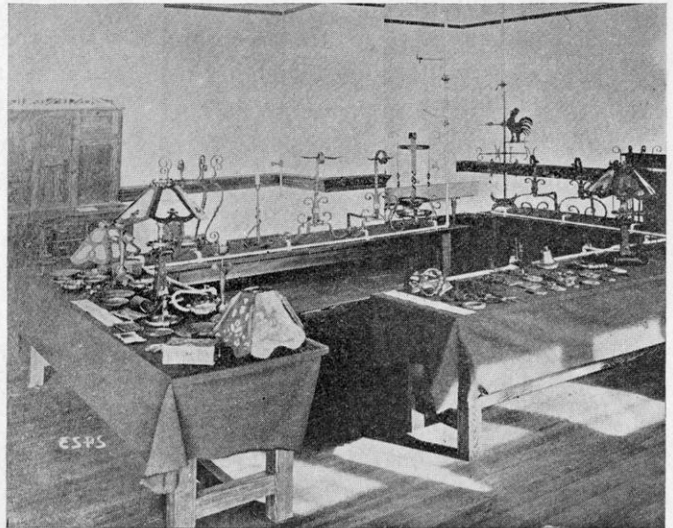


Work of high school classes of Horace Mann School. Photographed by Herman Bucher

the different tools: in other words, the practice necessary to make a good carpenter or cabinet maker. The drawings from which the model was to be made were executed by the teacher, and afterward copied by the embryo carpenter. No pupil made his own design, and afterward carried it out in the necessary material. This correlation of the arts and crafts did not become a factor in the manual training schools of the city, until Dr. J. P. Haney became supervisor. Under his efficient direction the work in drawing and design was correlated with the handwork, and now we have the unusual spectacle of all children from the age of six to fourteen

which was never before suspected.

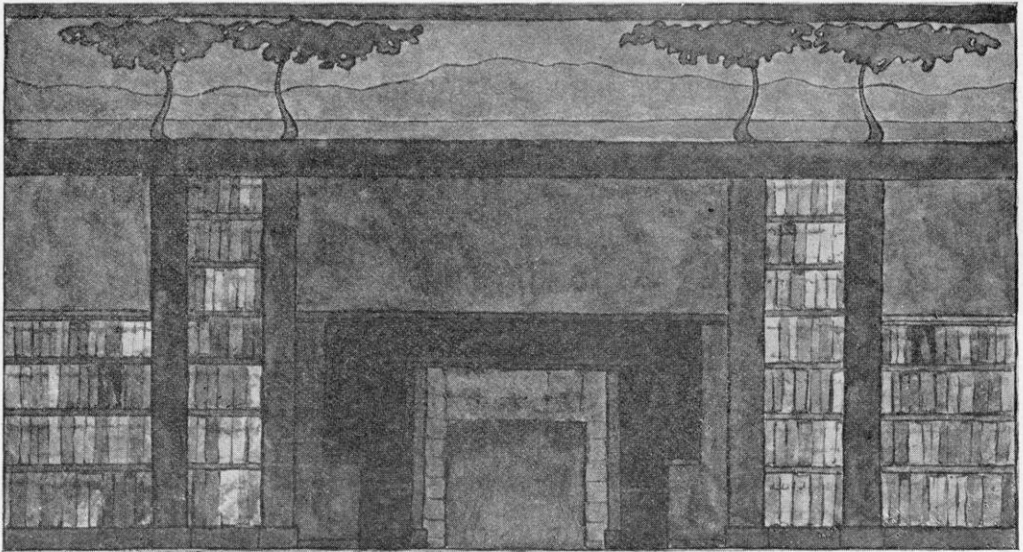
Why has this work been so successful in



Work of college classes in Training School. Photographed by Herman Bucher

the elementary schools? Simply because the activities of the child have been recog-

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Side wall for a library, designed by a student in the School of Decorative and Applied Art

nized and allowed to run in their proper channels. From time immemorial it has been known that children love to make things and to decorate them; yet it is only within the past decade that we have come to utilize this knowledge.

That this knowledge of the wonderful effect of the manual arts on the child's development has been overlooked, I can only attribute to prejudice on the part of the "intellectual" class who have ever regarded manual labor as degrading and demoralizing. It was thus with the Greeks, and it is so even to this day with a large majority of our people.

New York, I regret to say, has been slow to recognize the practical utility of High Schools, in which the arts and crafts may be taught; but its one Manual Training High School (in Brooklyn) has been doing remarkably clever work. This institution was one of the first to acknowledge that art and manual training cannot be separated. Therefore, the embryo designers are also

skilled craftsmen; making their designs in wood, metal or brass, according to the nature of the subject.

Beside these courses in the elementary and high schools, the technical and normal schools are also doing their share in promulgating the principles of the new art. Conspicuous among the normal schools are The Teachers' College and Pratt Institute. The examples which are given from the Teachers' College show, I believe, a tendency toward simple designing, according to correct structural principles a method which differs radically from the kind of work produced by many of our so-called furniture designers and manufacturers.

The latest school to open its doors to those who wish to prepare themselves for work in the arts and crafts, is the School of Decorative and Applied Art which is affiliated with the Chase School of Art. This institution is unique in that it is the first one whose aim is solely to teach handicraftsmanship. Work in the theory of

design has begun already, and soon a department of loom weaving will be added. Basketry, furniture designing and embroidery will also be taken up as soon as is practicable. The two drawings presented are fair examples of the work in interior decoration and show the true principles of the new art.

The outlook then in New York, at least, is very encouraging: the new movement has passed the experimental stage in the schools, and if we expect any great success in the art world, we must certainly look to the educators. If there have been such great advances in the past few years, what ought we not to await from the future?

C HIPS FROM THE CRAFTSMAN WORKSHOP.

The Craftsman, although loving his work and content in his workshop, feels keenly the necessity of entering at times into a broad horizon. He longs after full, open-air light, under which to make comparisons and examine truths. His impulse is irresistible. He needs imperatively the companionship, the inspiration of others whose thoughts, aims and life are similar to his own.

For such gratification it is natural that he should turn to an older country than America: one which possesses noble memories of art and labor, and has given birth to generation after generation of the aristocrats of toil; one also which values these old traditions, and continues them by advancing to new accomplishments worthy of the present times, when science and invention stand at the disposition of any man who calls intelligently upon their aid.

A country fulfilling these requirements quite to the maximum is Belgium, whose old cities and fertile lands tell one and the same story of a never relaxing effort to make the best of existing conditions, and to improve and beautify everything touched by the human hand. Belgium and its inhabitants are now made the subject of deep study by artists and agriculturists, by those devoted to economics and sociology who seek through learned methods to discover the secrets by which land and people have attained their success.

Therefore, what more natural than that The Craftsman should follow the wise men of his time—although he proceed with unequal steps—in his effort to gain such portion of homely wisdom as might serve for a long time to illuminate his workshop—nay, to make its very walls transparent, so that he should recognize himself as no longer solitary, but as a member of a vast guild or brotherhood laboring to increase the worth of life and the beauty of the world?

The way was pointed, and the benefits of the journey foreseen. But the anticipated good fell far short of the real pleasure and profit. Each day, each stage of the route revealed the richest material for thought and study, which awaited to be mined, minted and put into circulation by the traveler whose ambition should not end with the conquest of hours of pleasure.

First of all, the landscape, the open country, the fields, here offer the strongest of lessons. The hostility of Nature toward the region is everywhere apparent. Organization, co-operation, patience have alone been able to create a habitable soil from a chaos of forest and morass. The men of Belgium, since the epoch of the Roman invasion, have

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steadily fought material obstacles. They have dyked streams, opposed tides, drained marshes, turned wind, water and argillaceous mud from hostile to friendly agents, built canals, mills and ships, made brick, reared flocks and herds, and, later, organized industrial and commercial enterprises of world-wide importance and utility.

Among these accomplishments two may be taken as examples showing the use made by this people, in their battle for shelter, food and clothing, of natural disadvantages to which less discreet and patient races would have yielded early in the struggle. The obstacle offered by the wind, to which the flat, low-lying country gives an unlimited sweep, they converted into a working force by erecting mills along the canals and on the height of city-walls, and making the destructive element turn their wings. The other natural obstacle they met in a way no less ingenious. Belgium contains no stone: the soil being composed of a thick, adhesive clay, miry and viscous. But the people, rich in expedients, baked the apparently useless substance, and so produced brick and tile, which are the best of defences against dampness. Thus, constantly in presence of real enemies whose substance or whose effects they saw with corporeal vision, these men gradually acquired minds wholly positive and practical. And the obstacles being of durable nature, the qualities of those who resisted them became alike permanent: a fact accounting for the high position which Belgium to-day occupies in finance, industry, applied science and commerce. The universities and technical schools of the country deal with the problems which actually confront the people, and the enlightened sovereign devotes his

life and fortune to further the prosperity of his kingdom. Belgian discoveries, inventions and processes are accepted in all countries in which progress and intelligence are active. Belgian products and manufactures are creating markets at remote points of the less accessible continents; while the enormous capital amassed by the same laborious people is seeking productive employment in the financial and industrial centers of both worlds. Therefore, the lesson to be gained by a passage through the little kingdom, even though no descent should be made from the railway train, is one that must be mastered by every individual who, surrounded by obstacles, yet aspires to success. The scene spread before the eyes of the traveler is a vital proof that the bitterest and most searching trials can be changed into triumphs through the exercise of supreme patience, constant watchfulness and alert intelligence. The Belgians have practically discovered the *magnum opus* of the old alchemists, by which it was believed that vile matter could be converted into pure gold. They have the genius of common sense.

The system of agriculture practised in the country and its remarkable results merit special attention. Of the entire area of the kingdom only one-half, or less, offers conditions favorable to cultivation. The remaining half consists of a gravelly soil, or sands, the natural sterility of which can be overpowered only by heavy composts. The most unproductive of such lands are naturally those which extend along the coast and have been thrown up by the action of wind and waves. At first, they are unresponsive to cultivation, and offer little support to vegetable life. But being sub-

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jected to the most skilful and patient treatment, they are gradually developed and fertilized. To this end, they are annually sown with the plants which most readily take root in sterile soil, such as the reed-grass, whose tough fibres, spreading in all directions, finally consolidate the sand, create a rudimentary vegetable soil, and thus prepare the land to nourish higher forms of plant-life. The treatment is thus progressive, and the ultimate result is the formation of an agricultural district, smiling and fertile.

If the barren lands are thus caused to change their character, those naturally cultivable are made to multiply their productive powers by a system of "intensive agriculture," which has been slowly and solidly constructed from the experience of farmers who never relax their vigilance, or yield to their fatigue. The results obtained from Belgian and French lands is contrasted by Prince Kropotkin in his "Fields, Factories and Workshops" with the conditions prevailing in England. In that work, he alludes to London as "a city of five million inhabitants, supplied with Flemish and Jersey potatoes, French salads and Canadian apples." He views with great regret the extensive idle areas lying about the capital, which only need human labor to become an inexhaustible source of golden crops, and writes that his counsels were met by the reply of "Heavy Clay," which was prompted by pure ignorance; since in the hands of man there are no unfertile soils. He continues that man, not Nature, has given to the Belgian lands their present productiveness, and concludes by the statement that with this artificial soil and intense human labor, Belgium succeeds in supplying near-

ly all the food of a population which is denser than that of England and Wales, numbering five hundred, forty-four inhabitants to the square mile.

But these are dry statistics incapable of conveying a definite, concrete idea save to the mind of the investigator alone. The ordinary person, to appreciate this intensive agriculture, must see displayed before his eyes the symmetry, the rich color-schemes, the luxuriance of the Belgian fields. It is a picture never to be forgotten; a beautiful expression of Nature's gratitude toward man's labor. Water-courses, green fields, wind-mills and willow trees present themselves in endless succession, throughout the kingdom, to the eyes of the traveler: each feature of the landscape having a distinct value both economic and aesthetic; as, for example, the willows, which, here, fully as decorative as are the poplars to the Lombard plain, are specially cultivated in order to provide the basketry necessary to render the dykes firm and durable. The country lies, delicately-tinted and broad, like a picture by Hobbema, enlarged and animated. It needs no figures in the landscape to relieve the solitude. For the spirit of humanity is impressed upon it by innumerable evidences of labor. It is cheerful and inspiring, causing one to forget the only unhappy condition attendant upon Flemish agriculture: that is, the steady and heavy increase of rent, in the face of which many farmers have lately abstained from further improvements. But for the foreigner and spectator, unaffected by this condition, there is no more encouraging sight than is offered by a passage through Belgium. He realizes the possibilities of lands which, to borrow the expression of the British econo-

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mist, James Caird, are not *starved of human labor*, as also, the possibilities of comfort and contentment to be reached in a country in which the agricultural classes should not be drawn away by false hopes to reinforce the ranks of the unemployed in great cities.

Also another source of keen pleasure to the traveler originates in the people and the products of the country. This is afforded by the open-air markets overflowing with fruits and vegetables, and teeming with peasant-types which cause the visitor to wonder whether the figure-models and the still-life studies of the old Netherland painters have not been preserved down to the twentieth century by some system of spiritual cold storage. Here are the very women of Hans Memling and Quinten Matsys, with their florid flesh-tints, their round blue eyes, their high and protuberant cheekbones, and, above all, their red-gold hair, which suggested the insignia of the Order of the Golden Fleece. They offer, in their somewhat harsh and guttural tongue, the originals of the cabbages, onions and salad, which the traveler has just seen pictured down to the very snail crawling on the leaf, in the Fine Arts Museum of the city. It appears almost impossible that centuries, with their religious, political and social vicissitudes, have passed over the heads of the people without changing materially their physical appearance, or their manners and ways of life. The old artists of the Netherlands—painters and carvers—sought their models in public gatherings: in church and guild-house, in the moving throngs of street and square. They painted what they saw: idealizing nothing, rendering the ugly with truth and courage, and so producing an art consonant with all else that has

sprung from the brain of the race. They were as practical, as patient, as observant, as lacking in mysticism, as the Netherland peasant, who to-day spends a world of intelligent labor upon the composition of a fertilizer by which to produce a succulent vegetable, or a splendid, hardy flower which shall add to the wealth and reputation of his fatherland. In these countries, traditions are strong, in fact, almost unbroken from the Middle Ages; progress advances logically, and the sense of solidity in all things inspires confidence and contentment. Life to the Netherlander consists in the possession and enjoyment of material things. With his practical sense of value he makes good and beautiful whatever his hand touches, whether he is a son of the soil, an artisan, or yet a producer of "grand art." So, the Belgian streets are themselves museums, and the traveler, weary of walls and waxed floors, can find the same artistic types and subjects offered in the open market-place, as in the church or gallery. The *béguine*, the cloaked *bourgeoise*, the fishwife with her basket on her arm, the smoker in a darkened *estaminet*, the opulent citizen honored for his public gifts: all these are seen equally within frames whose extreme richness witnesses the value of the canvas enclosed, and in living presence, threading the thoroughfares of the towns and fulfilling the tasks of their station and calling.

One picturesque feature of the streets of the Belgian cities—and one only—causes regret to rise in the heart of every sympathetic visitor: that is, the employment of dogs as beasts of burden. It matters not that the animals of the species performing the heaviest labor have been fitted

to their condition by heredity; that they are large, strong and long-lived, in spite of the hardships to which they are subjected. The soft paw of the dog is a mark set upon him by the Divine Intelligence as a token that he should not labor. The sight of these animals with straining muscles and feet flattened against the pavement, drawing the milk-carts, which, heavy in themselves, are still more heavily laden with great brass vessels, is little short of agonizing. The memory of the novelist who espoused the cause of these ill-paid laborers, comes to the mind of the spectator, who sees in each dumb sufferer Ouida's dog-hero of Flanders, Patrasche. Muzzled while they work, the dogs become dangerous when they are released from their harness; they seem always at the point of making attack, and snarl when approached however gently. They have the faces of malcontents, and their condition seems hopeless, since they lack that resource of oppressed human laborers which resides in organization. But yet it is an exaggeration to say that there is no hope for these speechless workers in a country which keeps its traditions with unbroken tenacity. The hope comes from the Humane Society, which is now rising to activity throughout Belgium: interfering with the cruelty of the peasants and displaying in the great squares of the cities, on structures as conspicuous as the Belfry of Bruges, the merciful warning: "*Traitez les animaux avec douceur.*"

The warning just quoted appears in French, as do the official notices and ordinances, which in Belgium, as in many other countries of the continent, so deface the walls of public buildings. But in spite of the wide and old-established use of the

court language and of the preponderance of Brussels, the capital, which closely resembles a French city, there is now in progress a Flemish revival which promises to renew the people and country, in all that concerns citizenship, civic art and the sense of nationality. In the year 1894, a body of learned men and artists was commissioned by the Government to preserve and restore the monuments, both civic and ecclesiastical, of the Belgian cities, as well as to make sightly and beautiful all those new features of municipal life which are necessitated by modern ideas of convenience and progress. The results already attained by the commission are such as to awaken enthusiasm in any heart capable of patriotism and sensitive to beauty. Relieved of the defacement inflicted by time and enemies, the old guild-houses now surround the squares, quaint with their insignia and devices, strongly accented with their minutely restored Flemish features, and made attractive with dates and inscriptions. Fountains and statues rise from market-places and at street-angles, perpetuating local legends and honoring local heroes. Everywhere, the same story is told, the same sentiments are expressed, the same memories evoked. In the fourteenth and fifteenth centuries, the states now constituting Belgium, in many respects, held the first rank among European powers. Nowhere was civil liberty more extended or more secure. The people of these regions participated in their own government. The rich communes possessed woolen and linen industries which were without rivals in the world. The names of the Flemish merchant princes were absolutely guarantees of good faith. The arts flourished, and religious dissensions

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were not as yet pronounced, scarcely even manifest. A great citizen, Jacques van Artevelde, already in the fourteenth century, had a vision of a Belgian fatherland, since he allied together in close treaty the principal elements of the nation as now constituted. Bruges and Ghent stood before the world as models of municipal constitution, of civic splendor, of financial honor and success. Traditions of government and society, of art and craftsmanship were founded, too strong to be effaced in hereditary mind of the people by wars or revolutions and the chaos resulting therefrom. Communal liberty cast out such deep roots that wars, persecutions, the political injustice of neighboring nations were not sufficient to destroy the sturdy organism. The wars of religion waged in all sections of the country and, prolonged beyond all measure, destroyed agriculture. Spanish persecution provoked emigration, so that thousands of skilled Flemish artisans sought personal safety in France, England and Holland. The pillage of Antwerp, the closing of the Schelde to navigation, the blockade of the Flemish coasts paralyzed commerce. The adroit policy of Louis Fourteenth, by attracting to France the most skilful artists and artisans, ruined Flemish industries by a pitiless system of competition.

But through all misfortunes the civic idea persisted. At the slightest indication of calmer and happier times the old spirit grew exuberant. Within seventy years from the present time, the fourteenth-century concept of the Belgian fatherland has been realized and the nation consolidated, commerce and industry reorganized, and the fine arts revived. Latest of all has

occurred the renaissance of that architecture which is so inseparably connected with the history of civic liberty. Interest again centers in the belfries, the town-halls, the corporation-houses, and with the concern for the edifice, there also rises regard for the principle of liberty and progress which it represents. Thus the chimes with their peculiarly sonorous metal speak with renewed eloquence of the resistance to foreign tyranny made by the guild-masters and proclaimed by their own far-reaching voices. The walls and ceilings of the town-halls are being spread by the hands of the most noted painters with scenes of old glory and splendor, picturing great epochs or moments in municipal history. The corporation houses, perhaps the dearest of all structures to the truly Flemish heart, have been protected by a government decree from all change, except that of restoration. Advisedly be it said that these houses were so cherished in times long since vanished. They could not be otherwise than objects of the tenderest solicitude, since they stood for all that was brightest in the lives of the old Flemish citizens. These were the places of their personal triumphs, as when they presented to the guild-jury the pieces of their work which should entitle them to mastership in their chosen art or craft. The houses were consecrated as the homes of their fraternities, and associated in a less serious way with their memories of famous feasts. They are now revered, like the town-halls, for the idea which they represent, and which has yet to-day more than a sentimental value: since organization is still a passion with the Belgian citizen, who allies himself with associations whose object may be the cultivation of music or flowers, the practice of

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archery, or the breeding of homing pigeons or singing birds. Nor is the spirit of rivalry between corporations extinct. It still often approaches the ludicrous, and sometimes the dangerous, as may be learned from the romances of the Brussels advocate, Léon Couroubles, who is now lending himself heart and soul to the Flemish Renaissance.

This movement, if considered in the restricted sense of literature, began far back in the nineteenth century with the poet Willems, whose dignified monument stands in the cathedral square of Ghent, showing the figure of Flanders, typified by a woman in mediaeval garb, attended by a youthful and athletic champion. And many such there are, not only in the cause of literature, but also in that of the language, which, owing to certain religious and political reasons, degenerated with the Flemings into a *patois*, while in Holland, having been purified by scholars and scientists, it was embellished by writers of pure literature. Today in Belgium the *Vlaamsche Beweging* (Flemish movement) is broadcasting its principles, chief among which is the substitution of Flemish for French in the higher political and social circles, in the theatres, and in the offices of the government. But it does not necessarily express hostility to the Walloon element. It is simply a single manifestation of that multiform national spirit whose enthusiasm has produced such miracles of labor, discovery, invention and art.

From the review of a movement such as this, it would appear that in the little kingdom of Belgium history is actively making and society rapidly advancing. Therefore, The Craftsman returned to his workshop

bearing with him a store of rich material which he must laboriously hammer and weld into form; bearing also the conviction that for him, as for Goethe's Wagner bending over a rare old manuscript, the winter nights to be spent at the forge or the bench will "take on a loveliness untold."

RECENT EXHIBITIONS OF ARTS AND CRAFTS SOCIETIES.

The formation of numerous arts and crafts societies throughout the country, and the announcements of exhibitions held alike by the older and the newer of such associations, are encouraging signs of the times. Among these exhibitions may be mentioned those recently held by the Rhode Island School of Design (Autumn Exhibition of Paintings); the Industrial Art League of Chicago; the Guild of Arts and Crafts, San Francisco; the Woman's Auxiliary, Church of the Holy Communion, St. Peter, Minn.; The Women's Club, Muskegon, Mich.; The Ladies' Aid Society, Compton Heights Christian Church, St. Louis, Mo.; the Richmond Sketch Club, Richmond, Indiana, and an exhibition of art-craftsmanship, at Pinebluff, N. C.

All these enterprises must be regarded as prompted by the active, widely-prevailing desire to further the cause of art allied to labor. But it is to be regretted that the larger portion of the objects so exhibited are of bad or indifferent workmanship, made from illy-combined materials, and are anything but simple.

The error of many of these exhibitors lies in their presumption. They may be possessed of ideas and capacity, but they

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lack the technical skill resulting from labor and experience, and which can not be supplied from other sources.

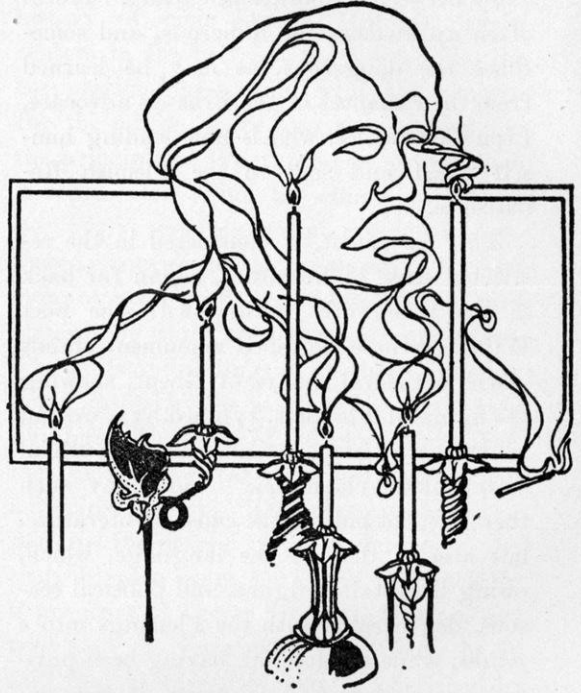
In many instances, we find an assemblage of materials having among themselves no reciprocal relationship, such as should always exist; we perceive no fitness of the object to its use and no nicety of execution which speaks of pleasure in labor. Once again, we find a false value placed upon many of these objects, which is based upon the time consumed in making them, or upon the cost of the materials used; no account being taken of the completed object, considered as to its artistic effect, or the quality of its workmanship.

For the success of the arts and crafts movement, which is capable of effecting much good, both financial and aesthetic, for the entire country, it is necessary to raise the standards of work, even though to enforce this measure were to dampen the enthusiasm of many workers. In order to gain this end, co-operation is the first essential. Before us lies the need of a centralized national arts and crafts society, which shall be authoritative and powerful enough to formulate sound and stable principles, to establish ideals of conception and execution, regulate the production of work, and give direction to progress.

NOTES.

At this time, when all that attaches to the memory of Whistler is greeted with so much interest, it seems fitting to reproduce one of the most truthful, characteristic portraits existing of the lamented painter. Our illustration is here presented by permission of the artist and writer,

Gardner C. Teall. The portrait first appeared in one of the early numbers of the



A dream of Whistler; Gardner C. Teall

“Chap-Book,” which was formerly published in Chicago. Its decorative qualities are excellent and it merits consideration as an example of the proper use of line and spacing.

CORRESPONDENCE

THE EDITORS OF THE CRAFTSMAN FIND PLEASURE IN PRINTING A LETTER RECENTLY RECEIVED BY THEM FROM MR. F. H. DANIELS, DIRECTOR OF DRAWING IN THE PUBLIC SCHOOLS OF SPRINGFIELD, MASSACHUSETTS. MR. DANIELS' LETTER IS WRITTEN IN A SPIRIT OF COURTEOUS AND FRIENDLY CRITICISM. IT WITNESSES A KIND OF INTEREST, WHICH, WERE IT MORE FREQUENT-

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LY EXERTED, WOULD EFFECT MANY GOOD RESULTS. SUCH INTEREST, BY CALLING ATTENTION TO THE QUALITIES OF THE OBJECTS OF SERVICE AND ORNAMENT WHICH WE INTRODUCE INTO OUR HOMES, WOULD AID GREATLY IN FORMING THE POPULAR TASTE. AND WITHOUT A PUBLIC OF CRITICS THE ARTIST AND THE ART-ARTISAN CAN NOT EXIST. THEIR POWERS OF PRODUCTION FAIL, IF THEY BE NOT CONSTANTLY FED, STRENGTHENED AND RENEWED BY ENTHUSIASM.

THE LETTER IS SUBJOINED IN FULL, WHILE FOLLOWING IT APPEARS A REPLY TO THE SEVEREST STRICTURES WHICH IT CONTAINS, MADE NOT WITH THE DESIRE TO CONTINUE THE ARGUMENT, BUT AS HONEST SUGGESTIONS PROMPTED BY THE CRITICISM..

MR. GUSTAV STICKLEY,

Syracuse, N. Y.

My Dear Sir:—The November number of *The Craftsman* is exceedingly interesting. It deals, it seems to me, with the practice, the art of home making. One cares not so much as to how furniture is made for use in Berlin, or Paris, or Vienna arts and crafts exhibitions, as for simple wording and illustrative material relating to tried and successful experiments in the fashioning of the American home. I congratulate you upon the practical helpfulness of your magazine.

I am looking forward with interest to the publication of *Craftsman* plans for a \$2,000 to \$3,000 house. As far as I know, the problem of building a simple house for little money has never been approached.

To some of us whose business it is to preach, as best we may, of the eternal fitness of things as a text in the gospel of beauty, it would appear that in one field

you are producing things unworthy to be classed with other *Craftsman* products: things which must sooner or later bring criticism. As an example, may I give reasons for calling your pillow designs (on page 94 of the October *Craftsman*) inadequate?

1. A sofa cushion is not made, as is a picture, to be placed one side up only, hence a sofa cushion which violates this simple principle of fitness to purpose is as incorrect as a carpet pattern which can be correctly seen from one side of the room only.

2. A bear, a deer, or a pine tree, has no more symbolic relation to your home life or mine than a roll-top desk would have to the Pueblo Indians. Such symbols are entirely out of place in our houses. They serve merely as childish curiosities which demand unceasing explanation and apology to all who dare question.

3. The design for a sofa cushion should be definitely related to the square form of the cushion.

It seems superfluous to add that a conventional design should be consistently related to the enclosing form.

It is only because your products are, as a rule, inspiring to teachers that I take the liberty of writing as I have; even though you invite criticism. Criticism is usually a thankless task at the best.

Sincerely yours,

FRED H. DANIELS,
Springfield, Mass.

The point numbered *one* in Mr. Daniels' letter is just and well taken, if judged by the principles of design alone. But it may be urged that as continued usage sometimes justifies a pronunciation condemned by the purists, so a parallel case, at rare intervals,

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occurs in matters of art. The sofa-pillow has become as essential a part of the college boy's outfit, as his "trot" to the classics, and a faithful son of any great institution would never invert the symbol of his gracious Foster-Mother. He at once recognizes that a pillow, like a wall- or door-hanging, like a mussulman's prayer-carpet also, may have top and bottom definitely fixed. The sofa-pillow is an old trespasser upon the laws of decorative art. The Craftsman design has but "followed the multitude to do evil."

In point two, Mr. Daniels is unjustly severe. He also resorts to an oratorical trick by attempting to deflect attention from the question involved. The allusion to the combination of roll-top desk and Pueblo Indian is calculated to cast ridicule upon his opponent. By such a method injustice is done to the question under discussion. Further, Mr. Daniels errs in criticising the decorative *motif* itself, rather than the form in which it here appears. He is wrong when he says that the deer, the bear, the pine-tree, and other symbols of the kind, have no place in our homes. For should he succeed in excluding these, why not extend his crusade to the alligator design, existing, more or less disguised, in almost every Oriental rug? This, too, if examined with the same critical eye that condemns the Indian forest-symbols, may also be stigmatized as a "childish curiosity" demanding increasing explanation and apology. The *motifs* introduced upon the pillow illustrated in the October Craftsman, are as easily justifiable as any others which might have been used in their stead. They were a *matter of choice*, pure and simple. "The Happy Hunting Ground" is as noble a theme as

the Egyptian lotus. Both are subjects to be honored, because they are so intimately connected with the religions of primitive peoples.

The method of employing the Indian *motifs* upon the pillow was frankly tentative. The symbols continue to be used similarly, in the hope that some one of their combinations may parallel the successful experiment of Beau Brummel's valet, who, one day, after tying his master's cravat, pointed to a mass of crumpled linen on his arm, saying: "These are our failures."

The third point maintained by Mr. Daniels is well grounded; in the present case unanswerable. The rules with which he deals are set up in the Forum of Art, "plain for all eyes to see." Again he is to be thanked for his earnest endeavor to instruct the people in the law of aesthetic criticism. By those whom he has censured he is dismissed with the Arab benediction: "May his tribe increase!"

MEMORABLE IN THE NOVEMBER MAGAZINES.

The leading article in SCRIBNER'S for November is an estimate of the painter Sargent by Royal Cortissoz. The writer indicates the debt of Mr. Sargent to Velasquez and Franz Hals, and to the modern portrait-artist, Carolus-Duran. He continues by paying tribute to the technical qualities of the American, making special reference to his accomplishments in mural painting, which have powerfully aided the United States to take a leading place among the nations in this important branch of art. The writer, although sound in criticism, is far from justifiable in style. He lacks re-

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finement of expression, showing an extravagant use of the adjective, and introducing fantastic assemblages of words. As an example of the last defect the following sentences may be quoted: In Sargent's work "there are none of those disorderly flights of fancy, of those wild cavortings in the clouds, of those grotesque bodily foreshortenings and scandalous reversals, which the European painters have inherited from their forerunners of the late Renaissance and the Decadence."

THE ART PORTFOLIO OF THE INTERNATIONAL STUDIO, sent out by John Lane, is deserving of extended appreciation. Some of the subjects here included have appeared in the magazine, but the greater number of them are new to the general public. The processes used in reproduction are excellent, and the rearrangement in color of the cover-design by R. Anning Bell is especially pleasing.

As commendation can never come too late, a tardy mention of the October number of THE STUDIO will not here be out of place. Its principal feature of interest is the review of the life and work of the recently deceased painter and etcher, Whistler; the text of the article being accurate and of great interest, and the colored plates of remarkable beauty.

THE KERAMIC STUDIO for November offers a number of fine plates, with some of them in color. Among the best of these is the "Conventional Design for a Stein," by Sara Wood-Safford, reproduced upon a supplementary sheet. The merit of this design lies in its unity: the grapes which are used as a decorative *motif* being so ar-

ranged as to form a structural part of the vessel.

The November number of HANDICRAFT consists of a monograph upon "The Silver-smith's Tools." This is an exhaustive treatise upon the subject chosen, containing full technical explanations, made in the simplest way and in the plainest terms, and illustrated by attractive line-cuts. It is written in excellent English: an essential too often lacking in craftsman literature.

The occasional publications of Julius Hoffman, issued at Stuttgart and entitled DER MODERNE STIL and MODERNE BAUFORMEN, continue to be progressive and interesting. They contain large and carefully selected collections of designs and plans, which do credit to the diligence, judgment and good taste of the compiler.

IN OUT WEST for October, there occurs an article of more than ordinary value, by Grace Ellery Channing. It is entitled: "What we can learn from Rome," and treats of the great water-system of the ancient and the modern city. From facts relative to the influence of an ample water-supply upon the life of the Romans, the writer draws a lesson for the people of our own country. She says: "We have already the climate of Rome and her natural beauty . . . With water, Southern California would be unapproachable—the finest southern country given to man." In conclusion, Miss Channing ventures a prophecy that "the time will come when every work of utility will be a work of beauty, like the Roman aqueduct." She says truly that the palaces were for the Caesars, the churches were for the purple hierarchy, the temples were for the gods and

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the trophies of the conquerors, the water was for all, the one copious blessing of the wretched plebs."

The editorial columns of *THE BASKET* contain an explanation of the charm that the world is now finding in the basketry, blankets and pottery of the primitive American race. The writer, unquestionably Mr. George Wharton James, finds this explanation in the principle of individualism which was developed in the Indian artist-craftswoman by the lack of regular training, books, and comparative solitude. She found and collected her own materials, made and used her own dyes, conceived her own designs and afterward realized them in her work. She was thus self-made and powerful, and gave to her creations that vitality without which no object fashioned by the human hand can have lasting interest or value.

A late number of *THE CONGREGATION-ALIST AND CHRISTIAN WORLD* presents an

article, sympathetic and inspiring, upon "The Fruits of Work," by the eminent Scottish divine, Hugh Black. This writer investigates the causes of the mental healthfulness of labor. "In work," he writes, "we are taken out of ourselves, removed from petty annoyance, and all the small personalities that embitter life. The direst misery is the result of a self-centered life. Unhappiness can not exist in the keenest form where self is forgotten, and in all work worth doing there is concentration of all the powers, and a forgetfulness of everything, except how to do it well. True work means independence of outside criticism and outside interference. A worker has no time to brood over fancied slights; he can forget the world in doing his duty. Things done well, and with a care, exempt themselves from fear." These are thoughts seldom met in the materialistic world of to-day. They are positive aids to existence, as necessary in their way as oxygen, as invigorating and life-supporting.

