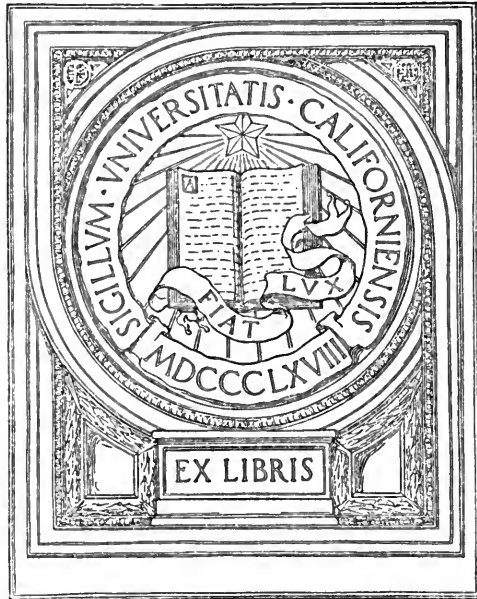
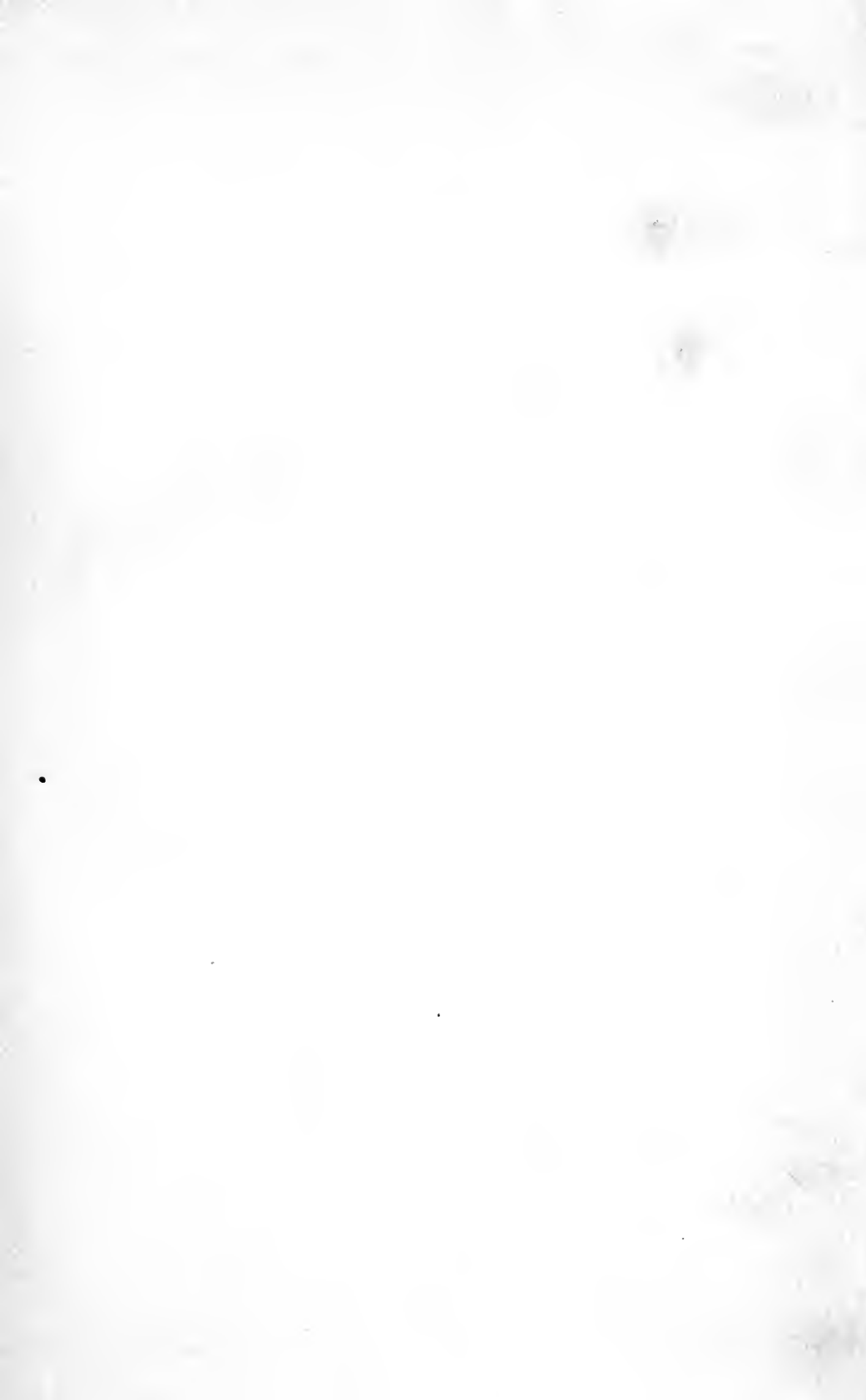


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LOUISIANA

COWS IN BROOK—by Mme. Marie Dierck, nee Van Mark.
An inherited genius, the cattle pieces of this artist are among the most highly esteemed in France; neither Troyon or Van Mark have more natural canvasses. A regular exhibitor at the Salon, this lady's pictures find their way to the best galleries of Europe and America.



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LOUISIANA AND THE FAIR.

AN EXPOSITION OF THE WORLD
ITS PEOPLE AND THEIR
ACHIEVEMENTS.

J. W. BUEL, Ph. D.
EDITOR.

WORLD'S PROGRESS PUBLISHING CO.
SAINT LOUIS.

A. RUSSELL

TO YOU
AND YOURS

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INTRODUCTION.

VOL. VII.



ART is the highest expression of the soul's aspiration towards ideals; it may, therefore, be called poetic sentiment, graven or pictorialized, which is nearer approach to the objective than are subjective strivings for ideals through poetic utterance. But poetry, painting, sculpture, are cousins german, so inseparable is their affinity and so easily traceable to a common parentage of inspiration. Poetry may be symbolized, when it becomes art, but it cannot otherwise be objectively phrased, so that being restricted to language its appeal is not to the eye, but entirely to the heart; whereas art, though it emanates from the same source, makes manifest to the eye and is equally inspiring of sentiment. At the Exposition, therefore, the loftiest expression of the spiritual faculties was made by paintings and sculpture, to which the mil-

lions repaired to find consolation, courage, and satisfaction. For in the splendid display of creations wrought in plaster, marble, and bronze, or phrased by the magic brush of masters upon canvas, there were conceptions that portrayed all the emotions, reflections, fancies, and ambitions of which the human mind is capable.

If it be possible to divest ourselves of the prejudices that disappointments create—and it must with great regret be admitted that there were many which better management of the art department would have avoided—all those who participated in the art exhibit at St. Louis will acknowledge that, as an exhibition of paintings, the one given at the Louisiana Purchase Exposition eclipsed all former displays of the kind in America, nor has it been greatly exceeded at any universal showing in art centres of Europe.

It was unfortunate that a plan of arranging the exhibits was adopted by which a proper showing of pictures was sacrificed for wall effects. By this means the most striking pictures were made centre-pieces, around which the less sensational were grouped in order to form a background. In such an arrangement, where real merit nor effects of light were considered, it was unavoidable that the best paintings, though less pretentious, were often relegated to positions wholly unsuitable for their proper display. In Paris the rule has long obtained and been rigidly enforced, that when a picture is received by the jury it is assigned to a place "on the line," in the order of precedence, no

regard being taken for its decorative effect in the general harmony of the hangings. It has, therefore, been the custom of those who offered small pictures for exhibition to present them a sufficient time before the installation is begun, thus enabling the jury to give advantageous positions to paintings that require strong light, while the larger and more glaringly attractive take their assignments, very properly, in the shaded parts of the galleries. This departure from a well-established plan in European art displays caused great dissatisfaction at St. Louis, and compromised the success of the exhibition; but setting aside this disappointment as one of many mistakes liable to be made in an effort to introduce originality, the showing was one of which Americans may well feel proud, nor can foreign exhibitors otherwise find much cause to complain.

It is gratifying that participation of the artists of this country was so large, and especially so that the character and quality of their offerings compared favorably with that of the best of European talent, thereby demonstrating that we possess an art of our own, with some European transfusion, no doubt, but nevertheless an art which, in subject and treatment, most strongly reflects native vigor and national independence.

In noticing the art and artists of America, and also of other countries, I have tried to be just, in which, however well intentioned my purpose, I fear I have not always been fully successful, for there was such a multitude of

pictures that to select only the best was a difficult thing to do, the more so because standards of comparison are almost as numerous as critics. Thus it must have happened that in trying to particularize the good I have omitted many that were probably more deserving of description, and included others of which much less might better have been said, or ignored altogether. What has been set down, however, will serve at least somewhat to preserve the excellence, the opulence, and the success of the art exhibition of the Louisiana Purchase Exposition.

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DIVISION CIII.

The Evolution of Art.

Man is classed as an animal, by which general grouping he has, as the Ecclesiastes preacher asserts, no pre-eminence above the beasts; but in the subdivision man stands apart, for between human and brute there is a gulf of distinction so wide as to indicate the impossibility of passage from one to the other, even by the supposititious bridge of anthropogenesis.

The differences which most strikingly distinguish our species from that of the anthropoid, and all other mammalia of whatever genus, are these: Man is the only animal that uses fire; he alone recognizes the ties of consanguinity; in him pride and ambition are pronounced; and man is the only species of all created life that is endowed with the artistic instinct, or inclination. If, therefore, the contention is insisted upon that intelligence, great or small in degree, is innate in all creatures, the span of separation between human and other animals is measureless in width, so far as our perceptions and apprehensions furnish a basis for reasoning.

If we choose to introduce argument against the theory of evolution, especially that which postulates the up-growth

of man from a lower order of animal life, one of the strongest premises might be laid upon the assertion that the art instinct is peculiar to the human species; that in no other creatures is it manifested, even in so small a way as to suggest the vaguest suspicion of its existence. We observe in some creatures, notably in the bower-bird of Australia, an instinct to adorn their habitations, as well as to construct, in a manner that is markedly ornate, but in all such cases it is the result and limitation of intuition, whereas art pre-supposes the exercise of imagination, and the use of this faculty leads inevitably to originality of conception and to development of ideas. The bower-bird gathers about its nest all the bright things that are procurable, and as opportunity to do so is as various as locality, there is corresponding difference in the adornment, but there is no evidence of design, and so far from any improvement being shown, the bird constructs and ornaments its bower to-day in the same manner that characterized the work of its prototype. And if further illustration be needed to fortify our conclusion, it may be obtained from the nest-building ape, which being a close approach to man, as evolutionists maintain, affords a striking proof of the utter absence of design—as contradistinguished from instinct,—in the anthropoid species, as in all other creatures below the rank of man. The power to reason undoubtedly exists, in a degree, among all animals, but the lower orders exercise it only to evade their enemies or to

facilitate their labors incident to the gathering and storing of food.

Search as we may among all animate creation, nowhere are we able to discover any signs of originality or development in the work of the lower species, and we will look in vain for indications of effort to advance to higher conditions than prototypes enjoyed.

It is unfortunate that such evidences as we have been able to gather, reflective of man's primeval state, do not reveal to us beginnings, for which reason we are left to theorize rather than to demonstrate what his condition was more than probably six thousand years ago. But we do know that the caves which he inhabited, and which may be taken as the dwelling-places of his infancy, contain evidences of his art intuition, and with these before us it is consistent, and, in fact, indubitable, to conclude that art inclination was co-eval with the birth of our race.

A hundred other arguments and illustrations might be introduced in support of the claim that man has no more relation to apes than to birds or reptiles, but the metaphysics of evolution have no proper place in a work of this character, and the foregoing is cited with no other purpose than to present man, separate and apart from all other creatures, not only as an intelligent being, but as one whose principal distinguishing faculty is imagination and an inherent inclination to represent or imitate, in pictures and sculpture,

LOUISIANA PURCHASE EXPOSITION

the forms which he perceives and the conceptions which come to him through idealization of his apprehensions.

Some writers, like Hæckel, Darwin, and Huxley, ascribe to man an age of sixty thousand years, and certain it is that he existed prior to the glacial epoch, and even in the Pleistocene period, but we cannot more definitely fix the time than to say it must be very remote. Tracing his existence back several thousand years we find man not only a savage living in caves, but judged only by appearance and habits he ranked very little above the beasts with which he was forced to contend. There was, however, a very pronounced difference, which first manifested in intelligence soon became emphasized in outward showings. There were animals, too, that had their refuge in caves, but these made no attempt to enlarge or to increase the security and comfort of their natural habitations. Man, exercising his intelligence, had regard not only for his betterment, but, added to his physical efforts, he combined the exercise of his mental endowments, which quickly became manifest in attempts to beautify as well as to fortify his dwelling-place.

The uncovering and explorations of caves occupied by early man have revealed to us of modern times many remarkable things, not the least interesting of which are evidences which show not only how primitive man, so to speak, lived under the harsh conditions of his environment—how he must have fought with bears, lions, tigers, and



"WAVE AND THE SHORE."—By Lanther K.



"VICTORY," ON FESTIVAL HALL.—By Lang.



THE EVOLUTION OF ART

other terrible animals with whose bones his own are often found commingled—but what also were his pastimes, his domestic pursuits, his spiritual aspirings, and the cultivation of his imagination by fashioning into objective forms the conceptions which he obtained by studying nature. Art was at once his instinct and good genius, that led him out of primitive conditions and forecasted like a dream a conquest which has not yet been fully completed. Thus, on the walls of his cave, early man, with no better pencil than the charred end of a stick, drew crude figures of animals with which he was familiar, and of others that he imagined to exist. From figures of animals, his art inclination inspired him to delineate his conception of the spirit that rode on the hurricane, that spoke in the thunder, that was present in the calm. These initial efforts to personify the moods of nature were followed by attempts to embody his fancy in more substantial forms; the figures he drew with charcoal on the walls of his cave were permanent ornaments pleasing to his small sense of beauty, but with a desire to satisfy his developing imagination and art impulse man turned to carving and fashioning. He had no better graving tools than bits of flint, but with these he made etchings upon bones of animals, which, though crudely done, nevertheless were portrayals sufficient for identification beyond question as to what the artist intended to represent. It is fair to assume, because of relative simplicity of the work, that the first attempts at drawing made by primitive

man were with bits of charcoal, as described, and that the next step of his progress in art was etching with flint upon pieces of bone. Belief is reasonable that the third stage of his advance was in efforts to carve into form objects which most concerned him. Surrounded by many things that intensified his imagination, he came very soon to regard the forces of nature as manifestations of powers which being beyond the comprehension of his intelligence were left to his fancy to picture. He knew how to defend himself against attacks of wild beasts, but he was helpless against the lightning bolt, terrified by the raging storm, at the mercy of disease, and was hopeless to stay the inroads of famine. It was therefore natural that he should regard these displays of overwhelming force, and the evil vicissitudes which harrowed his existence, as exhibitions of anger, and to his simple and imaginative mind anger could only be shown by a being which, though incorporeal, his fancy invested with human shape and attributes.

It is not difficult to follow the mind processes of early man, because our common observations among the ignorant classes, when superstition excludes inquiry, teach that the invariable conclusion reached by those lacking knowledge, or experience, of great forces and remarkable occurrences, is that a spirit power is thus made manifest. And the argument accordingly becomes incontestible that primitive man must have similarly ascribed all the fierce displays of

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nature to offended fiends, which were more terrible to his conceptions because of their immateriality.

Being unable to contend with powers which he could neither see nor understand, primitive man, availing himself of the single recourse that appealed to his imagination, sought to propitiate the anger of the elements by paying devotions to the gods of fire, water, storm, earthquake, disease, drouth, famine, death, and all the other dread-inspiring manifestations of nature. He had no thought of prayer, but what form of reverence could be so natural to his pantheistic imagination as that paid to an idol made to represent, to his mind, the god to whom his appeals might be addressed! It was this process of reasoning in early man, we may believe, that gave birth to the art of carving and sculpture; and to drawing with bits of charcoal on the walls of caves must be ascribed the original inspirations, first for decorative purposes, which suggested and developed into conceptions of deities, and thereby formed the basis of religion. It is, therefore, to the art impulse, which distinguishes man from all other animals quite as much as does his endowment with intelligence, that we are primarily and essentially indebted for the establishment of faith in a Supreme Being, which is at once the foundation and keystone of all civilization. And we observe that those nations in which art—painting, sculpture, architecture—is most highly cultivated exhibit corresponding refinement; and that art, stimulating to culture and to exercise of the best facul-

LOUISIANA PURCHASE EXPOSITION

ties, must have preceded and given birth to music, and that with these the ethic as well as the æsthetic propensity came into being, for under the influences of what have been very aptly called the four divine arts, painting, sculpture, music, and architecture, civilization has been tutored and developed.

Pursuing the course of argument, suggested rather than elaborated in the foregoing, it is perfectly reasonable as well as consistent to believe that primitive man was unable to distinguish colors, at least not more than one or two, and probably only red, for, as Max Muller asserts, man has spent thousands of years in evolving and developing his sense of color, which in the beginning was capable of differentiating only between black and white. This statement is startling only to those who, for the moment, fail to consider that all education of the senses is relative. For illustration, to the ear that is not trained to harmony, the many instruments of a brass band blend their sounds in such perfect unison and concord that each one is indispensable to the other, nor can the music of any single instrument be discriminated from the several others. But the conductor, whose ear is trained to sound, hears each instrument as clearly as though there were only one performer, and any false note, however slight, is immediately detected.

Similarly may be cited what education in colors accomplishes. The lithographer may use a dozen or more colors in producing a picture, and the unpracticed eye will be unable to find more than three or four; but however nicely

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blended they may be, all the separate color tones are easily distinguished by the educated eye. We know also that many persons are color blind, while not a few have no ear for music, and these examples may be taken to illustrate the primitive condition of the sense of hearing and seeing. But while defective in these respects, these same senses were more highly developed, through training, in early man to meet his requirements. The faintest rustle in the woods and the most fleeting sight did not escape him—such sounds and sights as modern man would never be conscious of.

While we cannot follow the history of man back to his infancy, deductions from what experience teaches may be formulated into the most reasonable corollaries. The Sanskrit language, which was used about ten thousand years before Christ, and was so perfect as to be called, as it was one time supposed to be, the language of the gods, contains no word that has any reference to color. And Xenophanes, one of the great philosophers of Greece, who lived five hundred years before Christ, writes of the rainbow as having only three hues. Had he asserted that there were only three primary colors, his observation would have antedated a discovery that is now scarcely fifty years old, but the untrained eye of his time could distinguish only as many hues.

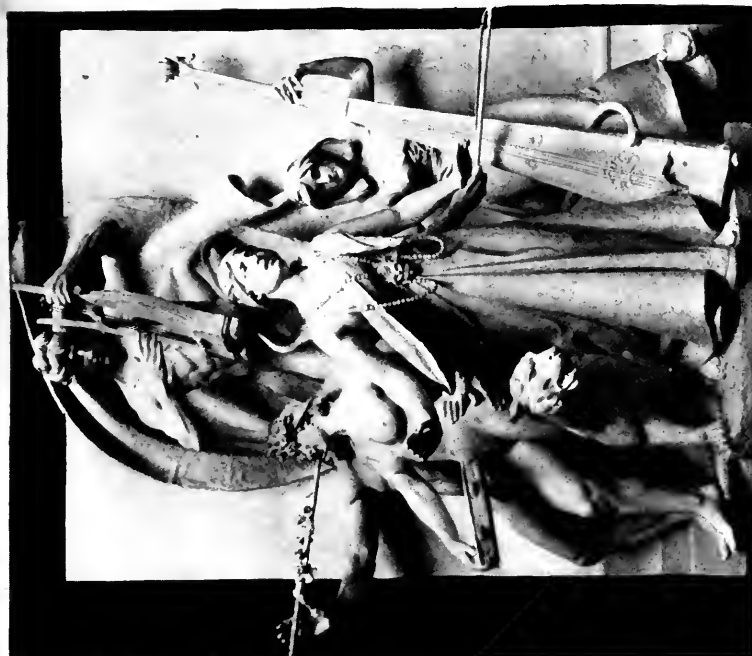
With such facts and illustrations set before us, is it not more than mere supposition that supports our conclusion as to primitive man's inability to distinguish color? And is

LOUISIANA PURCHASE EXPOSITION

it not self-evident that as our senses become more refined, by education, our power to detect hues increases, and with this growth of perception our appreciation of the fine arts increases accordingly? It may, therefore, be as Dr. J. Hanson Hooker, of England, asserts, that ultimately the human sense of color will be so finely developed that the body will be seen to emit rays reflective of the character and temperament of the individual.

If the arguments and conclusions here advanced have the appearance of novelty, almost startling for their departure from usual introductions to the history of art, I beg that those who may be suspicious of the correctness of my deduction will test it by comparison with the history of all primitive peoples. For it must be kept well in mind that the intellectual progress of man has not been made from a single starting place and thence spreading in concentric waves, like ripples in a pond disturbed by the casting in of a stone. On the contrary, the upgrowth of mankind is from as many distinct beginnings as there are races, and these commencements of developments are so numerous as to be divisible by periods, which being coeval with the earliest knowledge of man's existence continue even to this day. For it will be promptly admitted that while a large part of the world is now enjoying a high degree of civilization, there are peoples in other parts who are still so benighted as to be in a primitive state, so to speak.

If inquiry be made, by consulting the best authorities on



"MUSIC."—By *Lukeman*.



"RENAISSANCE ART."—By *Tefft*.

the subject, it will be found that all peoples, however remotely separated, and in whatever environment, have had, or are having, their development upon identical lines, and that the beginnings are invariably from manifestations of the artistic inclination. Some peoples progress much more rapidly than others, due to many causes, physical, intellectual, climatic, and topographic, but in all cases the genesis of growth has been practically the same. Explorations of caves in America have resulted in discovery of drawings, etchings, and images like those found in similar abodes in Europe, Asia, and islands of Oceanica. This wide separation would seem to preclude the probability of any communication of ideas, and if we reject the theory of interchangeability, or contact by any means, we must approve the theory that human instincts, regardless of race, are essentially the same, and that certainly, so far as the art inclination in primitive man is to be supposed, it must have been identical in all parts of the world; that the art of the Aztec and the Quiche, the oldest civilizations in the western continent, is practically the same manifestation of decorative instinct as the archæologic art expressions found on the banks of the Nile and the Euphrates; that to this early exposition of art craving, in painting and sculpture, religion's ideas are to be credited; and that from fetishes to symbols and characters being an inevitable passage-way in mind development, through these the science of picture-writing came into use, and literature had its beginning. The processes of progress seem so easily

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understood that very few will be found to deny that to the art instinct in prehistoric man is due the birth alike of religion, literature, and civilization.

DIVISION CIV.

The Course of Art After Its Emancipation.

In what appears in the foregoing, as well also in all that follows, the term *Art* is used in a specific sense, with reference always to that "which seeks expression through beautiful modes," and which may be called decorative art, because "it has for its primary object merely the pleasure of the eye," as opposed to plastic or applied art, which has a utilitarian as well as a decorative purpose.

Education in the middle ages comprehended the arts which composed all branches of learning, both scientific and artistic. Thus there were what were designated as the seven liberal arts recognized in Roman schools, viz.: Grammar, rhetoric, logic, arithmetic, music, geometry, and astronomy, which no plebeian was permitted to study. It is a relic of this classification and exclusiveness, which dates back to the 5th century, that universities observe when conferring degrees of Bachelor or Master of Arts.

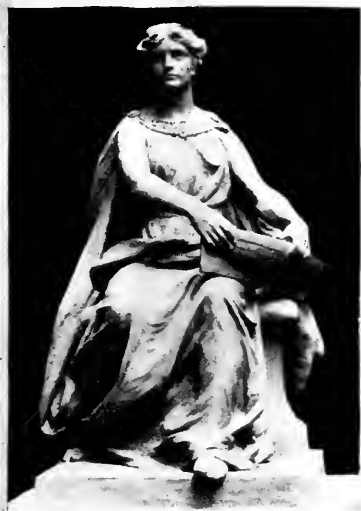
Examples of earliest expressions of art, beyond etchings on bone, charcoal sketches, and other decorative attempts made by man when he was a cave-dweller, have been excavated from ruins that abound in Egypt and Assyria. But

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it must be understood that a very great interval, counted by thousands of years, separates the cave-man from the historic dweller along the Nile and Euphrates, and that the progress of the race is absolutely lost between these periods. When man emerged from his barrow, and reappeared after millenniums of seeming extinction, invested with a new corporeality, it was as a civilized being, and in the valleys of the Nile and Euphrates he had not only built wondrously, but decorated marvelously with paintings and sculpture.

The Chaldæans were remarkable artificers, especially in sculpture and architecture, but the Egyptians excelled them in many particulars, chief of which was in mural paintings and in the rearing of monoliths and pyramids. It is interesting to note that the Egyptians were not only masters of decorative embellishments, but they possessed an art of preparing paints which were so brilliant and durable that examples resurrected from the earth, wherein they lay buried for thousands of years, show no impairment of their original rich coloring. Religion dominated Egyptian art, on account of which it never emerged from conventionalism, and is accordingly confined to hieratic traditions, so that it verges on what may be called primitive fetishism, or symbolism.

The Chaldæans, unlike the Egyptians, paid comparatively little attention to religion in their art expressions, and gave greater prominence to war and personal vanities. But it was from these two centers of early civilization that the influence of art spread to the Mediterranean shores, and



"WATER TRANSPORTATION."—By Zolnay.
"SPEED."—By Heber.

"RAIL TRANSPORTATION."—By Zolnay.
"NAVIGATION."—By Konti.

THE COURSE OF ART AFTER ITS EMANCIPATION

from it Greece caught her inspiration in painting and architecture. But while Greece was indebted to Egypt and Assyria for the suggestion, she improved the art, that was thus transplanted, by original conceptions, in which neither war nor religion had any distinctive part. Mythology no doubt considerably influenced the Greeks, but they were animated pronouncedly by ideals of beauty, in which there were no conventional restrictions, either in their sculpture or painting. The latter, however, was slowly developed, nor are many examples preserved, except in decorative work, the former apparently absorbing their efforts.

As the Greeks borrowed their first artistic ideas from Egypt and Assyria, so the Romans adopted the decorative motives of the Greeks, when the latter began to decline, an impulse which was created by the bringing to Rome of beautiful statuary ravished from Greek temples.

The triumph of Constantine (330 A. D.) brought about not only a political transformation, but mightily influenced the artistic ideals of the people. Though early Christian art retained much of pagan symbols, these were invested with a new interpretation and put on fresh forms to adapt them to ecclesiastical prescriptions. In these changes, however, painting had small part, being confined almost wholly to illuminating manuscripts, decorating altars and the representation of saints.

With the downfall of the Byzantine, or East Roman Empire, by the Turks, a new decorative art succeeded what

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is known as the Dark Ages, for the Moslems detested idolatry, as they declared all representations of saints to be, and their efforts took on the form of architectural embellishment, in which brilliancy of color predominated. With the conquest of Syria, Persia, Spain, Greece, Crete, Sicily, and northern Africa, the Arab Moslems developed an art of a really superb character, much of which is still preserved, especially architecture, generally grafted, however, upon the characteristic art of Spain and Italy. But while the Moslems of all other countries confined their art to architecture and to color treatment of exteriors and interiors, those of Persia gave attention to painting, especially to miniature work, manuscript illumination, and arabesque tile and fabric decoration.

When in the eleventh century Europe emerged from barbarism, which characterized that epoch known as the Dark Ages, and Christianity again re-asserted its gracious influence everywhere, except in the Byzantine Empire, the genius of art returned to build grander churches and to adorn them more beautifully than the world had ever seen before. Sculpture had been mistress in Greece, but in Christianized Europe architecture, sculpture, and painting became a triumvirate of dominant influences, though the latter did not share fully in power with the two former until the fourteenth century. Before this time there had been narrowness and proscription, so rigidly exercised by ecclesiastical authority that originality of thought was discouraged, and any expres-

THE COURSE OF ART AFTER ITS EMANCIPATION

sion of artistic conception, which did not first receive church sanction, was prohibited. In the fourteenth century, however, these shackles of restriction were felt to be so galling that there was a general uprising, in what is known as the Humanist movement, to throw them off. Individual culture quickly followed protest against asceticism, and this intellectual awakening, which is called the Renaissance, or the re-birth of freedom, mental, spiritual, and industrial, led promptly to cultivation of ideals instead of conventional types, and broke forever the dominancy of Byzantine traditions and limitations.

It was in this period of art revival that the Florentine and Sienese schools inaugurated a course of Italian painting which, from Cimabue and Giotto in the thirteenth century led to the masterpieces of Raphael, Da Vinci, Michael Angelo, Titian, Veronese, Correggio, and Tintoretto, of the sixteenth century. The intelligent reader will not fail to note that the remarkable feature of this transition, aside from the wonderful geniuses which it developed, is the surprising fact that while the Renaissance was the result of opposition to sectarian intolerance, the greatest artists which it produced devoted their talent to church decoration, and that ecclesiastical restriction was not only removed, but the church became the most enthusiastic patron of art, and has so continued to this day.

The influence of the great Italian masters very soon spread over the greater part of Europe, but manifested itself

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especially in France, due to the invasion of Italy by Charles VIII (1494), whose expedition was accompanied by many nobles and who, becoming acquainted with Italian art, brought back with them many examples of painting and encouraged the founding of a national school to teach painting, the process of producing paint by the mixing of oils with certain minerals having recently been discovered. The first practical employment of oil-painting, however, is credited, by tradition rather than proof, to the two Van Eyck brothers, of Bruges, who, in 1420, executed, upon the order of a Flemish nobleman, an altar piece for the Cathedral of Ghent. This great masterpiece, which was an allegoric representation of the "Adoration of the Lamb," contained three hundred figures, painted on wood, with side panels in which appeared portraits of the two artists, and also of their sister.

While France claims the credit of having been first to introduce the art of painting north of Italy, Germany followed so soon after, and with greater ardor, that it may be said, with no disparagement to the claim which France makes, the two countries were practically contemporaneous in taking the initiative; nor can full precedence be given them over Netherlands, unless we choose to dismiss without consideration the representations made by historians of that country.

Without permitting ourselves to fall into disputing over a matter which must from the nature of human disposition al-



"WRESTLING BACCHANTES."—By Petrillo.
QUADRIGA.—By Bringham.

THE COURSE OF ART AFTER ITS EMANCIPATION

ways remain unsettled, it will be profitable to show how the art of painting has progressed in all countries.

While the Van Eyck brothers were producing their greatest work—for though they often tried they were never able to equal their early effort—another school was established by Van der Weyden, with its centre in Brussels, and contemporary therewith was an independent school of Flemish painters at Haarlem, from which many very able artists were graduated, predecessors of Rubens, Rembrandt, Van Dyck, Van Noort, Vander Haegt, Memline, Bouts, Massys, Mabuse, Jakobsz, and other illustrious Dutch artists whose genius will survive the ages in creations which they have left for all generations to enjoy.

Though France was one of the earliest, if not the first nation north of Italy to introduce and encourage oil-painting, the art did not flourish there as in some other countries. Indeed, Renaissance in France was largely confined to mural decoration, architecture, sculpture, and literature, in which such names as Bullant, Cerceau, Delorme, Colombe, Perreal, and Richier immortalize the period, and up to the religious wars, 1560 to 1600, when art and all classical tendency perished for the time in the general debacle.

In the middle of the fifteenth century Germany was fully possessed by the art spirit, and oil-painting was taken up and vigorously promoted by schools organized with art as a prime department in the classic curriculum. Realism, or naturalism, however, was as slow of development among the

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Germans as among the French, the earliest important production being the Dombild triptych painted by Lochener for the Cologne cathedral in about 1440. The work of Lochener inspired other artists, especially of the Swabian and Alsatian schools, who had before followed unprogressively after the Flemish style, which was largely conventional. Martin Schongauer very soon became the master exponent of the new art, as he was the greatest artist produced by Germany to this time (1455-1488). Schongauer's career was a brilliant one, but his fame was eclipsed by Holbein (1497-1543), who excelled alike in portrait, landscape, mural, and votive painting. Contemporaneous with Holbein were Bruckmair, Wolgemutt, Durer, Altdorfer, Grunewald, Boldenug, and Schaffner, who were foremost representatives of the schools of Ulm, Nordlingen, Augsburg, Nuremburg, Schleswig, and eastern Germany.

There were many retarding influences that prevented rapid development of the fine arts in northern Europe, among which may be mentioned the Reformation and a lack of intelligent patronage, but in Italy, where the Renaissance had its birth, everything seemed to conjoin to encourage painting, of which the church was a munificent promoter, and, it may be added, the largest beneficiary. It was to Italy, therefore, that those interested in oil-painting looked for example and guidance from the beginning, and her supremacy as guide has not been very seriously threatened since. It is not strange, therefore, that with so much

incentive, added to favoring conditions, climatic, topographic, governmental, and spiritual, Italian artists strove with persistent effort, and that in the enthusiasm of their pursuit they were not only original but inventive. To them, accordingly, must be credited discovery of the art of mixing pigments, of earth and minerals, for water-colors, and of developing the art of mural decoration, which was followed by fresco painting, in the perfection of which their supremacy has never been disputed. They also practiced encaustic painting, introduced mosaic work, both of which arts still survive. Italian artists also obtained previously unknown effects through chiaroscuro and by processes of mixing, applying, and retouching, in which they were consummate adepts, no less than in their genius for conception, drawing, and the use of color tones.

Florence was the chief seat of the art of oil-painting in the fourteenth century and so continued, though many rival schools were founded that graduated artists of renown as great as any Florentine enjoyed. Nearly all, however, employed their talent upon sacred subjects, in which the Madonna and Child were most frequently represented. Padua and Venice contended with much spirit to share, at least, with Florence the honor of supporting a great Italian school of painting. From the former, founded by Squarcione, Mantagna was graduated, whose fame rests upon his perfection of composition, fidelity to nature, and his wonderful knowledge of the antique. The school at Venice, fostered

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by opulent dukes, produced such masters as Vivarini, Bellini, Messina, and Scarpaccia.

The Italian Renaissance of oil-painting, which flourished from about 1470 to 1580, may be said to have expired with the death of Cadore, during which brilliant period there lived artists of such imperishable names as da Vinci, Raphael, Botticelli, Gozzoli, Fra Angelico, Michael Angelo, Francesca, Perugino, Mantagna, Romano, del Sarto, Correggio, Palma Vecchio, Titian, Veronese, Tintoretto, Castelfranco, Guido Reni, and others mentioned in the preceding. Here, indeed, is a galaxy of immortals that gloriously illuminate, and whose works splendidly beautify and bless the world with the triumph of what almost appears to have been inspired genius.

DIVISION CV.

A Summary of Art in Europe and America.

In all the strivings of man, in short, civilizations, which represent the results of combined effort to accomplish the largest popular good, we observe the flood and ebb of ambition, the rise and fall of purpose, the building up and tearing down of ideals, the toil and relaxation of spirit, which prove that man is at once the most optimistic and pessimistic of creatures.

It might be supposed that art, having gained such a proud ascendancy in Italy, would not only survive, but that achievements, fame, riches, of those who had followed the profession would excite to greater effort and so popularize the pursuit that striving in this line would lead onward and upward to greater works than had ever before been performed. But like golden periods in literature, commerce, national life, that are evanescent as dreams, that flourish to create hope and confidence, and then terminate without any real cause other than what poor excuses may assign, the glory of art had its limitation in purpose and life.

So it was with the glorious age of painting in Italy; the Renaissance ran its course and expired with the sixteenth

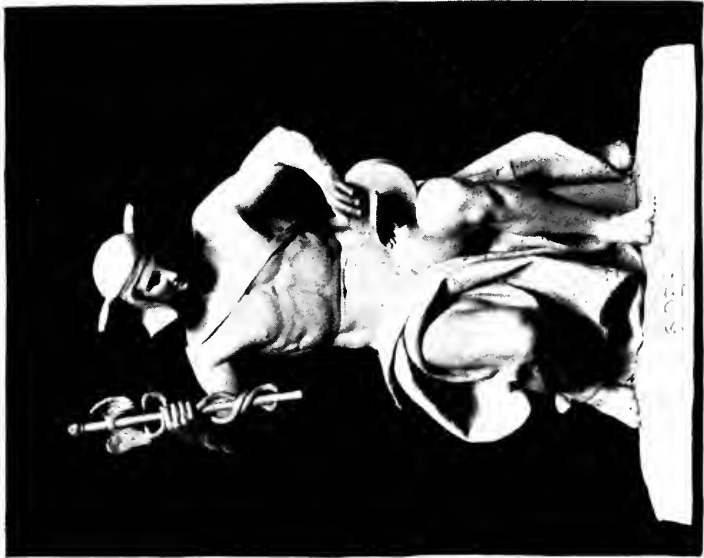
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century, nor have any great masters arisen since to share the praise we give to such immortals as Angelo, Rubens, Van Dyck, Correggio, Titian, Holbein, Hals, Durer, and others whose names glorify the past of Italy, the Netherlands, and Germany. Similarly we look in vain for a worthy successor of Shakespeare, Goethe, Balzac, of Meyerbeer, Wagner, Rossini and Verdi.

In what may be called the Post-Renaissance period of painting, several great artists appeared, who if they do not fully divide honors with their illustrious predecessors, are nevertheless entitled to rank as secondary luminaries, whose light shines for the ages. First of these perhaps was Robusti, best known as Tintoretto, taking the better known name from the occupation of his father, who was a dyer. Contemporaneous with Tintoretto was Cagliori, of Venice, who as Paul Veronese the world will never cease to praise as one of the most brilliant of decorative painters. Near the end of the sixteenth century an unfortunate contention took place between what is known as the Eclectic school and the Mannerists, or Naturalists, which was carried on with so much rancor, especially in Italy, that art was greatly prejudiced thereby. But what was lost in Italy seems to have been transferred to Spain, whither Italian influence had extended, and where despite the restrictive authority of the Inquisition painting made such marked progress that between the years 1598 and 1618 there were born three Spanish painters—Cano, Velasquez, and Murillo—whose



"LIGHT."—By *Lukeman.*



"SPEED."—By *Lukeman.*

genius and fame are equaled by very few in the history of art.

Germany and France received little inspiration from the Renaissance in Italy, if we may judge by results, for during an interval of two centuries no artists of either of these countries attained the eminence of Durer and Holbein. But the Netherlands proved to be more congenial soil for a fresh development of art. Peter Paul Rubens belongs to this revival period (1577-1640); so also does Anton Van Dyck (1599-1641), and David Teniers (1582-1649), who was instructor to his still more famous son, of the same name. Other names of Flemish painters of this time were Branwer, Ostade, Terburg, Metz, Steen, and Dow, who are credited with having popularized genre painting, which reached its highest development under Rembrandt (1607-1669), who is called the master of lights and shades.

French painting received an impetus from the visit of several distinguished Italian frescoists and mural decorators, brought to Paris by Francis I., under an engagement to embellish the Palace at Fontainebleau. Their work was so admirable in conception and technique, and withal so delightful for brilliancy and elaboration, that their influence was clearly to be seen two centuries later, and until French painters developed an art of their own.

The seventeenth century art of France, which, properly speaking, had its beginning with the founding of the Academy of Painting and Sculpture at Paris, 1648, was an

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Italian reflection, notwithstanding Louis XIV. seems to have made an effort to encourage originality, and engaged Charles Lebrun as court painter to this end. Lebrun followed the orders of his imperial employer, and in doing so produced many exquisite effects, but he was unable to divest himself of the Italian influence, which is manifest not only in his work in the royal chateau at Sceaux, and in the Louvre, but also in his later and most pretentious decorations in the Palace at Versailles. Notwithstanding he borrowed liberally from the Italian school, in which he had studied under Poussin, Lebrun exercised despotic influence, if not authority, over French art.

England never possessed any art of her own until the eighteenth century, but was dependent wholly upon the work of foreign painters, who were employed in that country as early as the fifteenth century, but only to execute miniatures on glass and enamels. Henry VIII. engaged Holbein to do some mural decoration in his palace, and subsequently other artists accepted engagements to do decorative work for Mary Tudor, Elizabeth, and Charles II., notably Moro, Zuccaro, Rubens, Van Dyck, Lely, and Kneller, but their productions were without material effect upon the art inclination of England.

The eighteenth century witnessed a remarkable alteration of art feeling in Europe, for that of the Netherlands passed into an eclipse, a condition that also soon obtained in Holland, due to wars, changing of rulers, and withdrawal of



DEATH AND THE WOOD CHOPPER—by C. Hermitte.

ON the right hand wall of the main gallery in the French section was to be seen this large, splendid painting, before which a crowd of admirers gathered from the opening to the closing hour of the Exposition. The conception is so original and the execution so life-like, that the picture fascinates, and the heart is touched with sympathy for the old man, who, though crushed under a burden of faggots and whose life, inured to hardship and poverty, is without prospect of comfort, still looks with fear upon the specter of death that would give him surcease of life's toils and disappointments.

Notwithstanding Louis XIV. seems to have encouraged originality, and engaged Charles LeBrun to this end. LeBrun followed the example of his French employes, and in doing so produced a style of architecture which is manifest not only in his buildings at Sceaux, and in the Louvre, but in the most pretentious decorations in Versailles. Notwithstanding he borrowed much from the Italian school, in which he had studied

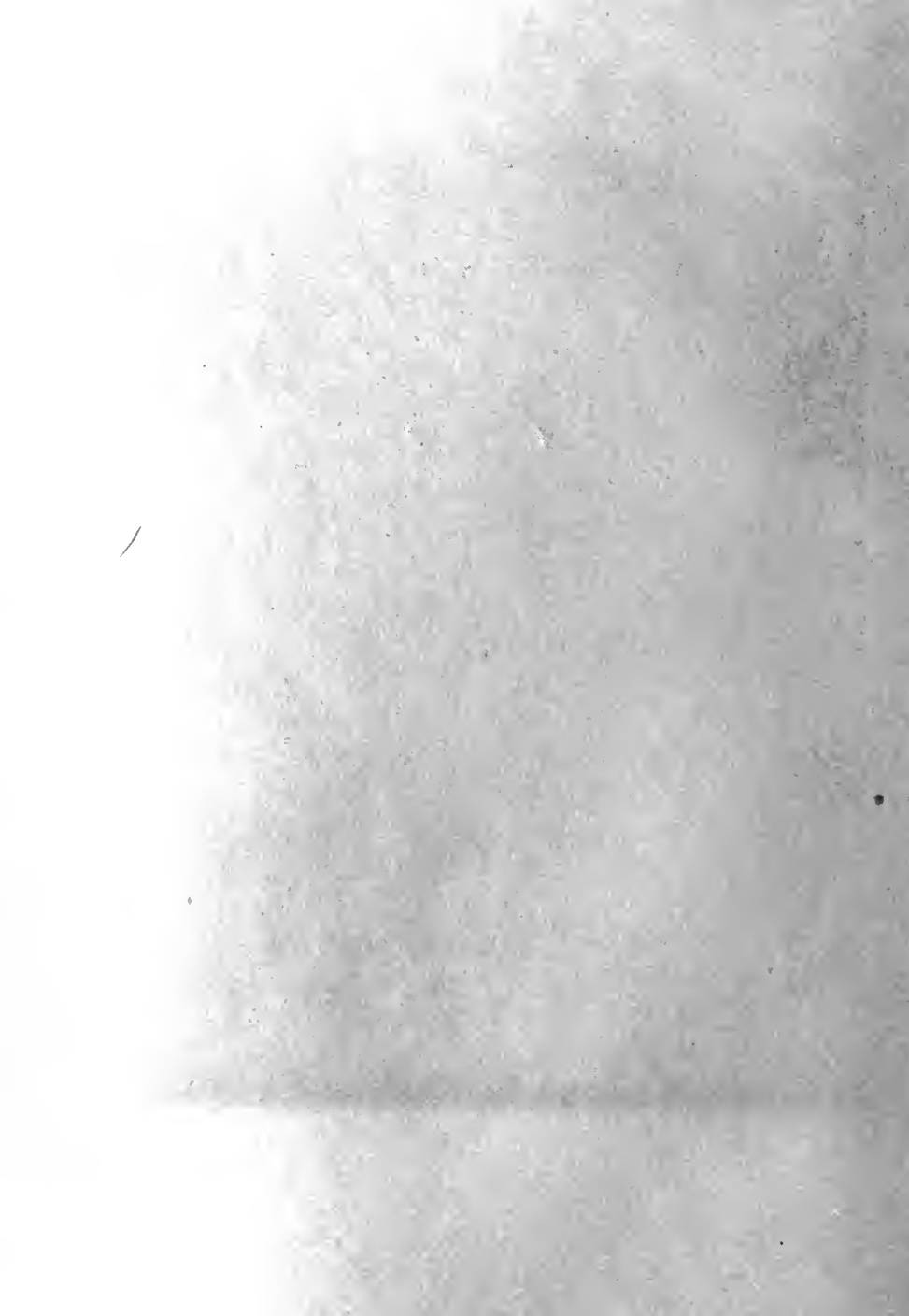
DEATH AND THE WOOD CHOPPER - by C. H. HARRIS

The right hand wall of the main gallery in the French section was to be seen the picture which a crowd of artists gathered round the opening to the Exhibition. The conception is so original and the execution so perfect that the picture has become a study for the old men who have crushed under a burden of years and whose life is now upon a thread. It is a study of the old man who has given up his life to the service of his country and his people.

and subsequent decoration in his palace, and subsequently engaged engagements to do decorative work for Mary II, Elizabeth, and Charles II., notably Moro, Zuccaro, and the Dan, Byck, Lely, and Kneiler, but their production was without material effect upon the art inclination of England.

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patronage and encouragement from both literature and painting. The decline of art in Holland and the Netherlands was so greatly deplored in Germany that what is known as the Classic Movement, headed by Raphael Mengs, was started to arrest it (1741), which led to the establishment of art schools in several German cities, as mentioned in an earlier page. And it is to be observed also that the decline of art in the Netherlands and Holland, where it had theretofore flourished as in Italy, was coincident with the appreciation and advancement of painting in both France and England, and which produced in the latter such illustrious artists as Reynolds, Gainsborough, Romney, Crome, Constable, Wilkie and Turner. In France, at the same time, appeared many masters of the maulstick, the last days of the monarchy being especially fertile, the period being made famous by such illustrious artists as Watteau, Fragonard, Laucret, Poter, Chardin, and David. It was also the eighteenth century that produced three of the most distinguished female painters of any age, namely, Rosalba Carriera, of Venice, Angelica Kauffmann, of Germany, and Mme. Vigée-Lebrun of France.

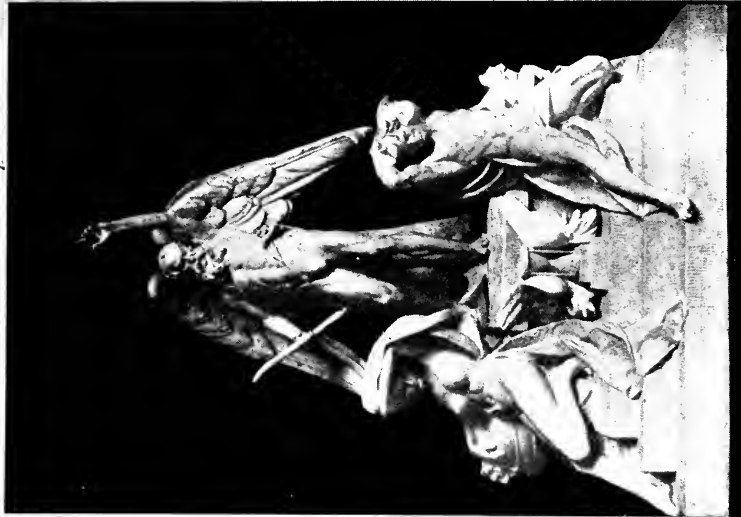
It was not, properly speaking, until the nineteenth century that France became a distinctly great art centre, for though that country may be said to have almost munificently encouraged painting, by opening royal galleries and spending large sums in palace decorations, the predominance of artistic expression was still lacking, probably because for a

long while there was an absence of confidence among French artists to compete with Italian masters, from whom inspiration had been derived. But early in the nineteenth century the Napoleonic wars had marked influence upon the spirit of the French people, for physical conquests so stimulated the nation that very soon the people came to believe in their mental abilities to surpass all others in whatever fields they might choose to contend. It was very largely due to this aroused prideful confidence that supremacy in both painting and sculpture was transferred to France, and the annual salons of Paris became the recognized capital of European art, in which battle scenes and genre pictures superseded both Classicism and Romanticism. This transition period includes David, Regnault, Picot, Gerard, Gros, and Prudhon, in the former class, and Gericault, Delacroix, Decamps, Scheffer, and Delaröche, in the latter, while genre painting is represented by the Fontainebleau school, in which the masters were Corot, Rousseau, Troyon, Diaz, Daubigny, Dupre, Courbet, Millet, Lhermitte, and Breton.

Many very great artists of French nativity flourished in the first part of the nineteenth century and exercised an imperishable influence upon contemporary art, but notable as was that period, the latter half of the century is equally distinguished, if indeed it be not surpassed by names that became famous under the Second Empire and gave lustre to the Academie and the Institut, that has lost none of its artistic magnificence by the passing years. The period is



QUADRIGA FLANKING GROUP.—By Roth.



"FLIGHT OF TIME."—By *Bringham*.

indelibly impressed upon our memories by such illustrious painters as Gerome, Lefebvre, Bonnat, Cabanel, Baudry, Bouguereau, Lhermitte, Flameng, Fleury, Chavannes, Duran, and Henner, whose creations have caused us to fall in love with the human form, and by Meissonier, Leloir and Vibert, whose pictures in genre have brought such keen pleasure to the art lover who delights in attention to detail as well as fine conception.

Of the Orientalists the best known are Fromentin, Benjamin-Constant, Belly, and Boulanger; the mystical school is represented by Moreau and Hebert, and the painters of military subjects are Detaille, Roll, Morot, and De Neuville.

It was about the middle of the last half of the nineteenth century that the Impressionist school of painting had its rise, under the leadership of Manet, Sisley, Monet, Caillebotte, Pissou, and others. The theory of these innovators was to present absolute realities, as they contended, but in truth they appear to have been actuated by indolence, for their pictures were of suggestion rather than of execution. The idea of a creation was presented, leaving the details to imagination, which saved much work to the painter and at the same time permitted him to claim a great deal for his intentions. It must be admitted that this new art had not a few admirers for a while, and that the influence which it exerted, as a novelty, still exists, but in later years there is scarcely a trace of it to be seen in Paris salons, and under the condemnation of Emperor William II., who calls their

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work the art of the gutter, the Impressionists have now a very small following in Germany. But with sincere regret it must be said that French art has suffered a decline in the past ten years, as is plainly to be seen by any one who has attended salon exhibitions within that time. This fact, discouraging though it is, does not carry with it the implication that there are no great French artists now living. On the contrary, the number, though fewer than fifty years ago, is still considerable, and Paris continues to be a ranking art centre.

In Great Britain very pronounced progress has been made in painting, notwithstanding what is known as the Pre-Raphaelite movement, dating from about 1850, remains very strong. The Glasgow school of landscape-painting has introduced a sounder technique than theretofore obtained, and with this improvement there is likewise to be observed more artistic conception, that especially distinguishes the work of the younger colorists, such as Clausen, La Thangue, Stolt, Burne-Jones, Leighton, Morris, Crane, East, Swan, and Parsons, whose characteristic art embraces simple themes and skilful treatment of atmosphere and color.

The academical school is represented by the work of Sir Frederick Leighton, Sir John Everett Millais, Sir Edward J. Poynter, and Sirs Philip and Edward Burne-Jones, all of whom, except Sir Philip, were knighted by the government for their splendid productions, but the work upon

which rests the fame of British artists, as for a century past, is as water-colorists rather than as painters in oil.

Germany has given birth to many famous artists, but the singular fact remains that Germany has never possessed a recognized art center, though Berlin and Munich have strenuously contended for that honor. This is due, however, not to any lack of talent, but to unfortunate contentions between rival schools, which have been conducted with such bitterness as to react most injuriously upon all parties in the disputes. Franc Stuck obtained great renown for his works exhibited in Munich in 1889, who thereupon directed a movement in opposition to the academic style which characterized the works of Pilotry, Von Werner, Keller, Knaus, Meyerheim, Defregger, and Vautier, but his denunciations, while not without effect, failed to overthrow the formulas of those great artists. There have been three of these secession movements, starting respectively in Munich, Dusseldorf, and Berlin, and they have served to agitate to no good end. The same may be said of Austria-Hungary, where art was once patronized most liberally, but which in later years has been deteriorating under the rivalries of opposition schools that are so irreconcilable as to be now known as the "old" and the "new."

The Netherlands, or Holland, formerly had, like Belgium, an art of its own, but instead of continuing on original lines there was an attempt to assimilate the art of all countries, an effort which it must be admitted Belgian artists

likewise shared. This departure produced, as might have been foreseen, an effect so serious that both countries would have been left with only the fame of their dead artists had not a new movement been inaugurated to counteract and undo the evil that indiscriminate assimilation of European methods so seriously threatened. The leaders in this movement of evolution and reclamation were Joseph Israels and Jacobus Maris, and to their influence must therefore be credited a revival in Dutch painting, since 1830, that has produced such world-known artists as Israels, Jongkind, Martens, Blommers, Mauve, Maris, Mesdag, Neuhuys, Basboom, and in late years Vauthier, Verhoet, Van Marcke, Ouderaa, and Alma-Tadema.

Russian art is a school of its own, nevertheless it is eclectic in character rather than specialized. Peter the Great introduced art in western Europe, but not even his influence was great enough to divest it of its barbaric or semi-Byzantine predisposition. In 1757 the Empress Elizabeth founded the St. Petersburg Academy of Arts, in which all the various schools of Europe were imitated, but reaction soon set in to meet the requirements of a national art reflective of Russian ideals, and the consequence has been a reversion to the pessimism that characterizes most of the contemporary literature of that nation. Although painting, like architecture, in Russia is generally suggestive of the Byzantine period, that country is honored by such illustrious painters as Repin, Wasnetzoff, Serof, Soukharofsky, and Verestchagin, the last

being best known to fame as the painter of immense canvases depicting the horrors of war. It is a curious coincidence that Verestchagin lost his life during a naval battle in the Russian-Japanese war of the present year (1904), while witnessing an engagement which he had expected to reproduce on canvas.

Included in the present Russian school are Edelfelt and Gallen, of Finland, and Matejko and Brandt of Poland.

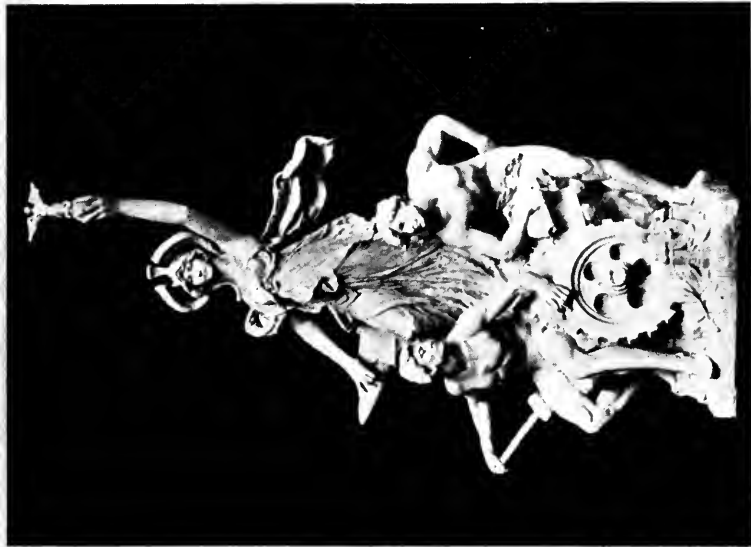
Though the United States is a young country, as compared with the age of European nations, in considering the progress of art we may with justice, no less than with pride, accord our artists a place as conspicuous, as a whole, as that occupied, at this time, by any others who essay to counterfeit nature by the use of brush and color. We have seen that art, like commerce, literature, and civilization, has its tides, rising high in one age to fall the lower in another, and that the flower of earlier centuries, instead of yielding seed which, by cultivation, might be expected to produce a more beautiful bloom, often expires without issue. And this similitude has its application so strikingly to the work of the old masters, as compared with that of the new, that we may take courage from the belief that the ebb in art has been reached and the flow has again begun, upon which American artists may rise to that pre-eminence which was reached by the immortals of past ages.

But while we accord such great honors to the genius displayed by painters centuries ago, let us not ignore the fact

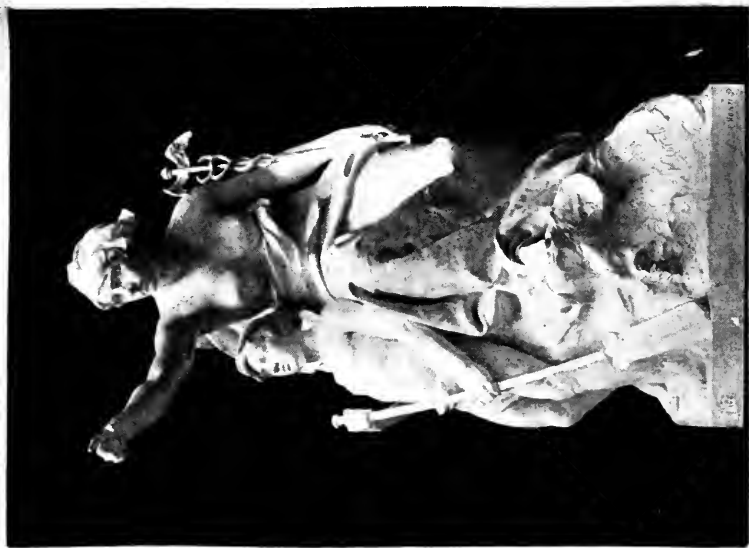
LOUISIANA PURCHASE EXPOSITION

that perspective in history, like that in a landscape, mellows and sometimes exaggerates the foreground in a way to magnify our estimate and to minimize details. Our reverence for ancient things, personages, and traditions very often makes us blind to faults by closing our eyes to criticism. We form our judgments by varying standards, and are indisposed to be very critical except when estimating the work of contemporaries. If, therefore, we are able to view without prejudice; if we can divest ourselves of opinions which come to us by inheritance rather than through studied consideration of merits; if we can forget the praises that have idealized and canonized the old masters, it is possible we might regard with very much greater favor than we do the work of modern artists, and thereby give encouragement to those whose talents deserve our fullest appreciation. Considered from this point of view, America has produced not a few painters who are worthy to rank in the category of greatness, not perhaps with the Angelos, Correggios, Rubenses, and such others of perpetual fame, but who nevertheless are fully worthy of niches in the world's pantheon of renown.

It is confessedly to our discredit that we have no national art, in the sense that we support no national school; but this neglect to give national recognition to painting, to music, and the drama is compensated largely by the fact that absence of prescribed formulas has permitted the greatest independence to American artists, and caused their work to be



"INDUSTRY."—By *Bringhurst*.



"COMMERCE."—By *Konth*.



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both eclectic and original. And we take much pride in pointing to the names of American painters who have achieved universal exaltation for the supreme excellence of their productions, which shows that we are not in the infantile stage, for despite our comparative youth as a nation, we may boast of an art that lacks nothing in virility, imagination, or technical excellence. Indeed, it is along lines of the latter that art in the United States has progressed, from Benjamin West and John Trumbull to John S. Sargent and James A. McNeil Whistler (died 1903).

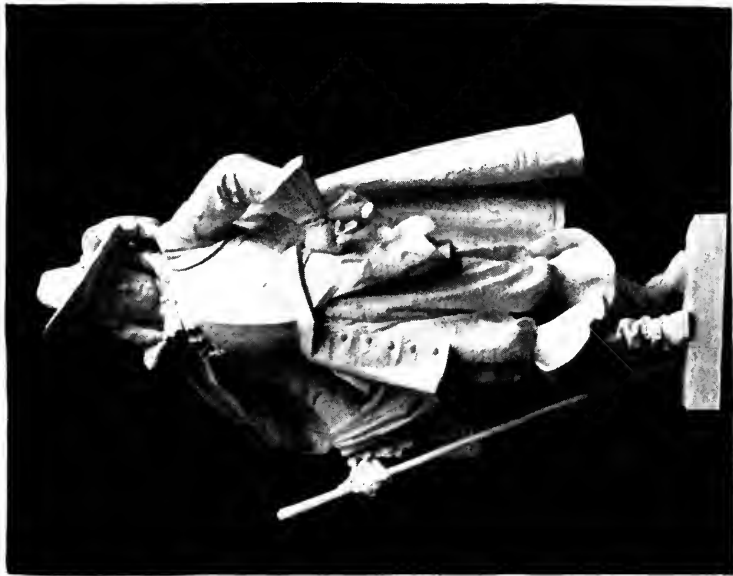
Even though, as a nation, we are barely emerging from the callow stage, and have no mediæval ruins or relics of chivalry to point back to as evidences of the aristocracy of our antiquity, neither talent nor genius is the product of genealogical differentiation, and no better proof of this observation can be found than in the lives of American artists. West was born in Pennsylvania in 1738, and with no better instructor than an obscure painter named Williams to give him his first lessons, he developed into one of the most illustrious portrait and historical painters and shared with Joshua Reynolds, whom he succeeded, in England, the honor of being the greatest of the age. Trumbull has a reputation second only to that of West, under whom he studied, and his work in the rotunda of the capitol at Washington, if he had produced no other, would have perpetuated his name. Gilbert Stuart belongs to the same class with West and Trumbull, and the three composed a triumvirate so dis-

tinguished that the whole world of art paid them adulation. Stuart's fame rests very secure upon his portraits of Washington and other prominent Americans.

Washington Allston is not now so well known as the three foregoing, notwithstanding his genius was not a whit less pronounced, which manifested itself in the production of imaginative scenes and historical paintings that gained for him the honor of being called the "American Titian."

Thomas Cole, who founded the "Hudson River School," is often referred to as the father of American landscape-painting. His career was for a long while that of an itinerant, whose living was so precarious that he was often reduced to the necessity of taking up menial occupations, but perseverance brought success, and where is there a person to-day who has not seen reproductions of his "Course of Empire," and of the four scenes he painted portraying "The Voyage of Life?"

The list of famous American painters is too long for me to attempt a review of their works, even as briefly as those mentioned, but it is gratifying to recall the illustrious names of J. F. Kensett, Sandford R. Gifford, Worthington Whittredge, Albert Bierstadt, Frederick C. Church, George Inness, Homer Martin, Alexander H. Wyant, Winslow Homer, William Page, and Daniel Huntington. These thus specially named belonged to what may be called the elder school of American portrait-painters and colorists, every one of whom enjoyed not only a local reputation, but a



"BIENVILLE."—By Lopez.



"LA SALLE."—By Gatchbrod.

well-established international fame. Huntington devoted the last years of his life to an effort to discover the secret of mixing Venetian colors, but his experiments were as vain as the quest for the philosopher's stone.

There are fewer talented portrait-painters in America to-day than there were fifty years ago, but this may be due to greater profit in landscape work; whatever may be the reason, representatives of the imaginative school of landscape have increased, among whom may be mentioned the names of Blakelock, Walker, Murphy, Dewey, Dearth, Ryder, Tryon, Swain, Gifford, Picknell, Chase, Jones, Robinson, Pape, Seiber, Nolan, Davis, Dodge, Tarbell, Thomas, Melchers, Sartain, Beaux, Blum, Clarkson—dear me, the list multiplies in an attempt to mention the most deserving.

But although portrait-painters are undoubtedly less numerous than formerly, enough are left to give excellent representation to that branch of art, and it is especially gratifying that among the number are several who hold rank with the best artists in the world. Sargent is pre-eminent not only in America, but his reputation is not a whit less great in Europe. Whistler, who died within the year, was Sargent's equal, but, unlike Sargent, Whistler was an American by birth and an Englishman by adoption. Several of those who are named above as painters of landscapes also do more or less portrait work, and the more notable include Johnson, Eastman, Alexander, Vonnoh, Metcalf, Wiles, Collins, Vin-

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ton, Benson, Brush, and perhaps many others whom I am not able upon the moment to call to mind.

John La Farge is at once a character and an artist, which distinguishes him apart from his fellow artists as belonging to a class of his own. He is now an old man (born 1835), but age has in no wise impaired his refinements as a great colorist, and his reputation rather grows with his years. Singularly enough, his inspiration was Japanese art, which turned him from a lawyer apprenticeship to the profession in which he has gained much renown, and in which he has followed very faithfully Japanese conventionalism. But while this has been his animating predisposition, so to speak, La Farge has been imaginative, which is but another word for creative. His largest success has been achieved, perhaps, as a decorator; for his two best-known works are a Battle Window in Howard's Memorial Hall and a truly magnificent mural painting in Ascension Church, New York. He has also attained to much distinction by his water-colors, which are of uniform excellence, while of oil-paintings he has produced not a few that add much to his reputation.

The two Weirs, father and son, Robert W. and Alden J., the former a student of Benvenuti, and later an Academician, and the latter a pupil of Gerome have distinguished themselves and rank with the foremost of American artists. Robert, the father, has produced several famous historical paintings, of which his "Embarkation of the Pilgrims," in the rotunda of the Washington Capitol, "Church of the Holy

Innocents," in the Corcoran gallery, and "Peace and War," in the chapel at West Point, are the best known. Alden, who is also an Academician, for a long while made a specialty of portraits and genre pictures, in both of which he gained considerable fame. His "Idle Hours," in the Metropolitan Museum, received a prize of \$2,000, awarded by the American Art Society. In later years he has abandoned his former line to adopt the impressionist style, a change which has not served to benefit his reputation.

Thomas Moran stands at the head of his class as a painter of mountain landscapes, and his Venetian scenes also rank well with the best efforts of English painters in the early part of the past century. Moran is an Englishman by birth, but it was in Philadelphia that he began studying landscape art, in 1856, and his greatest work has been in transferring to canvas the superb scenery of the Colorado and Yellowstone.

Of American marine painters, Harry Chase, of St. Louis, is among the best known, whose pictures have taken many prizes and command high prices. Others in this class are Snell, Richards, Chapman, Quartley, and Hamilton. The first and last two named have been dead, however, for several years.

Figure-painting, except of domestic themes, has not been popular with American artists the past several years, notwithstanding some monumental historical canvases have come from the brush of Abbot Thayer and Siddons Mow-

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bray, while to Morris Hunt is to be credited some almost remarkable mural paintings. Other very prominent American painters and decorators now living are Simmons, Turner, Reid, Blashfield, Stewart, Vedder, MacEwen, Melchers, Ulrich, Johnston, and no doubt several whose names do not occur to me at this time. If I have failed to mention all who deserve the recognition which has been accorded to those recalled above, it is because the list of American artists who have won honors is so large it cannot be expected that a single reviewer will be able to set it complete before his readers. Enough has been presented in this summary, however, hastily prepared and imperfect as it is, to establish the claim that the youthfulness of the United States, as a nation, has been no bar to development of artistic talent, and that in fact we share with any and all the nations of Europe to-day the honor of having as citizens masters of painting as well as captains of wealth, palatines of industry, leaders of thought, geniuses of invention, and generalissimos of militarism.

DIVISION CVI.

How Twenty-six Countries Were Represented.

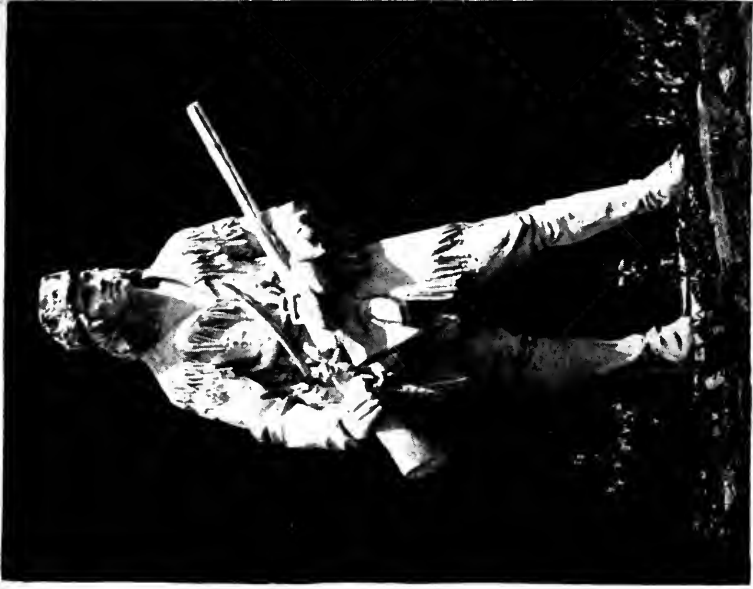
The exhibition of oil-paintings, water-colors, and pastels at the St. Louis Universal Exposition was a triumph for American art, even if as a whole it cannot be said to have been an advance, as a showing, over the Chicago Exposition of 1893. There will always be a sharp difference of opinions in judgment passed upon the character of works of art, ranging from highest admiration to extreme depreciation, for which reason every one must be left to form his or her own estimates. A leading magazine editor declared that after a critical examination of all the hangings in Art Hall he was unable to find as many as ten paintings which might be regarded as examples of excellence. Another authority lauds the exhibition of paintings as one of the most notable, if not the greatest, ever held in any country. It is no hazard to say that these are opinions of extremists and do not represent reasonable judgments. A consensus, so far as it can be gained, places the St. Louis exhibition on an equality with that at Chicago; at the latter there were more famous paintings; that is to say, more illustrious artists were represented, but the St. Louis exhibition was more

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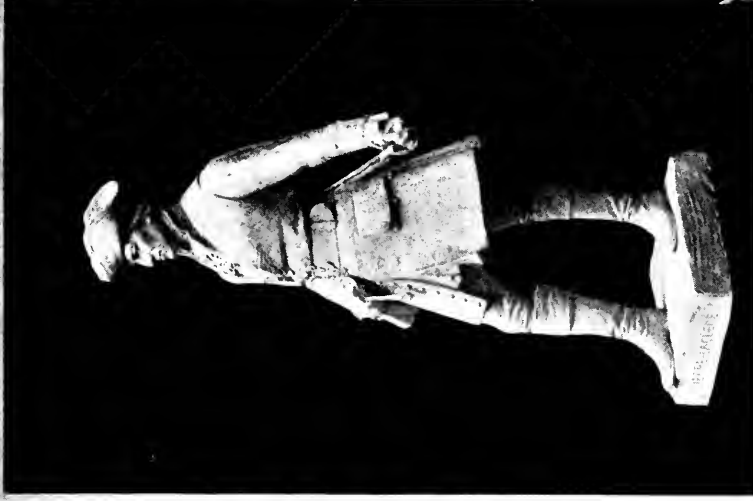
diversified, showed more pictures, and beyond all comparison it excelled as an exposition of the United States schools of painting.

The unfortunate fact must be taken into consideration that there were rules in effect in the management of the exhibition that appeared to be unnecessarily restrictive, and which created great prejudice that found expression in the public prints. Denial of a right to reproduce paintings for use in standard publications is hardly excusable, and less defensible was the management that subjected those who held permits from the owners of pictures to almost insufferable annoyance in their efforts to have photographs made. These objections are not mentioned here in the spirit of criticism, but rather as an explanation of the adverse judgments passed upon the exhibition as a whole, for deny it who may, the truth still remains that our opinions, when expressed, are colored more or less by influences, and harsh treatment is a sure breeder of condemnation. It will not do, therefore, to accept blindly the estimate of the critic or the flatterer, for neither possesses a fair judgment.

There was a generous participation by foreign countries, which, however, was not confined, as the invitation intended, to contemporaneous works, but was rather general in character to represent the art of a century. But it is with much satisfaction we are able to say that the largest representation was of the studio of 1893-1904, by which a showing was made of the progress or change within that decade.



"DANIEL BOONE."—*By Vandell.*



"PIERRE LACLEDE."—*By Hartley.*

HOW TWENTY-SIX COUNTRIES WERE REPRESENTED

It was a happy thought that classified the pictures with a view to exhibit a consecutive history of art since the date of the Louisiana Purchase, 1803; for though it was the few who were able to appreciate the exhibition from this standpoint, the idea at least was excellent from a connoisseur's point of view.

The difficulty is not a great one to gather the paintings of such renowned artists as Rembrandt, Constable, Turner, Diaz, Corot, and Gainsborough, for being owned by private individuals, credit goes with a loan of them for exhibit purposes. Similarly, permission to reproduce such pictures is easily obtained, while the right to photograph the work of budding artists is often refused for no better reason than a desire to assume an importance which they have not yet rightfully gained. This must be our excuse, as it is the excuse of every standard book or magazine publisher, for not printing a wider range of pictures, and thus representing the fine arts exhibition at St. Louis in a more colorful way. In this very narrowness of bigotry, English artists took the lead by denying the applications of every publisher alike, in which as an association they have the merit of consistency even if we cannot credit them with public spirit or appreciation of their own best interests. This illiberality and purblindness was not exhibited to the same extent by any other association or nation, and privilege is accordingly availed of to present examples of the works of all other schools.

The French exhibition at St. Louis, while it may not have

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been the best, was much the largest ever made outside of France, and was fairly comprehensive, for nearly every one of her most famous living artists was represented by one or more pictures, as were also all her varied schools. In all 376 French oil-painters, who exhibited 577 pictures, and 51 water-colorists, who showed 109 pictures, participated.

Holland, in accepting an invitation to participate in the art exposition, was true to her traditions and faithful in preserving her reputation as a great art centre, for she was represented in the exhibit by 197 of her best artists, and 241 oils and water-colors, among which the works of such masters as Israels, the two Maris, Mesdag, Blommers, and Martens were conspicuous and attracted marked attention.

Germany occupied a large space, and several rooms in the east part of Art Hall, where she showed 330 paintings executed by 225 oil-painters and 9 water-colorists. The exhibition made by modern, or rather latter-day, German artists was hardly so creditable as the showing at Chicago. The two best examples shown of the works of living German artists, as a majority opinion seems to decide, was Franz Defregger's "The Pilgrims," and Ludwig Knaus' "As the Old Folks Sang," and both of these illustrious painters are now far down the western slope of life, the former having been born in 1835 and the latter in 1829.

Great Britain made an effort to exceed her showing at Chicago and was fairly successful, having induced 230 of

her oil-painters and 124 of her best water-colorists to enter the competition with 292 oils and 159 water-colors.

The number of Italian painters who made exhibits at the Exposition was 146, 20 of whom submitted water-colors, and the total number of pictures shown by artists of that country was 243. It is a regrettable circumstance, however, that while the exhibit was large, the paintings, as a rule, were garish and exhibited little either of the genius or talent which, in other centuries, characterized the art of that people—an illustration of the statement made upon another page, that the art of a nation is as recurrent as the tides of the sea.

Belgium made a splendid display that sustained the ancient reputation of that nation as a centre of art and intellectual progress. The number of artists participating was 149, who showed 221 paintings, 179 of which were in oil. And it is encouraging as well as satisfying to see in the list such famous names as Van der Ouderaa, Leempoels, Verhaert, Laermans, Hens, Jacobs, Courtens, Wystemans, Van Nesta, Verhaus, Vauthier, and Hageman.

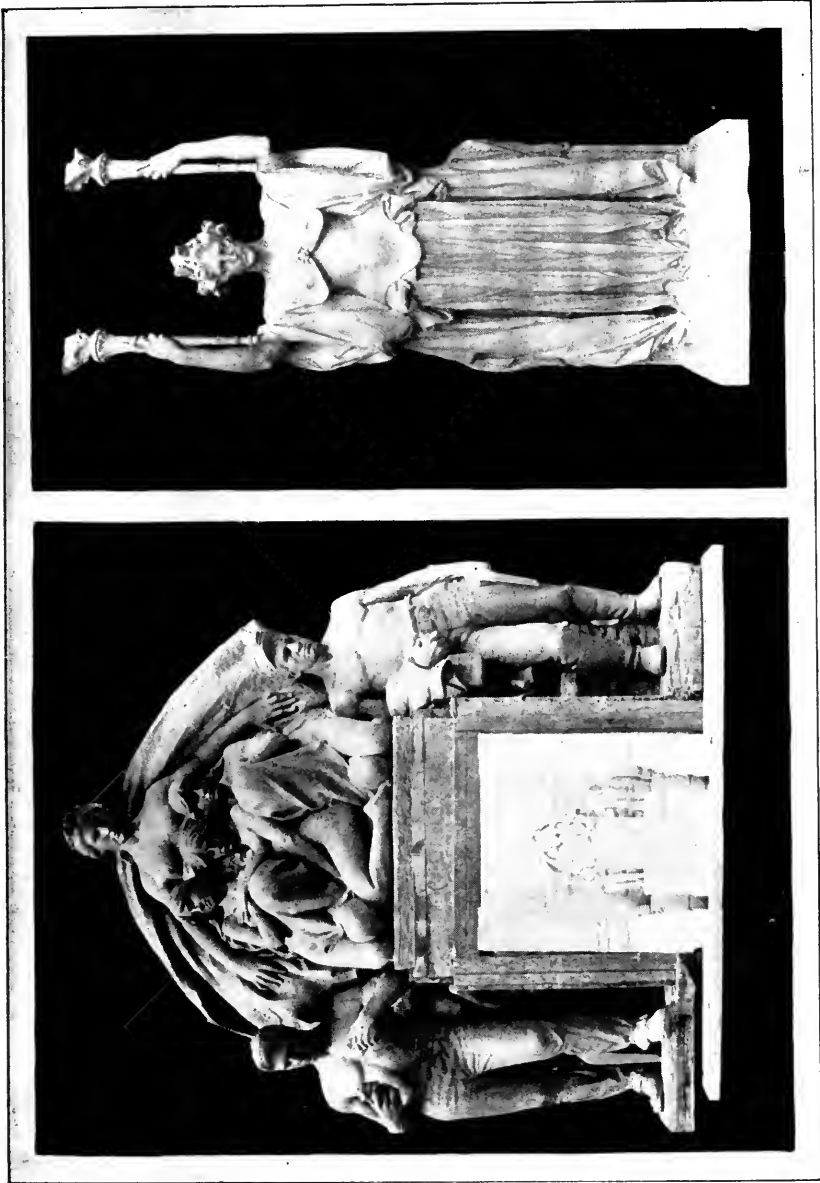
It is interesting to note that although Russia, by reason of the exigencies of the hour, declined to participate in the Exposition, the several art associations of that country accepted invitations to make an exhibit and in carrying their very enterprising resolution into effect made a showing that justly won universal admiration. Being somewhat late in placing their pictures, lack of space on the ground

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floor of Art Palace necessitated consignment of the larger part of Russia's display to two galleries on the second floor, over the United States section. In all about 140 artists were represented and the number of paintings and drawings shown was 379. In addition to these nearly 200 photographic views of Russian and Siberian scenery, cities, public buildings, churches, etc., were exhibited. There was also an overflow display of paintings in Liberal Arts Building, so that considering conditions Russian art made an excellent showing at the Exposition, and compensated, in a measure, for that country's failure to participate in the several departments.

Japan, notwithstanding her very liberal appropriation, and especially her splendid showing in every other department, made a disappointing exhibit of native art, though much of that which was exhibited had the merit of uniqueness as well as great attractiveness. Sixty-eight Japanese artists presented 91 examples of their deftness and imitative abilities, generally by paintings on silk paper, but several of their pictures were produced by drawn-work, 23 in oil, and 5 in water-colors. There is a refinement about Japanese work, both in conception and detail, that is very pleasing, but imitative as they are famed to be, they have not yet learned the art of perspective, for which reason their pictures, while colorful, are flat.

Sweden had a section next to Belgium, in the west wing of Art Palace, where she exhibited 118 pictures, the produc-



"MINING INDUSTRY."—By Mulligan.

FIGURE ON MINES AND METALLURGY.—By Schwartz.

tion of 43 native artists. Considering the population of the country this was a praiseworthy showing, and especially so because in the competitive list were such world-famous names as Larssen, Osterman, Zorn, Liljefors, Cederstrom, Schultzberg, Lindholm, Arborelius, and Ankarcrona.

Austria-Hungary artists were amply represented but, like Russia, being late in getting their pictures, less than one half the space required could be allotted to that nation in Art Palace, so it was necessary to complete the installation by removing the remainder to the Austrian Government Pavilion. One hundred and twenty paintings by 52 artists were shown in Art Hall, and 102 pictures by 53 artists were placed on exhibition in the pavilion, in which Viennese, Bohemian, Polish, and Austrian competed. Among the better known painters represented were Brunner, Darnaut, Kempf, Lebiedzki, and Schram.

In all there were 27 countries that participated in the art exhibit, and the total number of pictures shown, counting only oils, water-colors, and pastels, was 4,978.

It was befitting and expected that the United States should have the largest representation, and that our display should be so comprehensive as to present the history of American art for a century. It is gratifying to our national pride that this expectation was fulfilled, even to an extent that very considerably exceeded our fondest hopes. Those who have not made a study of art could not avoid surprise at the character of the exhibit, the excellence of which was

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as notable as the extent was astonishing. The showing in the United States section comprehended 903 oil-paintings by 472 artists, 115 mural paintings by 41 decorators, 352 water-colors and pastels by 86 artists, besides which there was a loan collection of 122 paintings that were produced by 117 famous artists, the greater number of whom, however, were foreigners. In the list are such distinguished names as Alexander, Beaux, Beckwith, Blakelock, Blenner, Blum, Borglum, Brown, Cameron, Carlsen, Chase, Church, Cox, Crane, Curran, De Haven, Dixon, Dodge, Eakins, Fournier, Frost, Guthertz, Harrison, Johnson, Jones, Lawson, Loeb, Melchers, Miller, Moran, Needham, Ochtman, Pape, Parton, Perry, Picknell, Porter, Rehn, Reid, Remington, Sargent, Schreyvogel, Stewart, Tarbell, Tryon, Weir, Whistler, Wyant, Blashfield, Hunt, Clinedinst, Fleury, La Farge, Proctor, Snell, Van Laer—there, I have named 56, and the temptation to increase the number four-fold was well nigh irresistible, for passing through the galleries with catalogue in hand I marked so many which I considered worthy of mention that I find it like a work of almost endless iteration to attempt to include them all here. And the competent observer, whether he be a native American, biased towards a favorable judgment, or a foreign critic with inherited prejudices against what he too often looks upon as the production of a bourgeois, if not a parvenu, nation, will not fail to discover the now-established fact that we have a well-defined national art, eclectic we

must admit, but characteristic and individual nevertheless. A large majority of our artists receive their education abroad, and in doing so very naturally adopt the formulas and styles they have been taught, but upon their return to America, and especially if they live here for some time, gradually lose the inclination acquired in Europe, and under the influence of new environment, which inspires themes and creates an ambition to be original, these critics find a new interpretation, as they enjoy a new atmosphere and become, irresistibly, aspirants for honors in the American school and paint from view-points that they may call their own. In former years this originality was not so noticeable, because of the tradition that all effort at painting must be along lines inflexibly set by the old masters; but as our nation waxed strong in all that constitutes greatness, physical and intellectual, the disposition to imitate our elders has almost disappeared from among us. Young men are replacing the old, and this change is not more noticeable in commercial enterprises than it is in artistic life. This has become an age not only of change but of progress, of invention, of new thought, and at no other period of our national being was originality so sought after. It is through this spirit and demand of the times that a new school of American art has flourished into full flower and permanence.

DIVISION CVII.

The U. S. Exhibit and Loan Collection.

Vanity is not always offensive, for the peacock does not consider it a crime to admire his own plumage, and nature has taught him to take pleasure in showing it. Utilizing this homely metaphor, let us not deprecate admiration of our own achievements as being either ostentatious or disagreeable, for to speak the truth American artists won enough glory at the St. Louis Exposition to divide a part with every person in the nation. The art collection that filled the several galleries of the United States section was not only the largest in number, but it was representative of the best there is of modern art. This is like boasting, and apology is therefore due to those who hold a contrary opinion, but I fancy there are few Americans who, having been visitors to the galleries, will refuse to join me in acknowledging the wonderful art exhibit made by their countrymen.

The exhibition of paintings was such a large one that embarrassment is felt at the outset in an attempt to describe, even in a very brief way, the pictures that deserve recognition in this work. It must be apparent justice cannot be done to all that merit notice, and equally self-evident

must it be that, in treating a collection so vast, some would be omitted which should have had a place in this volume, while others are noticed that fail to meet even a commonplace standard of deserving. This comes from obstacles placed in the way of photographing such a selection of pictures as the editor desired to make, and also to the impossibility of gaining information, in many cases, of artists represented in the exhibition. In several respects the compilation presented more difficulties than the editor has ever before experienced in his literary career of twenty-five years, in the preparation of thirty large historical works that he has written. Any inaccuracies and omissions under such conditions may, therefore, be excused in good reason and fair faith, nor will suspicion obtain that the writer was partial or bigoted, for of a truth much pleasure would have followed just consideration and generous recognition of every artist that participated in the Exposition.

The two most notable pictures in the United States section were "Rosa Corder," by Whistler, and Sargent's portrait of "The Misses Hunter." Whistler, who died in 1903, was one of the most interesting personalities, and many critics declare he was the foremost artist of the nineteenth century. He was born in Lowell, Massachusetts, in 1834, was a student for a time at West Point, but gave up the sword for the brush. After a short career as draughtsman in the Coast and Geodetic Survey he went to England, thence to Paris, where he studied art under Gleyre. He

lived and painted in England, France, and Italy; but more than any other country his work shows the influence of Japan. In London for a long time he was better known for his pugnacity than for his art, where his suit against Ruskin for libel was as diverting to the populace as comic opera. It was in 1877 that Ruskin wrote of his "Nocturne, Black and Gold" (The Falling Rocket): "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." Whistler's wounded vanity sought satisfaction from the law. The plaintiff received damages to the extent of a farthing, which he afterwards wore on his watch-chain. The costs against Ruskin were met by a public subscription. Whistler followed up the affair with a pamphlet, *Art vs. Art Critics*, which first showed his power in controversial satire.

Recognition of Whistler's genius came slowly, but at the Paris Exposition of 1900 he received the unusual honor of a gold medal for both etching and painting. As an etcher he had no equal, and was compared with Rembrandt, some critics claiming that he even surpassed that master in "the process of selecting essentials and a certain subtlety of execution."

What Whistler's influence in art will be is not yet determined. As a painter he has been compared to Velasquez, but he remains unique. However, it is safe to say that he is among the greatest painters of the nineteenth century.



"DESTINY OF THE RED MAN."—By *Weinmann*.

He was represented in the United States section by numerous pastels and water-colors, but only one oil, the portrait of "Rosa Corder," which was loaned by Mr. Richard Canfield, Providence, R. I. It shows a young woman with a refined, spirituelle face, dressed in a black gown and holding in her hand a brown hat trimmed with a large feather. The background is black, against which the black garbed figure is brought out with wonderful effect, a very difficult feat. Whistler had a wonderful power in suggesting the mystery of character.

In marked contrast to Whistler's "Rosa Corder" was Sargent's portrait of "The Misses Hunter," which hung on the opposite wall of the same gallery. Sargent is a great technician and commands instant attention. He shows what Mr. Charles Coffin calls "a marvelous grasp of the actuality of externals." This well-known picture presents three young Englishwomen seated upon a circular divan; two are dressed in black and one in white silk. There is a strong family resemblance between the sisters and no one could possibly mistake their nationality. Its merits were recognized by the jury awarding it the grand medal of honor.

John Singer Sargent was born of American parents in Florence, Italy, in 1856, and has spent little time in this country. He was educated in Italy, France, and Germany, and now resides in London, so we have small claim to him as an American. He was a pupil of Carolus-Duran, and being

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chosen by him as an assistant in important government works he thoroughly mastered French technique, upon which he formed a method and style entirely his own. His chief works are in portrait and genre, but his most ambitious and original works are the decorations of the Boston library. His portraits reflect with wonderful clearness the characteristics of the sitter, as one had opportunity of discovering in two other portraits by him in the United States section—one of James Whitcomb Riley and the other of a fellow artist, William M. Chase, of which it was said that "it was more like Chase than Chase himself."

Among contemporaneous artists of high rank, whether as portrait-painters or makers of pictures, stands John W. Alexander. Some magazine writer says that he is a compound of the new art and the old, both realistic and decorative. He was born in Allegheny City, Pennsylvania, in 1856, the same year as Sargent, studied in the Bavarian Royal Academy, and under Frank Duveneck of Munich. He was represented by two portraits, one of his wife, which is full of individuality and charm of color, and a portrait of the sculptor Rodin, of which it is said "that Alexander has given us a personality. We can study the work of Alexander and the man Rodin at the same time."

Wilton Lockwood, of Boston, showed a portrait of Cleveland that was favorably compared with the one done by Zorn, and his portrait of Mr. John La Farge was most favorably commented upon.

Another Boston artist who was well represented was F. P. Vinton, whose portraits are unexcelled for virile strength. A portrait of Mr. Henry Howland, and one of the Hon. A. W. Beard, lent by the United States Custom House, Boston, show prominent qualities of manhood and strong character which he gives to his subjects.

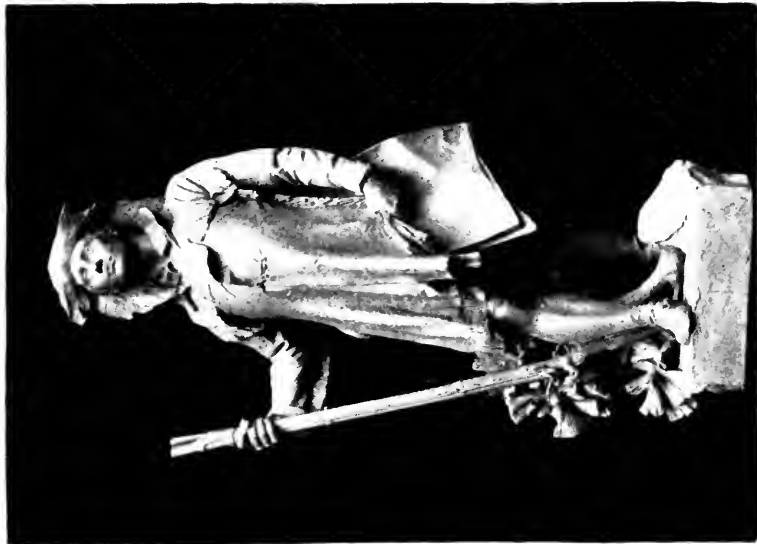
Thomas Eakins, of Philadelphia, had two large canvases which attracted great attention: The Clinic of Prof. Gross, lent by Jefferson Medical College, Philadelphia, and the Clinic of Prof. Agnew, lent by the University of Pennsylvania. The subjects scarcely appeal to the popular taste, and are not in themselves artistic, but were adapted to the places where they were hung, which cannot be truthfully said of all pictures. So great a master as Rembrandt chose a subject equally dismal, in his "Lesson in Anatomy," to be seen at the Hague. These two pictures illustrate the difference between the aseptic surgery of to-day and surgery as practiced twenty odd years ago. A portrait of Physicist, Prof. Rowland, of Johns Hopkins University, is called by Coffin "a marvelously faithful human document." Robert Henri was represented by a full length, life size "Portrait of a Young Woman in Black," which in its treatment suggests Whistler's "Rosa Corder." Henri and Vonnoh are two men of the younger generation of artists in America who received their early training at the Pennsylvania School of Fine Arts, and afterward studied abroad. Henri has the

distinction of having one of his pictures, "La Neige," hung in the Luxembourg.

Vonnoh's picture of his wife, Bessie Potter Vonnoh, aside from its technical and artistic value, has an especial interest on account of the personality of the subject, as she was represented in the division of sculpture by one of the most charming artistic groups in the Exposition, notably "Motherhood." She is presented standing by a gilt settee, across which is thrown a gray gauze wrap. The arrangement strikes one as very unusual, but the pose of the small figure is simple and dignified and the color harmonious and refined.

Henry Hubbell is a Western artist who has achieved distinction, both in this country and abroad. He was born in Paoli, Kansas, 1870, and studied abroad under such masters as Whistler, Collin, Laurens, and Benjamin-Constant. His picture, "The Poet—a Montmartre Type"—might easily be a portrait. It shows a man seated at a café table, wearing a soft black hat; the pallor and refinement of his features, coupled with his careless dress, convey an impression of intellectuality combined with moral and physical weakness. A charming picture by him, of a widely different subject, was called "At Grandmother's." It showed a small boy eating at a table, while an old woman looks solicitously on.

A picture of Miss Marlowe, by Irving Wiles, was the subject of some criticism. It shows this charming actress in an easy pose, leaning forward and looking at you in an



"MERIWETHER LEWIS."—By Lopez.



"SACAJAWEA."—By Zimm.

THE U. S. EXHIBIT AND LOAN COLLECTION

interested way. It would be a difficult matter to please or satisfy Miss Marlowe's many admirers in the matter of a portrait, as she is represented in this picture as an up-to-date society woman in a beautiful evening gown. It is a character in which the most of us have seldom or never seen her. Many would have liked her better as the saucy Mary Tudor, for example. The figure, however, is well drawn, the flesh tints are good, and the color scheme extremely agreeable. Mr. Wiles was further represented by "The Island Road," "A Portrait of Mrs. Irving Wiles," "The Yellow Rose," and "The Green Pillow," in water-colors.

Cecilia Beaux had a forceful portrait of Mr. Richard Watson Gilder. This talented woman was born in Philadelphia, and was a pupil of Wm. Sartain of that city and of the Julian and Lazar schools in Paris. Four times she has taken the Mary Smith prize of the Pennsylvania School of Fine Arts, and has been awarded the same Academy's gold medal and the Temple gold medal. At the Paris Exposition, 1900, she received a gold medal and also at the Louisiana Purchase Exposition. She exhibits a wonderful technical skill in her work and correctness of values. One of her pictures, "The Dreamer," shows a young girl, with brown eyes and hair, in an armchair, leaning her head on her hands and looking into space with a reflective and solemn gaze.

Gari Melcher, of Detroit, now of Paris, has received much distinction abroad. He studied under Boulanger and Lefebvre, and has been the recipient of honors and medals

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from many countries. His "Portrait of a Young Woman" pictures a Dutch girl, evidently dressed for church, and holding a book in her hand. Her gala attire, the stiffness and primness of her attitude, the shiny brightness of her honest face, show that to the Hollander, above all other nationalities, cleanliness is not next, but equal, to godliness. Besides his "Portrait de Jeune Fille," he exhibited "The Sisters," "Man with Cloak," and a portrait of Prof. Harper of the University of Chicago.

In the same gallery with Melcher's Dutch girl stands the magnificently framed portrait of the Empress of China, by Miss Kate Karl. As a portrait this has small value; it is painted in the flat style, and shows that wonderful lady not as she is, but rather as she wished to be.

George de Forest Brush had an interesting painting of a family group, a large circular composition, which in its arrangement recalled the old Italian painters. The mother is somewhat stiff, but the children and the babe, in swaddling clothes, which still further increases the impression of an old painting, are composed with sympathy and charm. Brush was born in Tennessee, in 1855, studied in Paris under Gerome, and received a gold medal at the Paris Exposition of 1900.

Another family group, which is also treated in circular style, was by Amanda Brewster Sewell. It was catalogued as "Portrait of Mrs. D. H. Morris and Children." The mother holds a baby and is watching two other children

amusing it with a rattle. The background is an old tapestry of subdued colors, the arrangement and color of which are decidedly pleasing. She was further represented by a lovely picture of Mrs. Walter Russell, and a portrait of the artist.

J. Carroll Beckwith, of New York, exhibited a full-length portrait of his wife that was simple and natural in pose and of good technique. He also displayed "The Nautilus," and a portrait of Mrs. F. H. Hetch. Mr. Beckwith was born in Hannibal, Missouri, in 1852, became a pupil of l'École des Beaux Arts, and of Carolus-Duran, was a member of the Jury of Award, Pan-American Exposition, Buffalo, and a member of the Jury of Selection for the United States section of the Department of Art, Louisiana Purchase Exposition.

It is impossible to make a classification of artists of genre, landscape, or portraiture, as they seldom confine themselves to any line of subjects. Wm. M. Chase is an example of versatility. There were two very attractive portraits of children by him, one, "Master Robert, a Portrait," an American boy beyond peradventure, and the other, "When One is Young," showing a handsomely dressed little girl in the act of dancing, which might be a portrait. "A Friendly Call," lent by Mr. Samuel T. Shaw, of New York, was awarded the Shaw Fund prize at the Society of American Artists, 1895; but the picture which Mr. Chase prefers to base his reputation upon, among those exhibited in St. Louis, is a still-life study of fish, of which a skate is the central

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theme, because he considers it possesses the best "quality" and illustrates his theory that "Art has no relation to its subject matter."

The "English-American" painter, George H. Boughton, was represented by only one canvas, "Love Levels All," but he is altogether English in his art. The slight claim the United States has to place him among her exhibitors, is the fact that his parents moved to America and settled in Albany when the artist was a lad of six. He studied art without a master. In 1853 he went to London and Paris to continue his studies; he has lived in London since 1861, and is a member of the National and Royal Academies. Among his best pictures are "The Return of the Mayflower," "Idyl of the Birds," and "Puritans Going to Church."

Childe Hassam, of New York, was born in Boston in 1859. He was a pupil of Boulanger and Lefebvre, Paris. He is an impressionist, and his pictures are painted in a high key of color and are extremely decorative. The largest canvas he exhibited, "In the Garden," showed a girl seated in a rocking-chair in a sandy path bordered by hydrangeas. The picture is full of light and color. Other pictures by him were "Whispering Leaves," "The Sea," "Moonrise at Sunset," "Golden October," "Church of Old Lyme, Connecticut."

Alexander Wyant was represented by "The Windy Day," lent by the Louisville Public Library Association, of which it is said that "it is one of the triumphs of American land-

scape art." It is simple in composition, yet "one may imagine that he sees the clouds moving and hears the wind blowing." Wyant, with George Inness, who is represented only in the Loan Collection, Homer Martin, and Blalock, have all passed into the Great Beyond, but as Coffin says, "Their work should be known by every one who seeks an adequate comprehension of American landscape-painting." Wyant was further represented by "Early Morning," also lent by the Louisville Public Library Association, and "In the Still Forest," lent by Mrs. A. L. Wyant.

Among living American landscape-painters, Winslow Homer stands foremost. "He brings a dramatic imagination to the aid of great technical skill." He was born in Boston, in 1836, studied under Rondel, and was a pupil of the National Academy; during the Civil War he sketched for several illustrated periodicals. His earlier works were mostly of genre subjects, but in later years he withdrew from men and manners and became a recluse on the Maine coast, studying the ocean in all its moods and phases, especially the aspect of the waves dashing on the rocks. He was represented by "Weather-Beaten," lent by Mr. Emerson McMillan, of New York, and "Early Morning," lent by Messrs. Knoedler & Co., New York. They scarcely show him at his best.

R. A. Blalock had only one canvas, "Autumn," lent by Mrs. Chas. M. Kurtz, New York, which shows great beauty and depth of imagination.

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Bruce Crane, a pupil of A. H. Wyant, paints nature in her bleak and somber moods. His picture of "The Last of Winter" fairly smells of the moist earth. His other pictures were "November," lent by the Lotus Club, New York; "The First Snow," "A Frosty Morning," "Winter Morning," "Last of Winter," "November Morning." That he paints nature with great fidelity was attested by the fact of his being awarded a gold medal.

One was immediately attracted by the unusual picture of Albert Johnson's, called "The Sun Kiss." To the laity it was somewhat startling, but artists claim that it is very interesting and amply rewards study. It shows the nude figure of a young woman seated on a hillside among scarlet poppies, near the foot of a gnarled tree. Her eyes are closed and her face upturned to the full glare of the sun; her expression would indicate ecstatic enjoyment. It is purely decorative in scheme and color.

Walter McEwen, another of our expatriated artists who lives in Paris, was born in Chicago, 1860. He was a pupil of Carmon and of Robert-Fleury, Paris. His pictures are most pleasing, both in subject and treatment, at any rate to the lay mind, and that they filled artistic requirements is proved by the fact that he received a gold medal. His picture, "A Game of Chess," shows two young women intent upon that serious game. "The Old Guard of the House of Nassau" pictures an old man, with head nearly bald, clad in a dark green uniform, standing in the centre



"FOAMING SURGES."—By *Pape*.

of the foreground, carrying over his shoulder the orange standard of Nassau. His face shows character and fine courage, and his venerable appearance would indicate that there was no age limit to military service in those olden days. A young woman in a red coat bordered with fur is bringing him his red plumed hat and sword. Two military companions are to be dimly seen in an adjoining room.

"Madeline," lent by Mr. James Deering, Chicago, is the picture of a beautiful woman kneeling in church. Her attitude is one of prayer, but her expression indicates that earthbound thoughts creep in to spoil her devotion. The other kneeling figures are rather sketchy. All attention is concentrated upon the beautiful face of the woman. Other pictures of his were "An Ancestress" and "Dutch Boys Kite-flying."

Thomas Allen presented three very handsome landscapes that attracted much admiration, as they deserved to do, entitled respectively, "Wallabrook Ford," an English scene; "The Rising Moon," and the "Waning Moon," pictures of charming contrast and splendid technical treatment. Mr. Allen, who was born in St. Louis, 1849, graduated at the Royal Academy of Düsseldorf, after which he took a three-year post-graduate course in Paris, and exhibited at the National Academy of Design in New York, and at the Paris Salons of 1882, 1887, and 1889, and has been the

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recipient of many medals. His reputation as a landscape and animal painter is international.

"Night," and "The Morning Day," were the subjects of George R. Borse, Jr.'s exhibit—pictures that showed a fine appreciation of the value of delicate shades and refined blending of colors. Mr. Borse, who was born in Detroit, 1861, studied art at l'Ecole des Beaux Arts and the Academie Julien, Paris, and was a pupil of Cabanel, Boulanger, and Lefebvre, later going to Rome, where he studied under Rosa Ferrara. He was awarded the Shaw Fund prize, 1898, and his merits and talents were further recognized by his engagement to paint eight panels for the Library at Washington.

Edward A. Bell, who studied under the famous Von Loefft, at Munich, and has won medals at Munich, Paris, New York, and Buffalo, was represented by a single picture, "Springtime," which was a dainty bit of figure drawing and coloring. His work is usually of a symbolic or decorative character, in which his theme is nearly always a delicate female figure.

Gifford Beal, of New York, will be better known hereafter and his talent will hardly fail to be more highly appreciated, since two splendid pictures from his brush were displayed at the Exposition. One was entitled "Waning Day," a picturesque composition of much merit, and the other, called "Late Afternoon in Norwich," was one of the really pleasant surprises of the exhibit. Both the color

and treatment were marvels of artistic conception and nature simulation, while the *mise en scene* of harbor, crafts, clouds, houses, and wharf were bathed in a golden glow of melting sunshine that produced the most gorgeous effect.

"The Hill Top," "A Woman Reading," and "Summer" represented the contributions of Frank W. Benson, whose pictures are quite well known in America, the merits of which are attested by numerous prizes having been awarded him, at the Carnegie Institute, Chicago Exposition, Jordan Gallery, Boston Art Club, and the Paris Exposition of 1900.

William Verplank Birney, a genre painter of some note, whose pictures are usually to be seen at nearly every Exposition, sent "The Larder" and "An Idle Hour" to the St. Louis Fair, and though neither of these productions received a medal, they were greatly admired by critics as well as by the public generally.

Henry Singlewood Bisbing, born in Philadelphia, 1849, who received his art education from Vuillefroy, of Paris, and Haas, of Brussels, exhibited three beautiful pastorals, "In the Pasture," "The Plain," and "An Ox-Cart in Picardy." Correctness in drawing and brilliant technique characterized these pictures, as it does all of Mr. Bisbing's work, which have received medals at the Columbian Exposition and the Paris Exposition, 1900. He also exhibited in the Hors Concours, Paris, 1896, and in the Salons of Dresden, London, Antwerp, and Vienna. He is a chevalier of the Legion of Honor, and his paintings are to be seen in

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the National Gallery, Berlin, Philadelphia Academy of Fine Arts, and in the Art Museums of Sidney, Adelaide, Mulhouse, Nantes, and in many private collections.

"Repose" was the subject of Carl Blenner's picture at the St. Louis Exposition, represented by a reclining woman, so chaste in pose, so refined in color, and so perfect in drawing as to pass for an excellent portrait while preserving the symbolism of the artist's theme. The painting was lent by Mr. Reid Northrop, of St. Louis. Carl Johan Blenner has a wide reputation as a portrait and genre painter, which he has won quite as much by perseverance as by talent. Born in Richmond, 1864, he was educated in Maarburg, Germany, and at Yale, after which he took a six-years' course in art at the Julian Academy, Paris, where his assiduity was unremitting and his progress decided. He has exhibited at the Paris Salons of 1887, 1888, 1889, and 1891, and at the Columbian Exposition of 1893, taking the Hallgarten prize, 1889.

George H. Bogart was represented by two paintings, owned by Mr. George A. Hearn, of New York, entitled respectively, "Surf and Clouds" and "Midsummer Evening," delightful compositions, so true to nature that the simulation seemed a perfect counterfeit of the surging sea flecked by scudding shadows and the fragrance of meadows filling the soft air of oncoming night. Bogart, after studying art under Thomas Eakins, went to France and was a pupil successively of Collin, Morot, and Chavannes.

THE U. S. EXHIBIT AND LOAN COLLECTION

Max Bohm, born at Cleveland, 1868, was a pupil of Laurens, Benjamin-Constant, and of Lefebvre, and after two years of study had made such amazing progress that one of his pictures was admitted to the Paris Salon of 1889, and was awarded a gold medal at the Salon of 1898. "At Sea" was the subject of his exhibit at the St. Louis Exposition, a superb rendition that gave him wide recognition among critics as one of the foremost of American painters.

"Dramatic Art," "Mary Magdalene," and "Procession in Honor of Isis," were paintings exhibited by Frederic A. Bridgman, all good pictures, and choice is not easily made because of the contrast of treatment, as of theme, which they show. The latter, however, had a preference in the public eye, but probably because of its oriental richness and originality. "Dramatic Art," being an attempt at symbolic characterization, was naturally a picture that depended upon mood and temperament for appreciation, while of his Mary Magdalene it may be said, without irreverence, they exist in pictorial legions. But there is novelty mixed with a leaven of mystery in the religion of Isis, more interesting and impenetrable because long ago it ceased to exist. So, being a good picture of an unusual subject, Mr. Bridgman received a silver medal from the St. Louis Jury of Award as his dole of honor for the work. But Mr. Bridgman so little appreciated the recognition that he forthwith rejected it as a gratuity, and with no thanks in the tone of his denial de-

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clared that he already had more silver medals than places on his breast to wear them.

Mr. Bridgman was born in Tuskegee, Alabama, 1847, and being apprenticed to an engraver developed the ambition to become an artist. Accordingly, he studied in the Brooklyn Art School, until conditions enabled him to go to Paris, where he became a pupil of Gerome, and later took a course in the l'École des Beaux Arts. His specialty is figures, oriental architecture, and archæologic studies, the production of which has brought him many honors, in addition to which he is author of several works.

John George Brown has won international fame as a painter of street life of New York, especially of those little gamins whose precarious means of livelihood is by blacking shoes and selling papers. Mr. Brown, with philanthropic instinct and a disposition so sunny that he sees only the pleasant side of things, clothes his boys with the vestments of good cheer and pictures them in moods so jolly that the rich may envy the happiness of their careless state. Among his famous paintings are "Heels Over Head," "A Yellow Journal Story," "Mischief in the Air," "The Village Cobbler," "Local News," all of which were exhibited at the St. Louis Exposition. Others that belong to the same series are "Merry Air with a Sad Heart," "A Thrilling Moment," "A Stump Speech," "Training the Dog," "The Passing Show," "To Decide the Question," "3 for 5 Cents," and "Be Mine." As character portraitures these pictures are



"HEELS OVER HEAD."—By *Brown*.

"HOLIDAY OCCUPATIONS."—By *Mrs. Holme*.

incomparable, while their excellence is scarcely less great as finished paintings. Mr. Brown is a native of Durham, England, born 1831, where, after receiving a common school education, he studied art until he came to America, 1853, and opened a studio in Brooklyn. He was a member of the Jury of Awards at the Chicago Exposition, has received many decorations, and holds very high rank as a painter.

Howard Russell Butler, of New York, a man distinguished in the art world, exhibited two pictures at the Exposition, entitled "Sunrise" and "A Portrait." The former was a lovely marine, before which many visitors paused to admire, and not a few critics praised it as one of the real gems of the collection. Mr. Butler pursues the law as a profession, but follows art for recreation and pleasure. He received honorable mention at the Paris Salon, 1886, and was awarded a medal at the Exposition, 1889, since which time he has gained similar honors in America. He organized the American Fine Arts Society and under his administration as president the Fine Arts Building, on 57th Street, New York, was completed. He has been president of Carnegie Music Hall since 1896, and was made an Academician in 1902.

Emil Carlsen, New York, was represented at the Exposition by four paintings, viz., "A Connecticut Hill Top," lent by Samuel T. Shaw, "Still-life," "The Sooty Kettle," lent by Wm. M. Chase, and "Late Afternoon," lent by Augustus Lukeman. Carlsen needed no introduction to either the

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West or the East, for his pictures have been popular for several years and are to be frequently seen in private collections where critical discrimination is shown. The four exhibited at St. Louis sustain his reputation, but while all are excellent, a preference was manifested for "Late Afternoon," the composition, depth, and color of which are remarkable. That it received a gold medal meets with general approval, which, with regret it must be admitted, is not always the case.

Carlsen, as the name indicates, is a native of Denmark, born 1848; he came to the United States, 1872, and studied art in Boston, but the greater part of his training was obtained in the school of practice. His best work probably is in still life, though he has produced a great many charming landscapes.

"At Anchor off Scheveningen," lent by his widow, and "Shrimpers off Yarmouth," lent by his daughter, Miss Rhoda C., of St. Louis, are two splendid seascapes from the master brush of the late Harry Chase. As a painter of marine pictures few American artists have excelled Chase, and there are connoisseurs who maintain that none have equaled him, a claim, however, they support by naming the prices paid for his pictures. The two shown at the Exposition, while less spirited than some of his other productions, were nevertheless among his best efforts, and saying this is equivalent to printing pages of praise.

Frederick Stuart Church, who has achieved distinction

as a painter of figures and animals, was represented at the Exposition by three paintings, as follows: "The Sea Serpent," lent by W. K. Bixby, St. Louis, "The Doll Matinee," lent by Samuel T. Shaw, New York, and "The Princess in the Fairy Tale," lent by W. J. McBride, St. Louis.

Ralph Clarkson, of Chicago, exhibited "Twilight Harmony," a pretty example of landscape treatment laid in shades and high lights, in which the effects were exquisite and the whole composition agreeable. Mr. Clarkson, however, is better known as a portrait-painter, who qualified himself for the profession by attending the Boston Art Museum, after which he went to Paris and took a course in the Julian Academy under Lefebvre and Boulanger, 1884-7. He is president of the Municipal Art Commission of Chicago and was a member of the American Art Jury at the Paris Exposition, 1900.

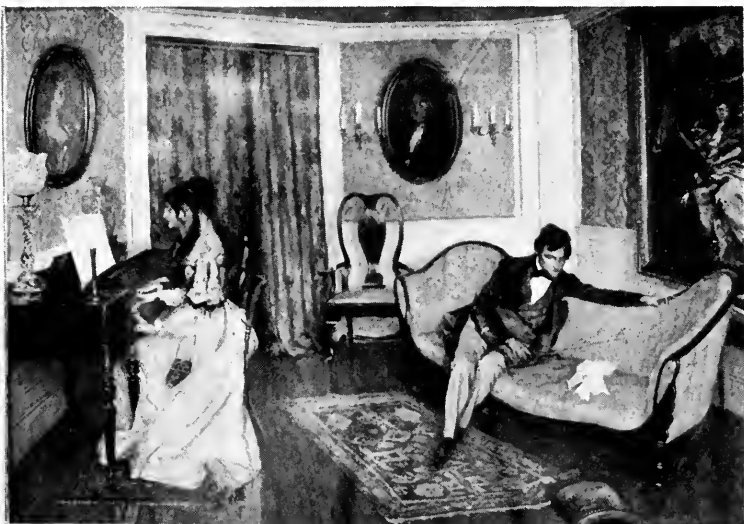
William Anderson Coffin, of New York, combines in unusual fitness the professions of art critic and artist, for in both these capacities he is looked upon as highly qualified. At the St. Louis Exposition he showed two beautiful landscapes, "Sunrise in Winter," and "Evening," both scenes being laid in the picturesque mountain region of Pennsylvania. Born in 1855, Mr. Coffin graduated from Yale when he was only nineteen, and went directly from college into a studio where he studied for three years, after which he took a five years' course in art at Paris, principally under Bonnat. Returning to America in 1882 he opened a studio in

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New York and applied himself to producing landscapes and figure pieces. He has been a frequent exhibitor at Paris Salons and elsewhere and has won many gold medals and prizes. Besides following the profession of painter, Mr. Coffin has at various times held the position of art critic on the New York "Evening Post," "The Sun," and the "Nation."

Walter Lofthouse Dean and Joseph De Camp, both of Boston, entered appearance at the Exposition by contributing five pictures which so evenly divided honors, as to merit, that I can think of nothing more proper than to include them in a single paragraph. The former showed "On the Deep Sea, Halibut Fishing," and "Ballast Haulers," and the latter exhibited "Reading," "The Sea Wall, September," and a portrait of Mrs. A. P. de Camp, of St. Louis. These two artists may be compared also in other respects, for they both studied abroad, and both have been awarded gold medals. It may also be added that both are excellent artists, and that their representation at St. Louis was in the highest degree creditable to the reputation they have achieved.

Charles Melville Dewey, two very fine examples of whose work were displayed at the Exposition, had small preparation for his profession; who is credited, in fact, with having spent so short a time as a single winter, 1876-7, in the atelier of Carolus-Duran, when he opened a studio of his own in New York, and has been so successful that his pro-



"THE SISTERS."—By Kollar.

"SUMMER CLOUDS."—By Davis.

ductions command high prices. The two pictures shown by him at the Exposition were "The Church at Fairford," lent by John Gellatly, New York, and "The Gray Robe of Twilight," lent by the Buffalo Fine Arts Academy.

Frank Vincent Du Mond, of New York, displayed six character compositions entitled, respectively, "The Forest of the King," "Adam and Eve," "Bacchantes," lent by Charles Baker of New York, "A Breeze in the Woods," "The Spirit of Spring," and "The Afterglow." Here was a collection that showed the artist in many aspects, still life, imagination, nature interpreter, and romanticism, in all of which roles he acquitted himself with no small credit. Du Mond had excellent advantages, however, having been a pupil of Boulanger, Benjamin-Constant, and Lefebvre.

There was, besides delightful realism, in the four paintings exhibited by Charles Warren Eaton, of Bloomfield, New Jersey, a dreamy romanticism that carries the observer back to childhood, and leaves him among old familiar scenes hallowed by dear association, such as we all love to recall. His pictures were entitled, respectively, "Moonlight, on the Old Mill at Crecy," "Canal at Bruges," "Among the Pines," and "Exmoor."

Mr. Eaton, born in 1857, was a pupil of the National Academy of Design, and the Art Students' League of New York, but though obtaining his art education in America, his works have had favorable recognition abroad, at the Grosvenor Gallery, and the Paris Exposition of 1900, and

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he has received several medals and prizes at art exhibitions in this country.

"Moonlight in the Litchfield Hills," "Nightfall," and "Moonlight" represent the work of Ben Foster, of New York, at the Exposition. Of these three examples, "Nightfall" is perhaps the most pleasing, for its poetic sentiment and the crimson reflections of sunset that checker a landscape diversified with rolling meadow-land, clumps of trees, and patches of tangled shrubbery. Mr. Foster studied in New York under Abbott H. Thayer, and in Paris he was a pupil of Morot and Merson, exhibiting for the first time at the Chicago Exposition, where he obtained a medal. Since that time his pictures have received similar recognition at the Paris Exposition, 1900, Carnegie Institute, Pittsburg, 1900; Buffalo Exposition, 1901, and in the latter year also he was awarded the Webb prize.

Edward Gay, of Mount Vernon, N. Y., exhibited "The Pines of South Carolina," and "The Mianus River," lent by Samuel T. Shaw. The luminous sky effects are particularly strong in the latter and present a very artistic contrast to the landscape, a part of which is mirrored in the river that occupies much of the foreground. The perspective is wonderfully real and the coloring satisfactory. Mr. Gay is a native of Dublin, 1837, but came to America when ten years of age and seven years later entered an art studio in Albany, and in 1862 became a pupil of Lessing and Schirmer at Karlsruhe. He took the Metropolitan prize of \$2,000, in

1887, for his picture "Broad Acres," which was presented to the Metropolitan Museum. Among his very well known and greatly prized paintings are, "Washed by the Sea," "Atlanta," "The Suburbs," "Where Sea and Meadow Meet" (in the Governor's Mansion, New York), "The Waving Grain" (in the Minneapolis Gallery of Fine Arts), "My Lady's Estate," and "Happy Summer Fields."

Alford Dakin Gihon, born in America, 1866, but now for several years a resident of Paris, was represented by two paintings, "After the Storm," lent by Simon Guggenheim, New York, and "The Sluice of Martigny." The former is a very fine composition, exceptionally strong for its atmosphere, which is a remarkable simulation of nature when the elements, after exerting their destructive force, relapse into a state of quiet as if ashamed of the ruin wrought.

Mr. Gihon was born in Portsmouth, N. H., 1866, and at an early age evincing a talent for drawing, his father placed him under the tutelage of Thomas Eakins, of Philadelphia. Receiving the rudiments of an art education, he was sent to Paris to complete his studies, where for several years he was a pupil successively of Benjamin-Constant, Laurens, Gerome, and Motley. He has exhibited at several salons in Paris, London, New York, Berlin, Düsseldorf, and St. Petersburg, taking prizes or being awarded medals at all these places.

Frank Russell Green's picture, "The Wayside Inn," lent

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by the Lotus Club, New York, was one of the most pleasing exhibitions of genre work at the Exposition. The scene was ideally English; inactive to the point of dreamy indolence, perhaps, but it was this pervasive somnolence that gave an almost infinite charm to the composition. There was the sign, "The Anchor Inn," with shutters open but with door closed, so that one is not sure whether the place is vacant or occupied, an uncertainty which is increased by the sight of a carter attending, in a listless attitude, just outside the door, while his two horses, hitched tandem, are apparently fast asleep in the middle of the street, indifferent to the comings and goings of the world. Mr. Green, after graduating from the public school in Chicago, went to Paris and studied art at the Academie Julian under Boulanger, Lefebvre, Collin, and Courtois, and in 1900 was awarded honorable mention at the Paris Salon; two years later he received the Alexander Morgan prize, Salmagundi Club, New York, for the best water-color exhibited.

Two very pleasing Venetian paintings were displayed by Oliver Dennett Grover, of Chicago, entitled "San Giorgio Maggiore" and "The Cloud." The former is a fine picture of the most celebrated church of Venice, in a setting of gloriously colorful environment, of canal, clouds, gondolas, and picturesque buildings in the background. "The Cloud" is an exquisite treatment of atmosphere, sky, and landscape effects. Mr. Grover came to the Exposition with a good reputation as a painter, first established in 1892,

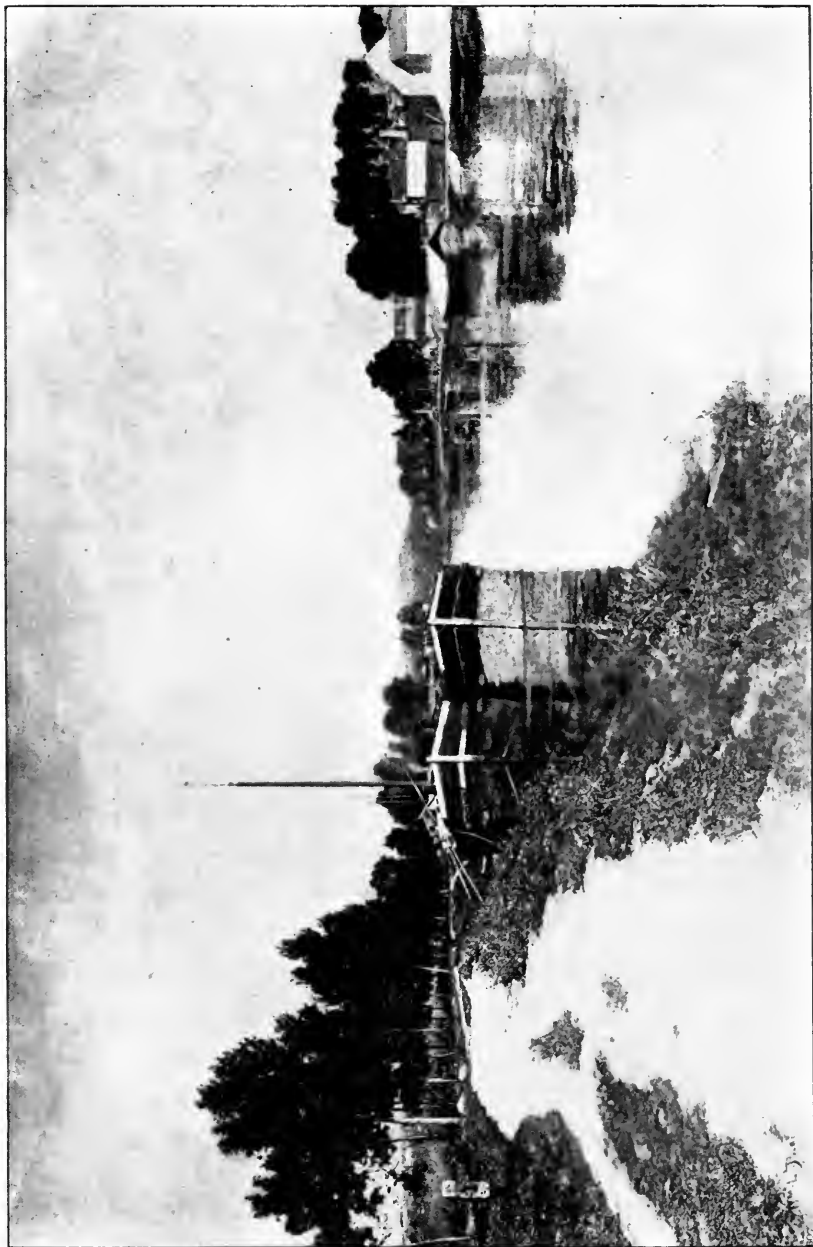
when he won the Yerkes prize for his production, "Thy Will be Done." He has also executed several mural decorations, among which are those to be seen in the Branford (Conn.) Memorial Library and in the Blackstone Memorial Library, of Chicago.

Carl Guthertz, of Washington, presented "Sunset after Appomattox," "Faithful Unto Death," and "The Behring Sea Arbitration Court," all well-known paintings that have been seen at other Expositions and in reproductions published in leading periodicals. Guthertz was born in Switzerland, 1844, and came with his parents to America in 1851. His father established terra-cotta works at Cincinnati, in which Carl worked for some time and then went to Memphis, where he studied and practiced painting until he obtained means to prosecute his art studies abroad. After more than two years spent in Paris, Belgium, and Italy, he returned to Memphis, in 1872, and resided there until 1874, when he took up his residence in St. Louis, where he established the art department of Washington University. After ten years thus spent in St. Louis he again went to Paris, and remained there for twelve years following his profession, but for a second time he renewed his residence in America. His specialties are portrait and figure pieces, of which the best known, in addition to the three above, are, "Light of the Incarnation," "Evening of the Sixth Day," "The Spectrum of Light" (in Library of Congress), "Law and Justice," a series of fourteen allegoric scenes.

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Seymour Joseph Guy is noted for his conscientious carefulness to details, which is characteristic of all his work, whether it be in sketches or the most elaborate painting. Examples of his best work were seen at the Exposition in "The Old-Time Reverie," "Without a Care," "Sunday Evening," and "The Orange Girl," the latter having been loaned by J. C. Nicoll, of New York. Of the four pictures, it is doing no injustice to Mr. Guy to say that the last named represents probably the zenith of his powers, for born in England in 1824, his limit has no doubt been reached. "The Orange Girl" is an exquisite bit of portraiture and character painting, in which Mr. Guy presents us with the face of a girl that is a combination of unusual comeliness, frankness, and wistfulness. The texture, sentiment, and color of the picture are perfect, and show refinement and expression that have been rarely surpassed. Mr. Guy has been a member of the National Academy since 1865.

John McLure Hamilton, born in Philadelphia, 1853, but now a resident of London, was represented by three portraits, viz., "Mr. Gladstone at Hawarden," "Mr. Cosmo Monkhouse," and "Mr. Richard Vaux." So excellent are all these portraits, that connoisseurs even are unable to pronounce which one deserves the greatest praise. The last named is the property of the Pennsylvania Academy of Fine Arts, by which it was loaned for the exhibit. The great lawyer, diplomat, and philanthropist, with long hair, and of venerable and distinguished appearance, is repre-



"MORNING ON THE LOING."—By *Picknell*.

sented with book in hand beside a table covered with documents, and the expression and pose are thoughtful to a degree to which the surroundings contribute greatly. Mr. Hamilton has also painted the portraits of Cardinal Manning, Watts, Leighton, and Tyndall, and one of his pictures, "Gladstone," hangs in the Luxembourg gallery.

Five paintings were exhibited by Lowell Birge Harrison, viz., "Glimpses of the St. Lawrence," lent by the Philadelphia Academy of Fine Arts; "Moonrise Off Santa Barbara," "Madison Avenue, New York," "The Snow Dump," "A Canada Scene," and "The Afterglow." Mr. Harrison, who is a native of Philadelphia, 1854, studied under Cabanel, Paris, and for several years has been noted for his landscapes, especially snow scenes. He won a medal at the Paris Salon, 1887, and at the Columbian Exposition. Among his very well-known productions are "Friends or Foes?" "A Waif from the Sea," "Calling Home the Cows," and "November." The last named was purchased by the French Government for the Marseilles Museum.

Edward Lawson Henry, born in Charleston, 1841, has achieved a just fame for his pictures, typical and characteristic of life in the Carolinas nearly a century ago. Three of his paintings were exhibited at the Exposition, "Waiting at the Ferry," lent by Mrs. Abraham Lansing, of Buffalo; "The Floating Bridge," and "The First Railroad Train in America." These titles furnish an index to the subjects treated. The ferry picture received the largest amount of

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attention, because there was about it the atmosphere and sentiment of olden days in the South, suggesting the golden mellow time of fine ladies and chivalrous gentlemen, of wealth and ease, and life on plantations white with cotton, and languorous airs carrying afar the melody of a score of voices from slaves toiling in the fields. The picture was a finished representation of a colonial top-buggy, from which a finely dressed lady and gentleman have stepped and stand on the river bank waiting the ferryman. A colored footman in blue livery has also left the vehicle and is seated on a rock by the roadside, while the colored driver astride the lead horse keeps his charge and calls to the ferryman, who, however, is not seen in the picture. The composition is replete with suggestion, for across the river, half hidden by foliage, a glimpse is to be had of a large white mansion, presumably the home of the waiting couple. This painting was awarded a gold medal at the Buffalo Exposition. Mr. Henry has also painted many genre pictures of New England life that are equally characteristic.

"A Name in the Casualty List," is the subject submitted by Lucius Wolcott Hitchcock, of Buffalo, who was a pupil of Benjamin-Constant, Jean Paul Laurens, and Jules Lefebvre. The picture shown at the Exposition was its own best interpreter, telling more effectively than words can, a story of grief in a manner to excite our sympathy. The composition consists of two figures, one an old man who, seated in an armchair, has just cast away a paper he has

been reading, and overwhelmed by awful news he has thrown his left hand to his head, while agony is expressed in his pale face. Near the old man, slightly to the rear, and evidently approaching to offer succor, are the wife and daughter, who, terrified by the situation, but not as yet understanding the cause, exhibit by their countenances the greatest consternation, anxiety, and solicitude. The picture, besides portraying the greatest mental suffering, is also remarkable for strength of color and the very effective use the artist has made of high lights. These are so disposed as to bring into relief the features of the old man and his daughter, and the expedient has served to intensify the expression, which has been the artist's main purpose.

"The Vagabonds," lent by the Cleveland Museum of Art, "On Guard," and "Sunset with Cattle," lent by the late R. M. Scruggs, St. Louis, were three paintings that represent the work of William Henry Howe, of Bronxville, N. Y. Mr. Howe, who, born in 1846, received his art education under Thoren and Vuillefroy, Paris, is one of the most famous of living artists whose specialty is cattle. His work shows painstaking care, a splendid technique, and thorough knowledge of his subject. He has received numerous gold and silver medals, and, in 1896, the French government bestowed upon him the title of Officer of the Academy, and two years later he was further honored with the Cross of the Legion of Honor.

George Inness, born 1825, died 1894, was represented

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in the loan collection by four exquisite landscapes, viz., "A Sunny Autumn Day," lent by Chauncey J. Blair, "Landscape," lent by Martin Ryerson, "Passamaquoddy Bay," also lent by Mr. Ryerson, and "The Lone Pine," lent by Cyrus H. McCormack, all of Chicago. To speak of Mr. Inness is to call to mind one of the foremost landscape artists that America has produced. Though a pupil of Gignoux and Durand, from whom he obtained his early art education and thereby fell under French influence, neither this training nor extensive travels and studies in Italy eradicated or even affected his inherited American tendencies, and his subjects accordingly represent scenes in his native land. In 1868 he was made an Academician, and he was the recipient of many prizes and medals taken at both European and American Salons, but his pictures, one or more of which will be found in nearly every art gallery, or valuable collection, serve best to perpetuate his fame. His son, George Inness, Jr., of New York, born 1854, has likewise achieved distinction as a landscape-painter, and, in 1899, received the great honor of being elected an Academician. Mr. Inness, Jr., showed two pictures at the Exposition, "Niagara" and "The Edge of the Forest."

Eastman Johnson, of New York, one of the ablest of American portrait-painters, and who has attained to almost equal distinction for his genre and often humorous productions, submitted two pictures at the Exposition, one the portrait of John D. Rockefeller, and the other "A Husking

Bee." Both of these pictures have been shown before and the latter especially has become quite well known, having been often reproduced. Other of his famous works are "The Stage Coach," "A Prisoner of State," "A Pension Agent," and "The Old Kentucky Home." His portrait productions are very numerous and include such prominent persons as Cleveland, Harrison, two Vanderbilts, Webster, Hamilton, Astor, Folger, Fish, Longfellow, Hawthorne, Emerson, White, O'Connor, McCosh, Jesup, Potter, etc. His pictures hang in the Lenox Library, Corcoran Gallery, White House, Treasury building, and Capitol at Albany.

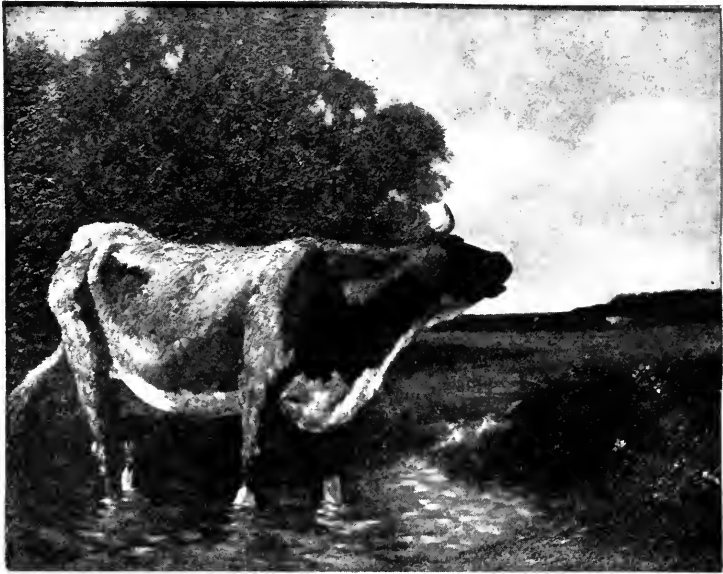
William Sergeant Kendall, born 1869, exhibited five paintings, four of which, "The Green Gnome," "A Nasturtium Flower" (*L'Allegro*, and *Il Penseroso*), and "A Fairy Tale," were very beautiful in conceit, exhibiting a poetic fancy that was almost bewitching, while teaching sentiments both elevating and inspiring. Another picture by the same artist was entitled "The End of the Day," the theme of which is a young mother with a little girl upon her lap, to whom she is showing a picture book. The mother's face is half averted and rests upon the nestling child's head, a caressing and tender attitude. The struggle between interest and sleep is admirably represented in the child's limpness, and the manner in which her now too heavy head is laid upon the mother's breast, indicating with impressive certainty that the sandman has about completed his witchery and will very soon carry away his victim to

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the land of nod and dreams. This picture received a medal at the Carnegie Institute, 1900, and was accorded similar recognition at the Buffalo Exposition, 1901, and was awarded a gold medal at the St. Louis Exposition.

"Summer Clouds" and "The Great Oak" are the titles of two very handsome pictures that were displayed by Charles Howard Davis, of Boston. Both are excellent examples of correct drawing, fine coloring, and painstaking technique, but there will hardly be two opinions as to preference between them, for I fancy that the popularity of the former will be generally confessed. The subject is a narrow stretch of land in the foreground upon which beats the waters of a bay, dashing among rocks and starting miniature streams that diversify and vitalize the composition. Above the water float both cumulus and diaphanous clouds, through rifts in which a blue sky projects its intensity and is reflected in the seascape in a charming way. The color tones and chiaro-oscuro of the clouds are especially fine, and upon the whole the composition was so excellent that it very well merited the silver medal that was awarded Mr. Davis for painting it. Mr. Davis, born 1856, was a pupil of the Boston Art Museum and later studied in Paris under Lefebvre and Boulanger. He has exhibited for several years at nearly all the prominent art exhibitions in Europe and America, where he has taken a score or more of prizes and medals.

"Holiday Occupation" was the name of a pretty production by Lucy D. Holme, of Philadelphia, the subject of



"THE WHITE HORSE."—*By Nolan.*

"THE CALL."—*By Sieber.*

which was three children around a table, very busily intent in the mysteries of preparing holiday surprises. The drawing was well done as to pose and expression, and the coloring throughout was excellent.

"The White Horse," by Daniel W. Nolan, of Boston, was interesting and attracted no little attention, first, for the charm of its wooded landscape and, second, for the *raison d'être* of the white horse. The reason for the horse being so prominent in the title is not apparent, considering that the animal was so far in the background it was quite without the range of common discovery, a very white mote, so to speak, in the composition. But artists, like other persons, sometimes have strange conceits and Mr. Nolan has exercised his privilege to draw attention.

A painting by William Lamb Picknell (born 1854, died 1897), called "Morning on the Loing," was loaned by Mrs. J. S. Flagg, of Boston. The picture represented a characteristic landscape of Brittany near Pont Aven, where Mr. Picknell worked for five years under Robert Wylie. It was here also that he painted his most famous picture, "Route de Concarneau," which won honorable mention at the Salon of 1880 and is now in the Corcoran Art Gallery. "Morning on the Loing" is a work distinguished for its poetic quality and exquisite atmospheric effects, and by competent critics it is regarded as being one of the best of his many excellent productions. Mr. Picknell's pictures may be

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found in the galleries of Boston, New York, Brooklyn, Pittsburg, and in the Luxembourg of Paris.

Edward G. Sieber, of New York, submitted a pastoral scene entitled "The Call," which received a great deal of praise, some competent judges going so far in their comment as to pronounce it the equal of the best work of Rosa Bonheur. While the writer would hesitate to class it so highly, there is no questioning the very superior merits that the picture possesses. The composition represents a cow standing fetlock deep in a brook, with uplifted head, lowing to a herd in the distance, far up the stream. The close of day is admirably simulated by an expiring glow in the west and falling shades on the slopes, while the clouds are gorgeously tinted with roseate hues of red, crimson, golden and purple that give a rich picturesqueness to the scene. The picture has the very semblance of life in summer-time.

Will Hickok Low, of New York, showed five pictures, "The Spring," "The Elysian Lawn," "An Arcadian Fount," "The Felled Tree," and "The Carpet of Leaves," the subject of all of which was poetic sentiment expressed in nature. Mr. Low has a remarkable gift, a faculty of rendering landscape scenes in a manner that gives to them an expression so to speak, reflective of human passions. Thus his "Carpet of Leaves" is not merely windrows or heaps of fallen foliage, the sport of winds, but disposal and environment are made to tell the story of a dying season, in which heaped up leaves suggest graves, and barren branches appear grief-stricken

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for loss of their adornment. "The Felled Tree" speaks in accents equally pathetic through situation, composition, and color tones, of desolation, death, the end of pride. "An Arcadian Fount" and "The Spring" tell a joyous story of bounding youth, of happiness in untrammelled freedom; of contentment in a world bounded by the limitation of vision; of innocence that seeks no adornment, and which would blush to hide the charms that nature bestows. It is with such sentiment that Mr. Low has painted his masterpiece, in which he shows a beautifully modeled nude female, in a very graceful pose, drinking from a shell water which she has dipped from a spring that issues from a flower-covered bank.

Born in Albany, 1853, Mr. Low was schooled in art under Gerome and Carolus-Duran, and has produced so many excellent pictures that the list of his honors is a long one, but though a member of the Jury of Selection of the Department of Art at the St. Louis Exposition, he was awarded no medal. "The Spring," however, was sold to the St. Louis Club for a high figure.

George William Maynard, of New York, presented "Sport" and "Surf," both lent by Samuél T. Shaw. These pictures, unlike all others in which similar subjects have been treated, were the product of Mr. Maynard's fertile fancy, and possess greater interest in consequence. In "Surf," we have not only the rolling sea, tossing breakers, and dashes of foam, but there are to be seen mermaids riding

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the leaping waves, diving under green canopies, and disporting in an abandon of joyousness, thus typifying the spirit of his subject.

Thomas Moran was born in England, 1837, but came to America, 1844, and was educated in the common schools of Philadelphia. He was apprenticed to a wood engraver, and at the conclusion of his service studied art under James Hamilton until he went abroad to enter art schools in Paris and Italy. Mr. Moran accompanied the United States Exploring Expedition to the Yellowstone country, 1871, and to the Colorado, 1873. While upon these expeditions, or shortly after his return therefrom, he painted his greatest, or at least best-known pictures, "Grand Canon of the Yellowstone" and "Chasm of the Colorado," which were purchased by Congress and now hang in the National Capitol building. These pictures have contributed most to Mr. Moran's fame, but he has produced several works, not so large in size, that exhibit quite as much skill. At the Exposition he showed two excellent paintings entitled, respectively, "Solitude" and "Cloud and Sunshine on Montauk Point," the former an expressive and impressive pictorial interpretation of the sense of utter loneliness.

Leonard Ochtman, born in Holland, 1854, came to America in 1866, and settled at Albany. He was for a while draughtsman in an engraving office, then studied drawing for two years, and took a winter course at the Art Student's League, New York, but in his specialty of land-

scapes he is entirely self taught. He has regularly exhibited at the National Academy since 1882, and at art societies where he has received many medals and prizes, but his greatest honor was obtained at the St. Louis Exposition, where he was awarded a gold medal for his dainty and charming landscape, "Frosty Acres." Other works of his shown at the Exposition were "Autumn Sunrise," lent by Andrew Carnegie, "Early Morning," "Winter Landscape," lent by Samuel T. Shaw, and "Wooded Acres."

"Frosty Acres" is a glorious combination of contrasting colors, most artistically and effectively laid to give realism to the picture. The sky in parts is sodden gray, where snow clouds seem to be forming, while on the right is to be seen pale sun rays struggling through a haze, and suffusing the earth and straggling trees with a subdued light. The ground is checkered with patches of green, and spots of brown show where invading winter has laid its withering touch upon the herbage, and the frost sprite has scattered jewels over the fallow field that forms the foreground.

Henry Rankin Poore, of Orange, N. J., submitted three landscapes, "In Holland," "The End of the Trail," and "A Frosty Morning." The latter is a composition which in some respects corresponds to the treatment of "Frosty Acres," especially in the sky effects. But while Mr. Ochtman chose to veil the sun rays with a heavy haze, and to suggest the orb rather than to make it appear, thereby heightening the reflected light, Mr. Poore preferred to hang

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the sun in the heavens, where its strength is mellowed by a cold mist. But the morning is a frosty one, for from the nostrils of two toiling oxen, dragging a heavy load, issue puffs of congealed breath, and the atmosphere and landscape have that gray color which invests the early hours of a winter day. Mr. Poore, born 1859, received a greater part of his art education in Philadelphia and New York Academies, but he also studied in Paris under Lumenais and Bouguereau. His specialty is landscape, which, however, he always animates by introducing animals, so that his pictures are combinations of still and active life, which are painted with strong effects.

Frank Knox Morton Rehn, of New York, born 1848, and educated wholly in America, presented "The Rock-dwellers," lent by Claude Kilpatrick, "The End of a Stormy Day," and "Rounding Eastern Point." Mr. Rehn has obtained a reputation for his marine pictures that enables him to command high prices for any work he produces. He was awarded a silver medal at the St. Louis Exposition for his very beautiful composition, "Rounding Eastern Point," which to my mind was one of the most perfect marines in the collection. The sea, slightly disturbed by short waves, was very real, across the choppy waters of which sped a schooner under a full spread of sail, reaching towards a point of land in the distance against which the surf is breaking, leaving a white line to mark the contact. There is remarkable freshness about the picture and strength of

technique and color that stamps it as the production of a master of marine painting.

W. Elmer Schofield received a silver medal at St. Louis for his landscape entitled "A Winter Morning," which though a commonplace subject, was artistically treated and was a truly wonderful simulation of nature. The picture represented a small ravine, the slopes of which are covered with patches of snow left after a thaw. In the foreground are a half dozen straggling trees, and scattered here and there are large stones lying in beds of sear leaves and grass. The most remarkable thing about this picture is its perspective, which has almost stereoscopic effect, and the coloring and drawing are no less true to nature.

"Custer's Demand," which was one of the most admired pictures at the Exposition, though it was awarded only a bronze medal, was the work of Charles Schreyvogel, of Hoboken, N. J. The painting is historical, dealing with an incident in one of General Sheridan's campaigns, 1868-69, and represents General Custer, acting for General Sheridan, in the moment that he demanded of four chiefs of as many tribes, the surrender of seven thousand Indian warriors. The scene is painted fully as dramatically as it must have actually appeared, for the artist has invested it with local color and intense spirit, with General Custer as the personification of military prowess. The historical accuracy is somewhat marred, however, by showing General Custer wearing a sword, when it is known that, except upon dress occasions,

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he never carried such a weapon; but this is such a small matter that it may be forgotten in contemplating the excellence of the picture.

Mr. Schreyvogel, born 1861, first entered the service of an engraver, and later he worked as a die-sinker and a lithographer, by which he earned the means to go abroad and study art in Munich under Kirchbach and Marr. Returning to New York, he soon after won the Thomas B. Clarke prize at the National Academy of Design for his oil-painting, "My Bunkie." He has since received medals at the Paris, 1900, and Buffalo Expositions.

Julius L. Stewart's painting, entitled "Grand Matin," was an ideal portraiture of gracefulness in the nude female form, and especial success was achieved by the artist in the delicacy with which he painted the warm, even glowing flesh tints, and the charming rusticity of his background. Aside from these points of real excellence the picture had nothing especial to recommend it, though the artist, once a pupil of Gerome, has taken many gold medals at Paris, Berlin, and Munich Salons, and has been knighted and made an officer of the Legion of Honor. At St. Louis he served on the Jury of Selection for the United States section of art at the Louisiana Purchase Exposition. Others of his works exhibited were "A Portrait," "The Blue Butterfly," and "A Supper Party."

Henry Ossawa Tanner, one of many self-expatriated American artists who prefer Paris to native land, exhibited



"CUSTER'S DEMAND."—By Schuyvogel.

"Daniel in the Lion's Den," a subject familiar for the frequency with which it is treated, but which Mr. Tanner has made a little more interesting by the originality of his conception. The idea, obtained from reading the Bible, generally prevails that Daniel was cast into a den, but it is usual with artists to represent the prophet of Nebuchadnezzar's wrath as being committed to a cell which might very well answer the requirements of a prison, a practice which Mr. Tanner has not departed from. The strength of the picture is to be seen most remarkably in the light which streams into the den from a square aperture at the top, which falling upon Daniel throws his figure into high relief and thereby exposes not only the attitude, but the expression of the upturned face as well. One of the lions is likewise partly within the light, while the forms of several others are to be perceived dimly in the deep gloom of the underground retreat. By this disposition of his figures Mr. Tanner has been able to portray the faith of the prophet, the abiding confidence which he feels in the protecting power of God and the mysterious restraint which the lions experience while hungering to break their fast upon a victim thus thrown to them. The artist has admirably depicted a strong conception of the dramatic scene by the transparency of his shadows, by which he has combined definition with awe and miraculous intervention. This picture was so highly regarded by the Jury of Awards that it was given a silver medal.

There were exhibited at the St. Louis Fair, two oils by

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the late Mary Estella Dickson, viz., "Isabella, or the Basil Plant," lent by Mr. Julius S. Walsh, and "The First Lesson," the latter a charming creation both in sentiment and composition. Indeed, the work of this artist is distinguished, as it is noted, for remarkable refinement, purity of conception, and tender—often poetic—expression. "The First Lesson" was exhibited at the Paris Salon of 1900, where it not only received a gold medal, but was specially spoken of by critics as being one of the finest pictures displayed for several years. Its exhibition at St. Louis accordingly aroused much interest, but anticipated pleasure gave way to intense disappointment when those who visited the gallery to see this beautiful painting found it hung in a place so dark that careful inspection of its texture and exquisite qualities was impossible.

Owing to a very inconsiderate and disadvantageous plan adopted at St. Louis for arranging the picture exhibit—whereby artistic wall effects were sought rather than the better purpose to display paintings according to depth of color tones and order of precedence, as is done in Paris—"The First Lesson" received no higher recognition than a bronze medal. This award not only gave very general dissatisfaction, but tended greatly to discredit the impartiality and judgment of the art department management. It is with particular satisfaction, by reason of the circumstances, as well also for the beauty of the picture, that we are able to present a reproduction of this famous painting in this

volume, by which means the composition may be studied, even though the coloring that gives greatest character and effect to a picture is lacking.

Miss Dickson exhibited marked talent for drawing while yet a child, a disposition which she was encouraged to cultivate under instructors in the St. Louis Art School, until she was sent abroad to complete her education. In Paris she continued her art studies under such masters as Fleury and Chialiva, and after several years thus spent she opened a studio in Paris, which she maintained until a few months before her death, which occurred in St. Louis, December, 1904.

Besides the pictures mentioned above, among the best known of Miss Dickson's works are the following: "Mistletoe," which received honorable mention at the Paris Salon, 1896, and now owned by Mr. W. K. Bixby; "Monta Rosa," which was awarded a medal at the Buffalo Exposition; "Holly," owned by the St. Louis Art Museum; "Haidee," owned by Mr. Charles McClure Clark; "North Wind," owned by Mrs. Claude Kilpatrick; "Miranda," owned by Mr. Charles Bates.

In all her pictures, which are usually female figures, there is a delicate, chaste refinement of expression, which neither Madonna-like, nor lacking in strength or character, may be called ideals of noble and beautiful womanhood, reflecting, one must believe, the purity of thought, sentiment, and conception of the artist, the torch of whose lovely life

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went out just as she had mounted and set it upon the height of fame, whence to illuminate the world with products of her great talent.

Dwight William Tryon, of New York, was represented by four beautiful landscapes, one of which, "Twilight," was lent by Mr. John T. Davis, and three others, loaned by William K. Bixby, entitled, respectively, "Autumn in New England," "After the Shower," and "Dawn in Early Spring," for which the artist was awarded a gold medal. The four pictures are characterized by poetic interpretation, refined conception, and a subtle and sympathetic treatment that manifests a master brush. Mr. Tryon is a native of Hartford, 1849, who, exhibiting the art impulse, was early placed in school with a view to developing his talents. He studied in Paris under Chevreuse, Daubigny, and Guillemet for several years and opened a studio in New York, 1881. His rise was a rapid one, taking a dozen prizes in as many expositions and salons, several of which were gold medals.

Robert W. Van Boskerck, of New York, received a silver medal for his exhibition of three paintings, "Noon," "The Forest of Fontainebleu," and "The River at Nemours." Of these three, all charmingly executed, that of the Fontainebleu forest was perhaps the most delightful, but where so much excellence is to be judged there will always be difference of opinion. My own selection is influenced by the very wonderful effects achieved by Mr. Van B. in bathing the background of his picture with a flood of sunshine that



"THE FIRST LESSON."—By Miss Dickson.

is not merely luminous, but furnishes a setting for the foreground of forest that lies in cool shadows and Arcadian dreaminess, wondrously idyllic.

Elihu Vedder, one of the greatest of contemporary American painters, did not himself contribute to or compete in the United States Exhibit, but his work was represented in the loan collection, in which was shown one of his pictures, entitled "The Questioner of the Sphinx," now owned by Charles Fairchild. Before more particularly mentioning this memorable allegorical representation, it is well that the reader should know something of the artist's personal history. Elihu Vedder was born in New York, 1836, and after studying art for a while with Mattison, in Sherburne, N. Y., went to Paris, 1853, and for the next year was a pupil of Picot. The next four years he spent in Italy, when the Civil War attracted him back to America, where he offered his services as an enlisted soldier, but was rejected because of a defective arm. In 1865 he again went to Paris, but after two years of rather fruitless work in the French capital he took up his residence in Rome, where he has since resided, and where he won great fame as a painter of allegoric, romantic, and historical compositions. Among his best known are the following: "The Phorcydes," "The Cumæan Sibyl," "The Greek Actor's Daughter," "Lair of the Sea Serpent," "The Roc's Egg," and "The Crucifixion." He also illustrated Edward Fitzgerald's "Omar Khayyam,"

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and did some decorative picture work in the Library of Congress, and in Bowdoin College.

Vedder's "Questioner of the Sphinx" is one of those metaphysical studies in color that leaves the connoisseur and the novice alike uncertain as to the reading of the artist's motive; but that it is a reflection of the questioning state of his mind as regards the future there is little room to doubt. And yet there is no spirit of cynicism or of irreverence in the picture, but rather a sense of mere inquiry; agnosticism perhaps it may be called, but withal a feeling of hope for enlightenment; a longing for revelation that will confirm the teachings of theology, and dissipate the mists of doubt that rationalism has created. It preaches no sermon, but rather presents a hypothetical case and leaves its resolution to each individual who cares to consider it.

The number of artists who participated in the Exposition at St. Louis was so great that it is impracticable to particularly mention more than comparatively few, since descriptions of paintings are more or less iteration, and after all, a book can reflect only one person's opinion where there are almost as many opinions respecting merit as there are readers. It follows that the pictures herein named may not have been the best to be seen in the collection, and many omitted from the reckoning may have merits as great as those I have specialized.

No account has been taken of pastels and water-colors, not because they are less appreciated than oils, but solely for the

reason that it would be tiresome to go into more elaborate details or to prolong the list of pictures in the United States section, where excellence was the rule and mediocrity an exception. It is almost credit enough to any artist to be able to say in after years, "I was represented in the Art Exhibition at the St. Louis Fair, where there were distributed to American aspirants 237 medals, 35 of which were gold, 99 silver, and 103 bronze."

In the loan collection the representation of famous artists was large, generally by paintings owned by prominent citizens, art collectors, academies, clubs, or museums. It must not therefore be concluded, because the name of a very distinguished artist is omitted from the foregoing that no single example of his work was shown. In a hasty examination I found the names of many whose reputation is not only international, but which I may venture to prophesy is almost imperishable, such as: Jongkind, Corot, Mauve, Dupre, Uhde, Leighton, Daubigny, Fortuny, Gericault, Delacroix, Stevens, Diaz, Bouvin, Hunt, Lepage, Millet, Couture, Breton, Bonheur, Coypel, Cozin, Kuehl, Jacque, Fromentin, Rousseau, Van Ryn, Van der Neer, Hals, Joshua Reynolds, Nattier, Constable, Gerome, Opie, Rossetti, Meissonier, Vedder, Whistler. With such an array of talent before us, surely it may be claimed with confidence that the exhibition was one of the most notable in the history of art.

DIVISION CVIII.

The French Art Exhibition.

The modern school of French painters had a specially large representation at the St. Louis Fair, which though it did not include nearly all the famous artists of that country—and the omission of many noted names is a matter of sincere regret—nevertheless, as a whole, the exhibition was fairly composite, so to speak, of French art of to-day. And credit must be given also for judicious management by those into whose care the immense collection of paintings was entrusted, for courtesy of the commissioners exerted a great influence upon visitors, who if not always impressed by the paintings, were invariably pleased with the attentions shown.

In estimating the value of French paintings, much must be taken into consideration, for while rival schools have always existed, a contrast was never so great, perhaps, as it is now. In earlier years a picture was judged less by its technique than by its color tones, its perspective, and other qualities, whereas influence of the Impressionists has produced a change of sentiment so radical, in many quarters, at least, that former methods of judgment are practically reversed. The change is not unlike that which has taken



INTERIOR OF THE FRENCH SECTION.
A CORNER IN THE FRENCH SECTION.

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place in French appreciation of music, for, thirty years ago, Wagner compositions drove a Frenchman to distraction, whereas to-day his operas are even more popular in Paris than those of Gounod, a veritable French idol.

Every person, therefore, will insist on expressing opinion as to the merit of pictures, until some one who is regarded as an oracle shall have signified approval or disparagement, when straightway we all port helm to catch the shifting wind of acquiescence. A striking illustration of this unstable judgment upon the part of visitors fell under my observation while a visitor to the French section at the St. Louis Art Exhibition. In my strolls through the gallery I was accompanied by M. Harteloup, who very kindly directed my attention to what he considered to be the best paintings in the collection. We stopped before Simon's large canvas, on the east wall, entitled "A Strolling Circus." The picture, as it appeared to me, as well also to the dozen or more who gathered about us, was admirable enough in conception, but the artist seems to have become tired or exhausted before completing his picture, and cunningly let the lights go out, leaving the performers in such deep shadows that the spectators had to imagine the rest. This is homely criticism, but it was heartily concurred in, until Mr. Horteloup praised the picture as one of the best in the whole collection. A magazine writer thereupon catches an inspiration and writes: "The Strolling Circus,' in its *naive* coloring, its clever dash and bal-

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ance, is one of Simon's strongest achievements." Another magazine prints the following: "Not a whit more attractive in the popular estimation of 'pretty' is the work of Lucius Simon, whose 'Strolling Circus' is hung here. From a painter's point of view, however, it is a very powerful work, while one not learned in such matters may still enjoy the extraordinary shrewdness of character study developed in the pose of the figures, the expression of their faces (in the dark?), and even in the carriage of their hands." "In the dark" is my own superfluity, but "the carriage of their hands" is copy.

In the same room hung a pastoral scene. I do not recall the name of the artist nor the catalogued title, but no one who entered this gallery will forget the herd of swine with blood-red stomachs, presumably ensanguined by the sun, which, sinking upon the opposite side, must have had its rays reflected as from a looking-glass, after striking a hill-slope. Strange things occur in nature, so why may they not happen to a painter's fancy? Both of the pictures which I have had the audacity to criticise are reproduced in this work, the latter being one of a wall group, not very plain but still distinguishable, especially by any one who saw the painting at the Exposition. Well, the swine picture, grotesquely original as it certainly appeared to laymen (and laywomen also for that matter), received an honorable mention, so that we have therein the proof that



"IN AUGUST."—By Browne.

"STROLLING CIRCUS."—By Simon.

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people will honestly differ, at least until an oracular interpreter gives us the cue to professional opinion.

But these are extreme cases, and I would not have the reader gain the impression that I am setting myself up as a critic, or wish to call attention to inconsistencies which others may have failed to discover. Least of all would I have any one believe that I am picking flaws in the French exhibit. It always happens, despite the care of commissioners, that some pictures will be admitted to the galleries of all universal expositions, as well also to annual salon exhibitions, the merits of which are not equal to the standard that is intended to be set. This is due to favoritism very often, and to difference of opinion more frequently, for it is next to impossible to find ten men of independent judgments who fully agree upon the merits of anything, much less that of a painting. ..

A prominent magazine editor, writing down the art exhibit at the St. Louis Fair, observes, like a pundit: "It may require a connoisseur in art to tell the points of a moderately good work, but a subject rendered in a really strong way stands out evident to all." Is this true of art and not true of literature? Was the beauty, the grandeur, the analytical picturesqueness of Shakespeare's plays recognized at once? Was not Milton's "Paradise Lost" sold for less than a week's wage now paid to a magazine editor? And does not the history of art abound with a similar lack of prompt appreciation? How great was the estimation

placed upon da Vinci's "Last Supper," when Napoleon made a stable of the church in which it was painted? But why multiply proofs when the very opposite of the statement quoted is self-evident?

The French exhibit contained, not ten or a score of masterly canvases, but a hundred superb paintings, works which not only do great credit to the artists who produced them, but which in the largest sense honor the nation and almost apotheosize art. If search be made for a splendid portrait, where can a better one be found than that of Madame Bonnat by her distinguished son Leon? It is not, perhaps, the equal of Van Dyck's best effort, but a near approach to that artist's most excellent work, and very few will deny that it is so. Bonnat does not belong to the new generation, nor is he a member of the modern school, for he was born a long while ago, June 20, 1833, and is a native of Bayonne. He studied under Madrazo while living in Madrid, and was a pupil of Cogniet in Paris. But he also traveled much in Italy, and was intellectual as well as talented. He gained a second-class medal at the Paris Salon of 1861, since which time he has reaped so many awards of superior merit that the list would be a tedious one to particularize; let it suffice, therefore, to say that being made a member of the Legion of Honor he was elevated to the dignity of a chevalier in 1867, an officer in 1874, a commander in 1881, and was invested with the Grand Cross of the Legion, 1900. He was commissioned to paint the por-



"MME. JACQUES STERN."—By *Carolus-Duran*.



"MADAME BONNAT."—By *Bonnat*.

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traits of Thiers, Victor Hugo, Don Carlos, and no one could have done the work better. His rank is with that of Velasquez.

Another very excellent portrait in the French section is that of Mme. Jacques Stern, by Emile Auguste Carolus-Duran, who among other things has the distinction of being the most praised and condemned of modern French artists. He, like Bonnat, belongs to a generation of which few representatives now remain. His birthplace was Lille, and the date was July 4, 1837. In 1859 he received a medal of honor, and so brilliant was his work that in 1869 he was made a member of the Legion of Honor. He is said to have reached the pinnacle of his renown in 1870, after which his efforts at genre work brought him no credit, and in fact greatly impaired the reputation which he had won. In 1886 his "Eveil" (The Warning) served to restore him to favor among critics, and his "Andromeda," exhibited in 1887, greatly increased his fame. Since that date Duran has produced several brilliant figure compositions distinguished for their strength, though slightly idealized. His best-known portraits are those of Queen Maria Pia, of Portugal, the Countess of Warwick, and the Duchess of Marlborough. He was made a grand officer of the Legion of Honor in 1900.

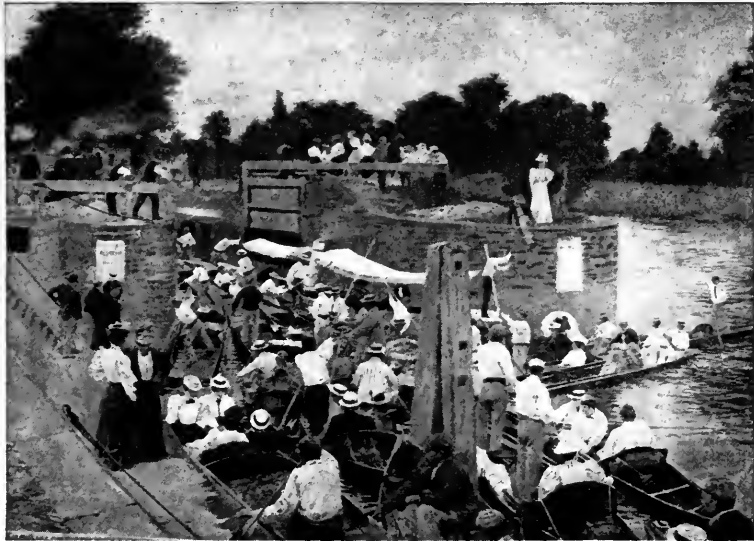
Marcel Baschet, who won the Prix de Rome in 1883, was made a chevalier of the Legion of Honor in 1898, and was awarded a gold medal at the Paris Salon, 1900, was repre-

LOUISIANA PURCHASE EXPOSITION

sented at the St. Louis Exposition by a portrait of Ambroise Thomas, the coloring and strength of which has not often been exceeded.

Other well-known French portrait-painters who exhibited at the Exposition were Paul Chabas, a gold medalist, 1900, and chevalier of the Legion, 1902; Gustave Courtois, gold medalist, 1889, chevalier of Honor, 1889; Guillaume Dubufe, gold medal, 1889, and officer of the Legion, 1900; Emile Louis Foubert, silver medal, 1900; Ferdinand Humbert, created an officer of the Legion, 1900, medal of Honor, 1900, member of the Institute, 1902; Georges Lavergne, Prix de Rome, 1892; Jean Patricot, officer of the Legion of Honor, 1904; Louis Picard, chevalier of the Legion, 1900; Gustave Popelin, Prix de Rome, 1882; Emile Renard, medalist, 1889, chevalier of the Legion, 1895; Jean-Joseph Weerts, officer of the Legion, 1897.

In addition to these examples of modern French portrait-painters, there was exhibited in the United States loan collection a portrait, lent by Mr. George Gould, of "A Lady," by Jean Marc Nattier, the value of which may be imagined at least by the fact that Nattier was the most illustrious portrait-painter of his period. Born in Paris, 1685 (died 1766), he became a pupil of Jean Jouvenet at the age of ten, and won the academy prize in 1700. In 1715 he obtained a commission to paint the portraits of Peter the Great and Catherine I., which were so well executed that he was engaged to perform a similar service for several members



INTERIOR OF THE FRENCH SECTION.
"RETURN FROM THE REGATTA."—*By Gueldry.*

of the Czar's suite. His fame rapidly spread all over Europe, and his professional services were so persistently sought that he was able to name any terms for his work. Among the many famous people whose portraits he executed were Maria Lescynska, of Poland, Henrietta, of France, Madame Adelaide, Madame de Chateauroux, Madame de Flavacourt, and others of the Court of Louis XV.

These notable examples of French portrait-painting show that the art, while probably less flourishing in this age of photography than a century or two ago, is nevertheless still not only a living, but a sturdy, virile accomplishment possessed by not a few.

The exhibition of French paintings comprehended all schools, and therefore admirably illustrated the condition of art in that country. It was less in portrait work, however, than in historical, genre, mythologic, and imaginative compositions, that France showed to best advantage.

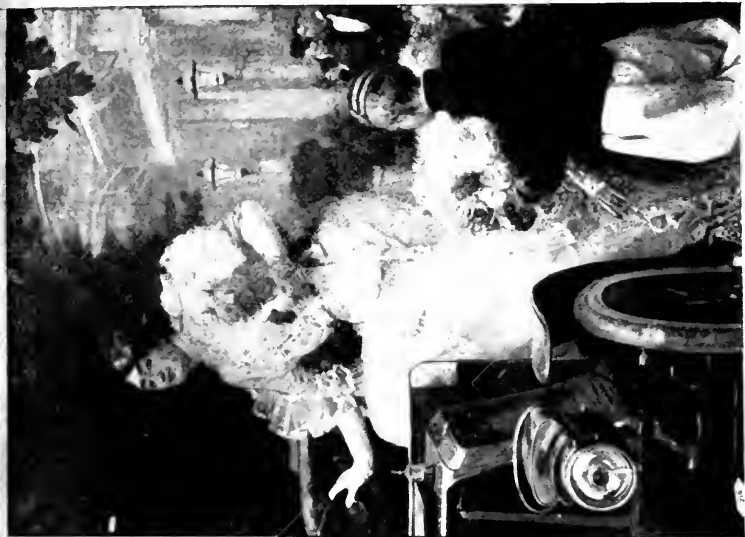
Opinion is, of course, divided as to what was best in the collection, but a number of representative pictures may be taken, which I venture to believe will meet a consensus of favorable criticism. Of these few the one which seemed to receive the greatest amount of popular praise was Jules Lefebvre's "Mary Magdalene at the Cross," which was so realistic, and withal so pathetically expressive, that there was no time during the hours that visitors were admitted to the galleries when there were not several persons studying this

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remarkable picture, and the most compassionate feeling was aroused by it. Lefebvre was born at Tournan, Seine-et-Marne, March 10, 1836. His father designed that he should become a baker and succeed to the business which had been followed by several generations of the family, but his mother's persuasion to make an artist of him succeeded, so Jules was sent to Paris to study under Leon Coignet. His progress was rapid, for his talent was unmistakably great, and in 1861 his "Death of Priam" was exhibited at the Salon of that year and gained for him the Grand Prix de Rome. His next best known picture, called "Femme Couchee," was shown in the annual exhibition of 1868, which was so well received that the judges were unable to agree on the relative merits of this picture compared with one exhibited at the same time by Corot, and the contention as to which of the two was entitled to receive the medal of honor was at length compromised by awarding it to Brion. He obtained the coveted honor, however, in 1886, won the Grand Prix in 1889, was made a member of the Institute, 1891, and a commander of the Legion of Honor, 1895. Some of his most famous pictures are "Diana Surprised," now owned in the United States, "Lady Godiva," "Psyche," now in the Pennsylvania Academy of Fine Arts, "Truth," and several ideal heads, of which the most popular are "Vittoria Colonna," "La Liseuse," "Laura," "La Poesie Antique," "Violetta," and "Clemence Isaure."



"THE FLAG OF MARS-LA-TOUR."—By Bloch.



"A STYLISH WOMAN."—By Etkerery.

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Alexandre Bloch showed a very spirited historical painting, the subject of which was a rescue of the colors at the battle of Mars-le-Tours. Alexandre is a relative of Karl Heinrich Bloch, a celebrated Danish painter of historical scenes and nature studies, who died in 1890, after whose footsteps he has closely followed with such success that he received a silver medal at the Salon of 1889.

William Adolphe Bouguereau, though often criticised by his fellow professionals as being excessively florid and sometimes careless in details, continues very serene in the enjoyment of a reputation second to no other artist in France, and it is to be doubted that the works of any other living painter would command as large a price. Bouguereau is doubtless the oldest artist of his class now living, having been born at La Rochelle, Nov. 30, 1825. He was actually a youth to fortune and to fame unknown when, after the greatest privations, he managed to reach Paris with a pittance, but a stout heart, and applied for admission to the Beaux Arts. He literally worked his way, without money or influence, and by diligent study, aided by talent, in 1850 he won the Prix de Rome, which gave him a course in the finishing school of the Italian capital. Four years later he exhibited at the Salon his very well-known painting, "The Body of Ste. Cecelia Borne to the Catacombs." He also treated with great success other sacred themes: "Meeting of Christ and His Mother," "The Annunciation," and "The Three Holy Women at the Sepulchre." For

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the past several years, however, he has devoted his talents to the production of the nude, of which his "Triumph of Venus" is the most popular. In 1876 he was made a member of the Institute, won a medal of honor in 1878, and again in 1885, and was elected grand officer of the Legion of Honor, 1903.

Henry Bovet has not yet obtained a place in the encyclopedias, but he deserves to be known for his one really great picture entitled "Around the Lamp," which was shown at the St. Louis Exposition with another painting less meritorious, called "A Parisian Night." "Around the Lamp" is a composition so excellent in every quality of light, shade, depth, and technique, that it caught and held the attention of many thousands who were unable to pass it by without a careful examination.

Andre Castaigne, who is both a painter and illustrator, had a picture at the Exposition called "At the Inn," a strong composition in grays, but it hardly holds rank with his earlier work in oils, especially with his "Dante and Beatrice," "The Deluge," and "After the Combat." Castaigne lived in the United States from 1890 to 1895, during which time he was connected with an art school in Baltimore, but returning to Paris he re-opened his studio there and has been chiefly engaged in doing illustration work for the Century and other magazines.

Chartran's portrait study of Richelieu, the great Cardinal, was a very popular picture at the Exposition, distinguished



MARY MAGDALENE AT THE CROSS—

by Jules Lefebvre.

THOUGH done a thousand times by other painters, Lefebvre has invested this subject with added interest by the deftness of his brush and the new method of his treatment. In the present case only the lower limbs of Christ are shown so that the agony of the scene is centered in the expression of the Magdalene, which the artist has most touchingly pictured with such naturalness that the beholder fancies he sees the tears not merely standing but coursing down the cheek of the anguished woman.



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for rich coloring and dignity of pose. The famous prelate and statesman is represented in a grave attitude, intently considering some mighty problem of state, with a document before him which apparently he hesitates to sign. Joseph, his faithful attendant, appears to be equally concerned and is making bold to offer counsel which, however, Richelieu is too deep in meditation to hear. Theobald Chartran was born at Besançon, Jan. 21, 1849. He was a pupil of Cabanel, and submitted a historical composition in 1877, which obtained for him the Prix de Rome. In 1889 he won a silver medal, and in 1900 he was made an officer of the Legion of Honor. Of the many splendid pictures he has produced, the best known are, "The Body of Monseigneur Darboy Lying in State in the Palace of the Archbishop of Paris," "Angelica and Roger," "Vision of Saint Francis of Assisi," "Capture of Rome by the Gauls," and portraits of Sadi-Carnot, Leo XIII., President Roosevelt, and Mounet Sully in the character of Hamlet.

Leon François Comerre, a very popular genre and portrait painter, showed a beautifully treated "Cupid and Psyche" at the Exposition, in which the gracefulness of figures is re-enforced by dainty coloring and great carefulness of details to complete a perfectly idealized portraiture. Comerre is a native of Trelon, France, born Oct. 10, 1850, and like Chartran was a pupil of Cabanel. He also obtained the Prix de Rome, 1875, became an officer of the Legion of Honor, 1889, and a member of the Institute,

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1898. One of his most noted pictures is called "A Star," the portrait of a ballet dancer, which is owned in the United States.

Mme. Marie Dieterle was an exhibitor at the Exposition, whose single picture, "Autumn in Vernier Marshes," was one of the principal attractions of the French section. She is a specialist in the composition of pastoral scenes, and the example which we have the privilege to reproduce is not only her best work, but it has a place among the greatest paintings of this class. Mme. Dieterle's maiden name was Van Marcke, and she belongs to a Belgian family of painters, the most distinguished member of which is the Franco-Belgian artist, E. Van Marcke. She was represented at the Paris Salon of 1889, when her composition was awarded a bronze medal.

M'lle Clementine Helena Dufau, who won a silver medal at the Salon of 1900, made her initial exhibit in America with a picture entitled "The Great Voice," an interpretation of which is not easily read, for it is susceptible of more than one rendering. The picture represents a nude couple, which may be Adam and Eve when "they heard the voice of the Lord God walking in the garden in the cool of the day, and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden." Or it may be an allegorical attempt to pictorially express a common heritage to the race, of woes and alarms that bind man and woman in a closer union; for, before a great



"CUPID AND PSYCHE."—By *Thirion*.



"SARABAND."—By *Roybet*.

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mystery we crave companionship to inspire a confidence which is lacking when alone. The hidden meaning of the picture adds much to its interest, but besides this attraction the composition is really excellent in all respects.

"Winter" is the title given to a cartoon executed by Pierre Puvis de Chavannes, as a decoration for the Sorbonne; he is also represented in the United States loan collection by a picture of "Peace." Chavannes belonged to the old school, born in 1822, died 1899, and has left a large number of fine examples to his credit, though his work is generally sketchy and often untranslatable. His winter scene, herein reproduced, is a case in point. About it all there is an air of esoteric inquiry, for on the left there appears what may be a tomb, rather than a house, which an old man is about to enter, but all around is the desolation of winter—compromised, however, by a party of half-naked woodmen engaged in felling trees, while a well-clad man in the background takes only a thinking part in the action.

Jean Baptiste Édouard Detaille, who is famous as a painter of battle scenes, exhibited a picture characteristic of his distinguished talent, which was catalogued as "Horse Reconnoitering, 1809," a spirited, almost exciting, composition, full of the fire and impetuosity of war. Detaille, born 1850, won the Grand Prix, 1889, was made a member of the Institute, 1892, and commander of the Legion, 1897.

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The Corcoran Art Gallery owns one of his greatest pictures, "The Passing Regiment."

"Kleber Before Mayence" is the title of a painting exhibited by Francois Flameng. The picture is a very strong one, in subject and treatment, representing a halt of troops in a forest on a cold winter day, while Marshal Kleber is making inquiry of a swineherd, who is near a shrine and surrounded by pigs. Flameng, born in Paris, 1859, began his art studies under his father, who was an engraver, and thereafter he was a pupil successively of Cabanel, Hedoin, and Laurens. He won the Prix de Salon in 1879, the Grand Prix, 1889, and became a member of the Legion of Honor, 1896. His best works are said to be, besides the one herein reproduced, "The Girondins Summoned," "The Bowlers," and "Grolier and Alus."

Jose Frappa showed a grand historical painting at the exhibition, which represented the scene of the Signing of the Concordat between Pius VII. and Napoleon as First Consul, July 15, 1801, which among other things provided that the confiscation of ecclesiastical property by the State was to be accepted as an accomplished fact, and the title to which was not thereafter to be disturbed by the Pope or his successors. Frappa has given a free but very intelligent treatment of the subject and the picture has been accepted as a correct rendering of the incident, besides being executed with fidelity as regards lights, shades, figures, and portraits.



" WINTER."—By Chavannes.

" AROUND THE LAMP."—By Bouvet



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Frappa was made a chevalier of the Legion of Honor, 1898.

"Return from the Regatta" was the subject of Ferdinand Gueldry's picture at the Exposition, a fine painting as respects technique and detail, but too photographic to be accepted as a standard painting. Mr. Gueldry was awarded a silver medal at the Salon exhibition of 1889, and was the recipient of a like honor in 1900, so that he has an excellent standing among French artists and his pictures are now in much request.

Robert-Fleury painted and submitted as an exhibit at the Exposition an historical picture entitled "Washington, 1783," which presumes to represent Washington taking leave of his generals, in December of that year. I can recall no incident, nor find any recorded in history, that fits the picture, for while Washington crossed the river on his way to Annapolis, where Congress was in session, the leave-taking occurred in New York, at White Hall, where it is hardly to be believed that a forest margined the river.

Jules Marie Leroux also chose to illustrate an American incident, "The Founding of St. Louis by Laclede," as his contribution to the Exposition. The picture was both historical and allegorical, and though not without some faults, as a whole it was so satisfactory as to call forth much admiration, notwithstanding it was so placed as to appear

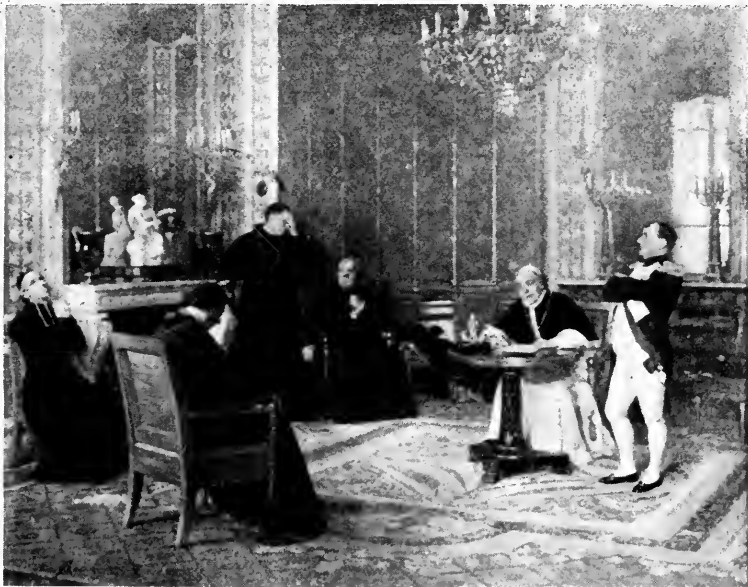
LOUISIANA PURCHASE EXPOSITION

like a section of frieze and for this reason often escaped notice.

Marie Augustin Gabriel Ferrier was represented at the Exposition by a florid composition which bore the title "Victrix Victoren"—Victorious over the Victors—which caught and long held the eye of many admirers. The allegoric scheme was well conceived, and the flesh tints, as well also the posing, were satisfactory, but the face was not an ideal one, nor such as we have come to regard as suitable to the lovely Venus of our imagination.

Ferrier, who was born at Nimes, 1847, studied under Boisbaudran, but though unmistakably talented, it was not until 1872 that his abilities came to be acknowledged. In that year he won the Grand Prix de Rome, and two years later he was decorated with the cross of the Legion. In 1889 he won a gold medal, and in 1903 besides taking additional honors he was made an officer of the Legion of Honor. Among his best paintings are "David, Conqueror of Goliath" and "Saint Agnes, Martyr," which hang respectively in the museum of Nimes and the Museum at Rouen.

Edouard Gelhay's work has not as yet achieved a great reputation, but one of the paintings which he exhibited at the Exposition is of a character that certainly entitles him to a meed of praise not heretofore accorded him. The picture referred to, and which it is a pleasant privilege to reproduce in this work, is called "Planning for the Future,"



"SIGNING THE SECOND CONCORDAT."—By *Frappa*.
"THE FOUNDING OF ST. LOUIS."—By *Le Quesne*.

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a composition so admirable in quality, setting, tone, color, technique, and finish that it falls very little short of being a great creation. The honors given to M. Gelhay, however, are limited, so far as I have been able to learn, to a bronze medal at the Paris Salon of 1889.

"Eve Taking the Apple" is a production of Henri Leopold Levy, which represented the work of that artist at the Exposition. The conception, though not a new one—and with a subject so frequently treated originality is almost impossible—is strong and the work is well executed, except that in striving for depth M. Levy has thrown the tempter so far in the shadow as to be barely distinguishable, whereas equal prominence it seems should have been given the two figures. Levy was made a chevalier of Honor in 1872 and took a gold medal at the Paris exhibition of 1900.

Leon Auguste L'hermitte exhibited at the St. Louis Exposition a picture which next to "Human Destiny," of Leempoels, was more talked about than any other in the whole art collection of 1904. This remarkable production is entitled "Death and the Wood Chopper," the subject being an old fable with which even school children are familiar. An aged fagot gatherer having fallen under his burden and the heat of the day, called upon Death to deliver him from the wretchedness of his poverty and toil. In response to his petition Death appeared and asked him what he desired. The old man was so terrified by the looks of his grisly visitor, and realizing that life, however oppressed by toil and

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privation, is still to be preferred to the greater mystery, in a dissembling voice replied: "I called upon you, Death, to help me place this burden upon my shoulders again." L'hermitte has treated his subject with such fidelity and realism that it is hardly prophesying too much to say that he will hereafter be best known by this picture. He was represented at the Exposition by two other paintings, "Harvest Evening," lent by Dr. Woodward, and "Washerwomen," lent by Senator Clarke. Both of these are fine pictures, but neither one is entitled to rank with his "Death and the Wood Chopper." L'hermitte was made an officer of the Legion of Honor in 1894, but he is deserving of greater honor than has yet been accorded him.

Ferdinand Roybet was represented at the Exposition by a large picture called "Saraband"—The Dance—a picture which abounds with oriental coloring, and is graceful to a degree. The subject, too, is a pleasing one and the general treatment is extremely effective. In 1893 Roybet received a Medal of Honor, and in 1900 he was made an officer of the Legion of Honor.

Edouard Rochegrosse, who is probably best known as a poster illustrator, exhibited a triptych entitled "The Wonderful Legend of the Queen of Sheba and King Solomon," which was one of the largest paintings at the Fair, and attracted corresponding attention. The critics did not regard it, however, as being more than an example of picturesque orientalism and architectural gorgeousness, fas-

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cinating to the eye of the incompetent, but lacking in the qualities that make a satisfactory painting.

Roche-grosse, born at Versailles, 1859, studied under Lefebvre and Boulanger and developed a powerful naturalistic style, distinguished for brilliant technique, which he has employed in the production of several realistic historical tragedies. His most popular pictures are "The Death of Geta" and the "Fall of Babylon." He was made a Chevalier of the Legion, 1892, and received a gold medal at the Paris Exposition of 1900.

Eugene Romain Thirion, a Chevalier of the Legion of Honor since 1892, submitted three pictures at the St. Louis Exposition, viz., "Jesus Asleep," "Fisherwomen of Berek," and "Cupid and Psyche," the last named being his best. It is a dainty bit of composition, well conceived and admirably executed. The same subject was presented by Leon Comerre, heretofore mentioned, and opinions of visitors were divided as to their relative merits, which may be accepted as a fresh proof of the assertion previously made, that judgments differ more radically upon pictures than upon almost any other thing.

"Red Venice" was the title of Maurice Bompard's contribution to the St. Louis Exposition Salon, a picture which though pleasing in many respects, hardly preserves the very high reputation which he has gained by former exhibitions. Bompard made his debut in 1880 with a picture entitled "Repose of the Model," and in the following year he pre-

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sented "Debut in the Studio." At the same time M. Fortez exhibited a similar subject, which he called "The Premier Presentation." These may be taken as being among the earliest, if not the first, representations on canvas of the nude—except in the use of mythological subjects—against which a prejudice prevailed. But the very audacity of Bompard and Fortez attracted to them many disciples, and therefore these two may be credited with bringing about a change in the popular taste.

Jean Jacques Henner was represented at the Exposition by a picture entitled "The Nun," which deserves to rank with the best creations of the exhibit, and is the equal at least of his "Magdalene," shown at the Salon of 1878, one of the prize pictures of that season. M. Henner, like M. Bouguereau, has mastered the art of flesh tints and reproduces with wonderful naturalness all the glow, warmth, tenderness, and elasticity of health as it shows forth in face and hands, while figure and expression are quite as perfectly represented.

J. Gustave Jacquet, a very eminent French artist, showed a fine composition entitled "Recollection of the Eighteenth Century," which though it can hardly be pronounced one of his best efforts, is certainly very highly creditable to his popular reputation. It will be recalled to mind by readers familiar with the history of modern art and artists, that M. Henner was represented at the Paris Salon of 1879 by a picture called "La Première Arrivée," which formed a part



"THE GREAT VOICE."—By Dufau.

"WASHINGTON, 1783."—By Robert Fleury.

THE FRENCH ART EXHIBITION

of the collection of M. Alexander Dumas, fils, and that subsequently, in 1882, at the galleries of Georges Petit, M. Jacquet exhibited a picture entitled "The Jew of Bagdad," which became the subject of a great scandal, the story of which is too long to relate here, though it is interesting for the connection which Dumas and Jacquet had with it.

Another famous French painter who was represented at the Exposition, by a portrait of his mother, was Jean Pierre Laurens, who obtained great distinction at the Salon of 1879 by exhibiting a large canvas entitled "Deliverance of the Prisoners of Carcassonne," an historic incident of August, 1303, when the people of Albi arose to deliver from the Dungeons of the Inquisition the unfortunates therein confined. This picture was bought for the state museum of the Luxembourg for twelve thousand francs.

Jean Beraud, winner of a gold medal at the Paris Exposition, 1889, and officer of the Legion of Honor, 1894, was represented at St. Louis by a single picture, "Christ," which attracted much attention because of the profound feeling with which he invested the composition. Has any one ever painted an ideal face of the Saviour? Certainly not; the features of Divinity cannot be delineated, any more than can infinity be measured. But Beraud has given us a Christ that seems to be a personification of the holy attributes, and yet he has preserved therein the character of man. In this respect the picture is acceptable, as embodying the composite

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of God and man, and thereby fulfills conditions essential to an approach to portraying an ideal Christ.

Beraud has done many bold things with his brush, some of which lie upon the border line that separates reverence from satire. His "Christ Bearing the Cross" and "Descent from the Cross" are examples; but more talked about in France is a composition he produced a few years ago, entitled "Jesus Among the Pharisees." It was admirably painted, the equal, in fact, of any of his other works, but he had the audacity to so localize his conception that the French authorities thought it advisable to put their interdict upon the picture. His offense consisted in using the subject to illustrate the frivolities of Parisians. The scene accordingly represents a banquet room in the house of a rich man, and around the table is a company of fourteen gentlemen whose faces are so well known in Paris that their names may be called by nearly every resident of the gay capital. Jesus sits by the head of the table evidently rebuking the Pharisaic guests, while Mary Magdalene, in a ball-room dress, is prostrating herself at his feet in an abandon of contrition. The picture is a daring one, probably too much so, although it teaches a powerful lesson which might benefit those for whom it is intended. In the three paintings named, Beraud lampoons the hypocrisies of French fashionable life in a merciless manner, and his use of well-known religious subjects for such purpose is followed by the popular German artist, Sigismund Goetze, in his "Rejected of Men."

THE FRENCH ART EXHIBITION

Several of the most illustrious French artists, living and dead, were not represented in the French gallery, whose works, however, were shown in the Loan Collection of the United States Exhibit, and these are mentioned in the description given of that department, in preference to their consideration here.

DIVISION CIX.

Germany's Exhibition of Art.

In some of the preceding pages a very brief summary is given of the development of art in Germany, reserving for this division, however, consideration of contemporaneous art by presentation of examples of the work of living artists, and of some whose deaths occurred towards the end of the last century.

It is giving no more credit than is due to say that Germany has become a leader in music, art, science, and the crafts, and that in all these her progress has been greater than that of any country, the United States alone excepted. Gratification was therefore great that Germany should participate more extensively in the St. Louis Exposition than she has done at any previous universal Fair, and especially complimentary to this country was the large exhibit made by German artists, whose work did them the greatest credit, as the display was an honor to ourselves. The influence of the Imperial Commissioner General, Theodor Lewald, was exerted so beneficently throughout the Exposition that his services must be generally recognized as invaluable alike to Germany and the United States, the ties between which

GERMANY'S EXHIBITION OF ART

have been strengthened by the amenity, tact, sagacity, and deferential consideration which characterized his management of Germany's exhibit, and his entertainment of guests. It is with sincere regret that a similar compliment cannot be paid to the subordinate commissioner who had the art display in charge. However, the discourtesy of an inferior should not in any wise prejudice judgment against those artists who chanced to make an unfortunate selection of a representative. The same error is not likely to be made again unless it befall in pursuit of a new experience.

We have to deplore the fact that permission was refused to photograph paintings in the German section, an injustice quite as much to the artists themselves as to the public, for which reason alone we are unable to reproduce a number of representative high-class pictures exhibited at the Exposition. Let the omission therefore be charged to the inconsiderate, not to say selfish and hurtful, authority who was, very unfortunately, placed in charge of the display.

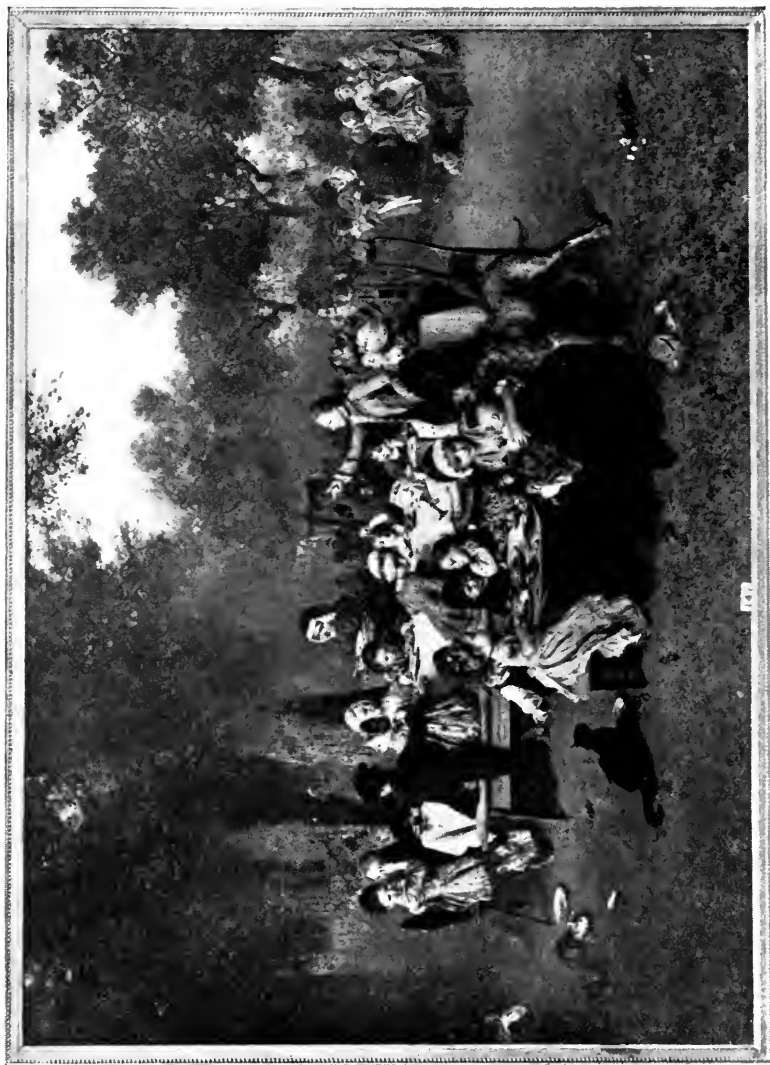
There were two pictures in the German collection which, being the property of national galleries, were photographed for this work, and by a very gratifying coincidence these two exceptions to a purblind policy happened to be the finest in the whole exhibit. Their superiority was indeed so pronounced that this judgment as to their merit meets with universal approval. One of these charming pictures was catalogued, "As the Old Folks Sang," but with greater fitness is called "Children's Festival." It is the work of

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Ludwig Knaus, whose rank among German artists it is not difficult to fix, because the number in his class is so few. The posing, coloring, drawing, depth, and *mise en scène* of this painting are all remarkable for naturalness, and combine to make it one of the best modern compositions.

Knaus was born in Wiesbaden, 1829, whose first instruction in art was under the tutelage of Jacobi. Thence he entered the Düsseldorf Academy, where he was a pupil of Sohn and Schadow from 1845 until 1853, when he went to Paris, where he remained for eight years under the influence of Meissonier and became one of the foremost living genre painters. Of his famous pictures the following are best known: "Children's Festival" (1869), which hangs in the National Gallery, Berlin, "The Promenade," in the Luxembourg, "Maternal Kindness," sold in 1893 for seven thousand dollars, "Wisdom of Solomon," "The Sisters," "Behind the Scene," "Priest and Poacher," and "The Old Beau." In 1876 Knaus painted for the Empress of Russia a "Holy Family," a new departure in which, as a critic observes, "his spirit of simplicity and sympathy gained him a fresh triumph in the style of Murillo." He has received a score of decorations, and is a member of all the leading academies of Europe.

The second greatest painting in the German collection is Franz Defregger's masterpiece, which appears in the catalogue as "The Pilgrims." This picture, like the "Children's Party," of Knaus', belongs to the National Gallery. It is



"AS THE OLD FOLKS SANG."—By Kraus.

gratifying that we have been able to reproduce this masterful work, but the reader does not need to be told that a reproduction, however well made, cannot do justice to a painting, for the glory of a picture is in its coloring, whereby a simulation of nature is produced. Four others of his beautiful compositions were shown at the Exposition, viz., "A War Conference," "Sleeping Child," a portrait of the painter "Gypsis," and "Tyrolese Landstrum Returning from the War of 1809."

Defregger was born at Stronach, 1835, where he received his first instruction in the art of wood carving. This, however, did not suit his taste and he took up the study of sculpture under Professor Stoltz, who persuaded him to become a painter. Adopting this advice Defregger studied two years in the Munich Academy, after which he spent the same length of time as a student in Paris and then returned to Munich to enter the studio of Piloty, whence he graduated to become one of the greatest artists of his time or century. Nearly all his compositions have for their subject Tyrolese peasant life, and they are all distinguished for their truthfulness to nature, admirable color, fine texture, and strong character. Defregger finds the phases of nature so various that he never repeats himself, so that all his pictures possess individuality and every one is a new conception, with nothing borrowed from another. Others of his best-known paintings are: "Andreas Hofer Going to Execution" (in the Königsberg Museum), "The Last Summons" (in the Belvidere Gal-

lery, Vienna), "Saying Grace," "A Domestic Tragedy," "The Wrestlers," "The Broken Doll," and "The Peasants' Ball." He is a member of the Munich Academy, and has taken gold medals at Salon exhibitions held in Munich, Paris, and Berlin.

Herman Baisch sent a painting which was entitled "Dordrecht at Ebb-tide," a composition so realistic as to fairly exhale the salty odors of the sea, though the subject is so often done that visitors rarely pause long before a marine picture that shows only careening smacks, dilapidated houses, and in-rolling waves. Baisch, who was brought into the world at Dresden, in 1846, studied in the Art School of Stuttgart for several years and then proceeded to Paris, where he continued his work under Rousseau for a considerable while, whose style of landscape painting he adopted. From Paris he went to Munich to enter the atelier of Lier. Examples of his best work are to be seen in "Spring Morning," "Pasture with Cattle," and "A Forest in Autumn."

Josef Brandt was represented by two pictures, "Swedish Cavalrymen Fighting" and "A Tartar Fight," both of which are spirited battle scenes, the painting of which is his specialty. Indeed, it may be said without exaggeration, no painter has excelled, or perhaps has equaled him in representations of the Cossacks of the Don and their wiry and mettled steeds. His "Scene in a Polish Village" hangs in the Berlin National Gallery, and medals have been awarded him for "Cossacks Greeting the Steppes," "Battle with the

Turks at Vienna, 1683," "A Hunting Party," and "A Horse Fair at Bessarabia." Born in a Poland village, 1841, he entered the l'École Centrale, Paris, and afterwards studied in Munich under Franz Adam and Piloty.

A reputation for very artistic imaginative compositions has been gained by Conrad Dielitz, who has also given to the world a great many very excellent genre productions and not a few high-class portraits. He was represented at the Exposition by a picture called "The Woodman," a model of rustic environment and patient peasant life which was pleasing, and yet had about it a touch of pity for the harsh conditions that make up the life of the class which he chose to represent.

Dielitz is a native of Berlin, born 1845, who after taking a course in the University of Berlin dropped the science of philology to become a painter, and studied with much assiduity under Eschke and Biermann. After feeling that he had acquired the necessary training, he made a study-tour in the Bavarian Alps, which resulted in a choice lot of subjects which he used to illustrate home life and occupations of the peasant people of that region. Examples of his best work are: "Rest on High," "The Smoker," "Poacher and Gamekeeper," "Caught," and "The Mountain Sprite." The latter has been reproduced so often that it is familiar to all peoples of all countries. He has also painted portraits of many celebrities, including Emperor William, Prince Bismarck, The Crown Prince, and Count Renard.

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Eugen Duecker, who showed "Fleet at Stralsund" at the Exposition, is a native of Orenburg, Russia (1841), and was a pupil at the St. Petersburg Academy, where he made such progress that after a three years' course he took two silver and two gold medals, besides winning the six years' traveling stipend awarded for superior merits by the Academy. Though a native of Russia he has resided for a long while at Düsseldorf, where he is professor of the Academy. He has taken medals at Vienna, Munich, and London, and been elected a member of the Academies of St. Petersburg and Stockholm, and of the Royal Society of Water-color Artists of Belgium. The paintings by which he is best known are, "Shore of the Baltic Sea," "A Pasture," and a storm scene entitled "Marsh or Fen."

Anselm Feuerbach belongs to the old school of German artists which has produced not a few of the best painters of that country. He was represented at the St. Louis Exposition by a single example of his splendid work, which was called "The Concert," a production that sustained his reputation, perhaps, but which added nothing to it, though it would require a very great effort to excel his earlier brush creations. His specialty is historical and mythologic scenes, in the painting of which he shows wonderful power and originality.

Feuerbach was born at Speyer, 1829, studied at Düsseldorf under Schadow, at Munich under Rahl, and was a pupil of Couture in Paris. Examples of his work are to be seen in

"Departure of Medea," "Orpheus and Eurydice," "Dante with the Noble Women of Ravenna," "Francesca da Rimini," "Iphigenia et Aulis," and "Medea."

Jakob Emanuel Gaisser first saw the light of day at Augsburg, 1825, so that he is now at the ripe age of nearly eighty, but still able to wield a dexterous brush, as his picture "At the Lawyer's," exhibited at the St. Louis art display, proves. Gaisser was a pupil of Geyer, of his native city, but received most of his art education at the Academy of Music. He is very well known by "The Covert," "Love's Secret Emissary," "The Tempter," "Contentment," and "Hans Fugger with His Family."

Karl Franz Eduard Von Gebhardt, who was born at Estland, 1838, but for many years has been a resident of Düsseldorf, presented "The Rich Disciple" as an example of his work at the Exposition, which attracted some attention and received not a little praise from critics as well as from general visitors. He paints Bible subjects, not according to the common types of idealistic religious art, but rather from the view-point of a positive faith in their historical truth, and in the simple, earnest spirit of an earlier age. His "Last Supper" graces the National Gallery, Berlin, "Christ on the Cross" is in the Cathedral at Reval, and his "Crucifixion" hangs in the Museum at Hamburg. Others of his pictures that are known everywhere are, "Christ's Entrance into Jerusalem," "Raising of the Daughter of Jairus," "Christ and the Disciples at Emmaus," and "The Ascension."

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Friedrich Otto Gebler is a famous animal painter whose specialty has heretofore been sheep, but at the Exposition he showed a picture called "Art Critics in the Stable" that indicated his ability to delineate other animals with equal accuracy and expression. Though born at Dresden as long ago as 1838, age has not destroyed his power or passion for investing his compositions with a delicate humor that is extremely pleasing.

Eduard Gruetzner exhibited two pictures characteristic of his rich imagination and his power to represent character; these were entitled "Sir John Falstaff," and "Still Life." Gruetzner is a native Polish Prussian, born in Grosskarlonitz, 1846. Though he selected architecture as a profession, by the counsel of his teacher he took up painting and became a pupil of Piloty. He soon discovered that his forte was humorous genre, and his work has rarely departed from that style. Shakespeare has afforded him several subjects, but these are no better known than his "Kloster Brewery," "Kloster Vintage," "The Care-Dispeller," "Jolly Reading in the Kloster Library," and other compositions, less irreverent, that are masterpieces in characterization and technique.

Nicolas Gysis had four paintings on show at the Exposition, "The Little Reader," "Art and Its Genii," "A Procession," and "Moor with a Cigarette." Here were presented four subjects which required as many distinct treatments, and that each one was well done demonstrates the great versatility of this artist. Gysis is a Greek by birth, but



"THE PILGRIMS."—By Defregger.

having studied under Piloty in Munich, his art life and methods are so wholly German that he may with consistency be classed among artists of the Munich school. His color, as Benjamin declares, is scarcely inferior to that of Decamps, especially in the rendering of oriental scenes. His better-known pictures are, "Judith by the Couch of Holofernes," "Street Scene in Smyrna," "An Arab Fête," and "A Betrothal in Greece."

"The Heroine of Lueneburg" is the title of a painting exhibited at the Exposition by Johannes Herterich, whose reputation as an excellent colorist was established by his rendering various scenes out of the Renaissance, and subjects from German writers. He has also essayed with much success to paint marine pictures, the best example of which is his "Ingeborg on the Sea."

"Evening" was the subject chosen by August Holmberg for his representation at the Exposition, a delightful interpretation and a naturalistic reproduction of lights and shadows, better even than is to be seen in some of his other well-known compositions. Holmberg was born in Munich, 1851, where he first studied sculpture, but presently exchanged that branch of art for painting and became a pupil of Diez in the Munich Academy. He is distinctly a landscape and genre painter.

Peter Johans Janssen, who has gained some fame as a painter of historical scenes, exhibited "The Battle of Worringen," an admirably well-conceived composition but a bit

lacking in tonal qualities. Upon the whole, however, it was a good picture. His works generally reflect noble and often poetic thought, with always masterly technique. His birthplace was Düsseldorf (1844), where he still resides and is a director of the Academy. As a mural painter his reputation is greatest, some of his finest work in this line being shown in the National Gallery, Berlin, in the Exchange at Bremen, and in the Hotel de Ville at Erfurt.

"Portrait of the Empress with Princess Victoria" was the picture contributed by Friedrich August Kaulbach, which attracted much favorable attention from Exposition visitors and elicited considerable praise from critics, for the work was well done, in likeness, pose, color, depth, and technique. Kaulbach, born in Hanover, 1850, inherited his talent from a gifted father, from whom he received instructions until he went to Munich to complete his art education. He was especially impressed by the work of Hans Holbein, and to an extent he has followed in the wake of that great master, though by this statement I do not mean to say Kaulbach is without individuality; on the contrary, he shows, particularly in his portraits, a profound and delicate appreciation of character, while his genre pictures are full of grace and refined feeling. Among his choice productions are, "Maternal Joy," "The Lute Player," "Reverie," "In the Forest," "Who Comes?" and "May Day."

"Portrait of His Majesty Emperor William II.," which attracted a very great amount of attention at the Expositi-

tion, was the work of Ferdinand Keller. It is a large canvas, presumably natural size, with majestic accessories that lend strength and spirit to the composition. The work was not liked by the inferior commissioner, but the opinion of other critics generally supported that expressed by the masses that it was a magnificent example of portraiture, both as to likeness and character. A replica of this portrait was purchased by Mr. John Wanamaker, the merchant prince of Philadelphia.

Keller also exhibited two other paintings, viz., "Boecklin's Grave" and "Bathing Nymphs," two pictures that were antithetical in theme, but nevertheless both were admirably executed. Keller was born in Karlsruhe, 1842, and at an early age began to study art under his brother, and later under Schirmer. About 1870 he visited South America, a trip which was made fruitful to him by painting several richly colored Brazilian landscapes that he sold at big prices. But though he was a successful landscape artist, his ambition led him to seek larger renown in historical and genre work; accordingly, his best-known pictures are, "Death of Philip II.," "Nero at the Burning of Rome," "Burial of Christ," "Victory of the Margrave, 1691," "The Carrier Pigeon," "Vanity," and "The Alchemist." Besides landscapes, historical and genre productions, he has executed some admirable frescoes, and won first prize for a competitive design for a drop-curtain for the Court Theater, Dresden. Keller is a director of the art school at Karlsruhe.

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Conrad Kiesel entered appearance at the Exposition with a picture entitled "A Study in Black," a simple theme, but one which taxes the talent of the finest artists to produce satisfactory effects. Kiesel, born in Düsseldorf, 1846, is not so well known in America as he deserves to be, though reproductions of his pictures are frequently to be seen in magazines and other periodicals in this country. Many readers will recall "In the Library," "Welcome Tidings," "Lady with Dove," "On the Balcony," and "Birthday Morning," and remember the charm that invested each one of these. They were all the work of Kiesel, and it is our loss as well as his own that he did not exhibit several of his strong paintings at the Exposition.

Ernest Koerner was represented by two pictures, viz., "Torre del Agua" and "The Colossal Memnon," which are examples of a uniform style that has marked his work from the beginning. Born at Stibbe, 1846, he became a pupil of Eschke before he was fifteen, and later studied under Steffek and Bierman in Berlin. His best pictures are, "The Golden Horn," "Under the Palms," "Suez," "Statues of Memnon at Sunset," and "The Mahmondieh Canal, Near Alexandria." The last was awarded a medal at the Philadelphia Exposition, 1876.

Johann Christian Kroner sent two paintings to the St. Louis art exhibition, one of which was catalogued as "Deer in the Forest" and the other as "The Rivals," neither of which was a fresh example of his work, both having been



"HIS MAJESTY EMPEROR WILLIAM II."—By Keller.

GERMANY'S EXHIBITION OF ART

produced quite twenty years ago. Kroner, who was born in the village of Rinteln, 1838, first worked in the employ of his two brothers, who were decorative painters, under whom he developed ambition to become an artist in oil. He studied awhile in Munich and there acquired such knowledge of art that, assisted by his talent, he produced several creditable landscapes showing wild game. From Munich he went to Düsseldorf, where for two or more years he had a hard struggle with poverty, but gradually his productions gained favor and when about thirty-five years of age his reputation as a painter of forest and hunting scenes was well established and his income was large. His best-known pictures are "Stags Fighting," "Autumn Landscape" (National Gallery, Berlin), "Winter Scene with Herd of Wild Swine," "Boar Hunt," and the two exhibited at St. Louis.

"Women from the Neighborhood of Dachan," which was a painting shown by Carl Kronberger, represented a pronounced departure from the style of his former compositions, such as "The Lawsuit," "The Politician," "The Show," and an extremely droll conceit called "In Sore Distress." He has always produced spirited and often humorous genre pictures, but in the present case he sought to depict character, a serious effort in its ensemble, but not without a touch of humor in particulars.

William Leibl was, up to the time of his death, a short while ago, a prominent and influential representative of

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German realism, whose works are distinguished less for beauty than for good color, fine drawing, and splendid expression. These characteristics are strongly marked in all the following examples of his paintings: "Peasants Reading," "Some Peasants," "The Old Peasant and His Daughter." At the Exposition he showed a portrait of "Baron M. Von Perfall."

Franz von Lenbach, deceased last year, one of the most famous of German artists, was represented at the Exposition by four portraits and a cute genre creation entitled "Child with a Cat." Thus Americans are left to bewail the poverty of his showing at our art exhibit. Lenbach, besides attaining to great renown, had an interesting personal history, such as encourages those who occupy disadvantageous positions in life to persevere and live with hope always in the meridian. Lenbach was born in the little Bavarian town of Schrobenhausen, 1836, the son of a carpenter who was unable to do more than give him an allowance of fifteen cents per day when the ambitious Franz became a pupil at the Munich Academy. Here he existed on his meager stipend until Piloty, his instructor, discovered the very remarkable talent budding in his charge and two years later sent him to study at Rome, paying all the young artist's expenses himself. After graduating at Rome he visited Spain, to copy works of the old masters to be seen there. His specialty is portraits, but he has painted not a few genre pictures, such as "The Sleeping Shepherd,"

now in the Schack collection, Munich, and at least one very fine historical composition, "The Roman Forum." His fame, however, rests upon his portraits, of which he has painted many, of the most distinguished personages of Europe, including Emperor William I., Von Moltke, Bismarck, Liszt, Gladstone, and Leo XIII.

Ludwig Lofftz was represented by a picture of "Orpheus and Eurydice," an old subject but a new treatment, unique in some respects but thoroughly excellent in conception, drawing, and color. This opinion was expressed not only by the public, but by the Jury of Award, who bestowed a gold medal upon the artist, and this honor was given with general approbation. Lofftz was born in Darmstadt, 1845, where he pursued his art studies in the Technical High School, and afterwards in Nuremberg under Kreling, and in Munich under Diez. He is an accomplished painter of genre pictures, examples of which the best known are, "The Walk," "The Organ-Playing Cardinal," and "Avarice and Love."

"St. Gotthard's Tunnel," a companion-piece, let us believe, to his "St. Gotthard's Pass," which hangs in the National Gallery, Berlin, was Karl Ludwig's representation at the St. Louis art exhibition, a charming bit of landscape and naturalism, a class to which his talents are particularly adapted. Others of his well known pictures are, "Smuggler's Path in the Mountains," "Harz Landscape," "Olive Grove on Lake Garda." Ludwig is a native of Romhild,

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born 1839, but for several years he has been a citizen of Berlin.

Not many artists from abroad are so well known as Gabriel Max, whose pictures are to be met with from time to time in many illustrated American publications—books and periodicals. His work was represented at the Exposition by two paintings, "Jesus Heals a Sick Child," a very fine group composition, and an ideal portrait entitled "Florence," both of which exhibit a master's hand in drawing and color. Max was born in Prague, 1840, the son of a sculptor, with whom he studied art until sent to the Academy of his native city. Thence he spent three years at the Academy of Vienna and afterwards became a pupil of Piloty in Munich. His subjects usually reflect the conceptions of a poetical and contemplative temperament, which, partaking of a sad character, often culminate in tragical representations, though never without a refined element of faith and romance. A few of his best known works are, "The Martyr," "The Handkerchief of Veronica," "A Christian Maiden in the Roman Arena," "Raising of Jairus' Daughter," "The Melancholy Nun," "The Infanticide," "The Wandering Jew," "Gretchen," "A Quiet Life," and "The Lion's Bride."

Paul Friederich Meyerheim displayed two more than creditable pictures at the Exposition, entitled, respectively, "Charcoal Burners in the Mountains" and "The Acrobats' Parade," in which much versatility was displayed. With

the exception of a year spent in study in Paris, Paul received his art education from his father, and his works, if not especially striking, always show great care and earnestness. Paul Meyerheim paints both in oil and water-color, his preference probably being for the latter. He is a member of the Academy of Berlin and of the Belgian Water-color Society. Better-known pictures are, "A Serpent Charmer in the Menagerie," "Harvest Scene," "King of the Forest," "At the Brook," "A French Village," and "Glass-Works in Bohemia."

Joseph Scheurenberg has the reputation of being an excellent painter of both portraits and genre pictures, instructions in the former having been acquired from Karl Sohn, and his talent for the latter was developed by a course under Wilhelm Sohn, in Düsseldorf, his native city (1846). At the Exposition in St. Louis, Scheurenberg exhibited three examples of his work, viz., "Portrait of Director A. Von Werner," "Portrait of Privy Councillor Ende," and "Mary Meets a Shepherd Boy," the latter a romantic pastoral charming in composition, situation, and color. It is unquestionably true, as many critics have asserted, that his talent is best seen in genre work, among which are the following very well-known creations: "A Song of the Old Time," "Strolling Musicians," "The Improvisatore," "A Land Party in the Eighteenth Century," and "The Day of the Lord" (in the Berlin National Gallery). His representations, while sometimes lacking in richness and also in

depth of feeling, though seldom, are invariably truthful in characterization, admirably composed, and picturesque by reason of their warm colors, especially in his treatment of draperies.

"From the Tyrolean Battles for Liberty" is the title of a spirited and very interesting painting displayed at the Exposition as the work of Matthias Schmid, of Munich, whose pictures are almost as well known and popular outside of Germany as in his own country. How comparatively few is the number that are not familiar with his, "The Seller of Holy Images," "The Cart Drawer," "The Smuggler," and "Blindman's Buff." Born in the Tyrol, 1835, most of his scenes are taken from the peasant life of that district, and his work is always truthful in situation and character and of very high technical merit. As a pupil of Schrandolph he developed an ambition to become a painter of religious subjects, and in pursuit of this desire he produced several excellent works and executed many church commissions, but in 1869 he entered the school of Piloty, under whose influence his greater activity as a painter of genre subjects began, and upon which his reputation now rests.

It would be prejudicial to any publication to print the name of any individual as the greatest painter in any one country, for favoritism cannot be cast out of the minds of critics, and to speak so emphatically, or be so arbitrarily opinionated, would be to lay the writer open to the suspicion,

if not to the charge, of permitting personal feeling to override judgment. But if for these reasons I hesitate, as do others, to invest any one artist with the laurel of superior talent, it is with no impropriety that I give to Adolphe Schreyer the praise of having been one of the foremost painters of the century. As he has produced so many magnificent oriental pictures, it was a disappointment to Americans that Mr. Schreyer exhibited at the Exposition only one example of his splendid work. This picture, entitled "An Arabian Sheikh," was, however, one of the greatest and most brilliant gems in the whole art collection, a work so perfect and beautiful that attempt to describe it would detract from rather than emphasize its charms. Born at Frankfort-on-the-Main, 1828, of well-to-do parents, Adolphe Schreyer was given every advantage of schooling and refined association. Unlike the sons of rich men who waste their opportunities in idleness, Adolphe benefited by the chance given to improve his mind and develop his talent. After completing his preliminary studies at Frankfort, Stuttgart, Munich, and Düsseldorf, he traveled extensively in Europe, the East, and north Africa, adopting the best in the several schools of art in which he had studied. Then he began to work with the greatest energy, not however with careless haste, but with critical care, and in a short while his pictures were in such demand that one of his earliest, "Arabs Retreating," a large canvas, brought six thousand seven hundred dollars. Others of his masterpieces are, "Horses of the Irregular

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Cossacks," "Charge of the Artillery of the Imperial Guard in the Crimea," both now in the Luxembourg Gallery; "Battle of Waghensel," "Attack of Cavalry," "A Warm Day in Moldavia," "Flight of the Standard-Bearer," "The Watering Place," in Corcoran Art Gallery; "An Arab Chief," and "Traveling in Russia." "Schreyer," as has been written of him, "joins to a grand and bold conception a profoundly poetic sentiment; his manner as well as his talent has two natures; it recalls both Delacroix and Fromentin." Besides having been an honorary member of many art societies and the winner of a number of medals, Schreyer was court painter of Mecklenburg-Schwerin, from 1867 up to the time of his death, which occurred in July, 1899.

Wilhelm Schreuer, of Düsseldorf, exhibited, "Halt in the Post-office Yard," and "Hussars on the Heath," both very good compositions, the former being so highly regarded by the Jury of Award that it was awarded a gold medal. Schreuer is a young artist whose reputation has not yet given him the recognition of encyclopedists, but he has the gift of much promise and will soon be heard of by the masses.

Adolf Seel sent a picture entitled "A Courtyard in Venice," which was very similar in style of treatment, as of subject, to his "Arabian Courtyard in Cairo," exhibited twenty or more years ago, and which was honored with a place in the Berlin National Gallery.

Almost every reader has heard of Anton Von Werner,

whose name is always on the tongues of immature critics and whose paintings are to be seen in many galleries. It is accordingly with a sense of pride and gratification that the great Von Werner participated in the St. Louis art exhibition, not, as did Schreyer, by showing a single picture, but by sending six examples of his work, some of which, it is true, were produced a long while ago, but none the less acceptable because they had gained great renown at former salons. The catalogued titles of the paintings exhibited were, "European Congress at Berlin," "Emperor William at the Mausoleum in Charlottenburg," "Temporary Headquarters Before Paris," sometimes known as "In the Enemy's Country," "Emperor William I. with His Cadets," "His Majesty the Emperor Offers Congratulations to General Count Von Moltke, at the Celebration of his Ninetieth Birthday," and "Emperor William I. on His Death-Bed." Among so many not only was the versatility of the artist shown, from the profound solemnity of a death-bed scene to the rollicking abandon of a party of German subalterns making merry in the parlor of a French home vacated hastily through the exigencies of war and invasion, but there were degrees of excellence that seemed to represent the artist as one of moods and afflicted with occasional weaknesses, both of conception and execution. "In the Enemy's Country" was given a gold medal, and there will be few to deny to it the honor of being the best of the six shown. Von Werner was born at Frankfort-on-the-Oder in 1843, and received

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his art education at schools in Munich, Düsseldorf, and Paris. He is regarded as being one of the first living historical painters, who to a correct eye for color and drawing adds grandeur of style. Among his many great works may be cited, "Luther at the Diet of Worms," "Moltke Before Paris," "Don Quixote at the Goatherd's," and the pictures above mentioned. The production, however, that won for him the largest fame was a canvas twenty-five feet long and fifteen feet broad, entitled, "Proclamation of the German Empire in the Galerie des Glaces, Versailles." This justly celebrated painting, upon which the artist was engaged for six years, included more than two hundred figures, the larger number of whom are illustrious heroes and statesmen who were present on the occasion which it celebrates. This splendid picture was purchased by the several sovereigns of the Empire and presented to Emperor William I. on his eightieth birthday. Von Werner is a member of the academies of Venice, and Caraccas, Officer of the Crown of Italy, a knight of various orders, and the recipient of numerous medals.

DIVISION CX.

Exhibit Made by English Artists.

It is interesting as well as complimentary to us as a people, a new nation, that England decided to make an elaborate industrial, economic, and art display at the St. Louis Exposition. That country was well represented at the Chicago World's Fair, but conditions, progress, development, as well also returns from her former participation in American expositions, persuaded Great Britain to outdo all showings that nation has made at previous international fairs. And English artists coöperated in the plans of the government to an extent never before attempted. This participation was represented by 293 oil-paintings and 158 water-colors, not to speak of the large number of drawings, engravings, and lithographs shown, which were included under the head of the Art Exhibit of Great Britain. As neither English nor French artists, however, applied to be listed in the competition for prizes, their names do not of course appear among those to whom medals were awarded.

What has been written regarding the illiberal spirit of the inferior officer who had charge of Germany's art exhibit applies with even greater force to the English Association

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of Artists, who not only refused permission to have any pictures in the display reproduced, but who even disregarded the requests of England's Imperial Commissioner, who would have been pleased to see copies of the best compositions of his countrymen printed in leading American publications. This spirit of unmitigated selfishness, that prevents the enjoyment of what would be an advantage alike to both artists and the public, is hard to understand, especially when we know that advertisement of the picture increases desire to buy it, quite as much as advertising benefits the merchant and the professional man. But, being unable to secure photographs in the British section, it is not possible to present examples, in the form of reproductions, here, and accordingly representation of English art in this volume must regretfully be confined to descriptions.

While confessing our chagrin it is cheerfully admitted that the artists of Great Britain sent us their best, and it was a splendid showing. In looking over the catalogue, it reads like an exhibition of Academicians—the younger men were represented, too, but the exhibit was largely retrospective. Such men as Millais, Watts, Burne-Jones, and Sir Frederick Leighton it was our privilege to study and enjoy; men whose passing, all within the past decade, has given them their definite place in the Hall of Fame. Was it out of respect for these masters whom Death had placed "hors concours" that the English section was not in competition for awards?

EXHIBIT MADE BY ENGLISH ARTISTS

I heard a member of the International Jury say that he thought "England had preserved her art traditions better than any other country." Americans, as a rule, learn to paint in France and accept French standards; the English youth studies in the home schools and is more drawn to Italy than to France. At least, that was true of the artists of the last generation. As a result, the contrast is stronger between English and American art than between English and Spanish or Italian art.

The British school has always been distinguished by its "strong note of humanity," and French critics are fond of sneering at its love of sentiment, and of painting a story. But there will always be those among the laity who would prefer a worthy subject, even when painted with some defects of color or drawing, to an unworthy subject painted with masterly technique. Not that I mean to imply a lack of technical skill in the English school; on the contrary, the great names among the artists of the elder generation, while showing they were not afraid of the modern bugbears of "sentiment" and the "literary idea," have preserved a high artistic level of execution. By right of seniority of age comes George Frederick Watts, who was born in London, 1817. In his own words, he was a "painter of *ideas* rather than of objects." This poet-painter has been compared by Royal Cortissoz in his able article in the North American Review to Wordsworth. "Like the poet," he says, "he had a lofty mind, loved seclusion, and did his work in the world

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with a devotion and dignity that can only be described as unworldly. It was his ambition to bring the pictorial art of his country to the level of its literature, and no one has succeeded more nearly." He did not sell many of his pictures; not, however, for want of buyers, but he liked to keep them near him, to work over them with the idea of presenting them to the nation; and while he kept himself comparatively poor he always had enough to work in peace without display. It is pleasant to read of so disinterested a spirit in this commercial age. In portraiture he had the gift of suggesting the inner being of his sitters. It is related in Tennyson's "Life" that once when Watts was painting his portrait the poet asked the painter to describe his ideal of what a true portrait-painter should be, and he embodied the artist's reply in these lines to be found in his "Idyls:"

"As when a painter poring on a face
Divinely, through all hindrance, finds the man,
The shape and color of a mind and life,
Lives for his children ever at its best."

Watts painted most of the great Englishmen of his time and always told the truth about his sitters—that the truth did not always please goes without saying. Carlyle, for one, did not like his picture; perhaps because it expressed so accurately "the thundering and indefinite Carlyle," so when he first saw his portrait by Whistler he gave him this grudging praise: "Weel, mon, you have at least given me a clean collar, which is more than Mr. Watts did." Watts

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presented to the National Portrait Gallery more than two score portraits of eminent men of his time. He was the interpreter of their genius and in a way the historian of the Victorian era. As a portrait-painter he was best represented at St. Louis, in the Loan Collection, by his portrait "Joachim." There was also in the British section another of his portraits, of "Russell H. Barrington, Esq.," lent by Mrs. Russell Barrington. His other pictures were "Brunhilde," lent by Mrs. Russell Barrington, and "The Habit Does Not Make the Monk," which shows the artist in a lighter vein. A roguish cupid is but slightly disguised in the role of a monk, and the subject generally is treated with charming playfulness. Among his best-known works are, "Paola and Francesca," "Love and Death," "Love and Life," "Hope,"—a list too long to enumerate; they represent the work of a long and industrious life, for although never robust, he lived to the ripe age of eighty-seven.

Some of the best known canvases of Sir John Millais (1829) gave interest to the British section. He began to study art at the early age of eight years, and in the winter of 1838-39 he went to the celebrated school of Mr. Sass. In the same year he received a silver medal from the Society of Arts. In 1848 he came under the influence of Dante Gabriel Rossetti, and together with Holman Hunt they formed the pre-Raphaelite brotherhood, which, like most movements of the kind in art, was a revolt against outworn conventions. There were others associated with them, but so far as paint-

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ing was concerned they were the leaders. I haven't space to go into the tenets of the new faith that inspired these enthusiastic young painters. Monkhouse says "they were all intense in their way, Rossetti in passion, Hunt in purpose, and Millais in observation." During this period he painted "Lorenzo and Isabella," which showed wonderful skill in a boy of nineteen and embodied all the pre-Raphaelite doctrines. This, and his next picture, "Christ in the House of His Parents," raised a storm of criticism, but in 1853, following his contributions to the Academy, "The Huguenot" and "Ophelia" gave him a popularity that has never since declined. "The Order for Release" and "The Proscribed Royalist" were painted under the influence of the pre-Raphaelite school, but finding himself too much restricted to detail he determined to follow his own bent. In the choice of his subjects he ceased to be "literary" and painted life as he saw it. He was married in 1854, which seemed to mark a change in his choice of subjects. It would be impossible to follow him through the fifty years he was before the public, painting history, romance, poetry, landscape, and portrait. He showed a great love for children, and used his own as models—many of them—for "Cherry Ripe," "The Minuet," "The Boy Blowing Bubbles" (his grandson) were so popular that they have become hackneyed through the frequency of their reproduction. Six of his canvases were exhibited at St. Louis and show him at his best. One of these was "Chill October," lent by the Rt.

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Hon. Lord Armstrong—one of his most famous works. Nothing could exceed its showing of intimate observation and truthfulness to nature. Another masterpiece was the portrait of his friend and fellow-artist, J. C. Hook, R. A., painted with wonderful directness and strength. "Murthley Waters, a View of a Stretch of the Tay," lent by Pandeli Rolli, Esq., "A Portrait of Sir James Paget," the great London surgeon, a work of national value, lent by the Governors of St. Bartholomew's Hospital, and a "Portrait of the Late Cardinal Newman," lent by His Grace the Duke of Norfolk, K. G. While no doubt the most popular artist of his time in his own country, he was not without honors in other lands. He was decorated with the Legion of Honor in 1878, made a member of the Academie des Beaux Arts in 1882, a baronet in 1885, and named to succeed Sir Frederick Leighton as president of the Royal Academy in 1896, dying six months after his appointment.

Sir Edward Burne-Jones is another artist who early in life fell under the influence of Rossetti, and he is without doubt the ablest consistent exponent of the pre-Raphaelite movement, which exercised such a potent influence over Victorian art. He was born in Birmingham in 1833; his parents designed him for the Church, but at Oxford he met William Morris and was no doubt influenced by him, "for at that time the future decorative poet and poetical decorator entered into a life-long partnership of the imagination." He left the University without any degrees, in 1857, and

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gave himself definitely to art with Rossetti for his teacher and William Morris as his friend and fellow-lodger. Rossetti discouraged academic training, fearing the sensitive imagination of the young man would be blunted by its drudgery, and in after years he had to make up for his deficiency of draughtsmanship. In 1859 he went to Italy to study the real pre-Raphaelites and came back full of creative energy. He was as much at home in water-colors as in oil. One of his water-colors was exhibited at St. Louis, "St. Dorothea and Theophilus." The subject is the martyrdom of St. Dorothea and the conversion of St. Theophilus. "The Roman prothonotary, meeting the Christian maiden on the way to execution one February day, when the snow still lay on the ground, asked her why she persisted in throwing away her young life. St. Dorothea replied that she was going to join her Bridegroom in the garden of Paradise, upon which he mockingly bade her send him some flowers and fruit from that garden. In the picture we see Theophilus on his way to the law courts, and a boy angel standing in the portal to await his coming, bearing a basket of roses and apples which Dorothea, true to her promise, has sent to the unbelieving Roman. In the background are seen the dead virgin borne to her rest, and other maidens led by the priest to offer that sacrifice which Dorothea had refused to pay to Venus." The picture was lent by Arthur Edmund Street, Esq. The other, "The Prioress' Tale," lent by Lady Colville, is taken from Chaucer

and is "The Tale of a Little Christian Child Murdered by the Jews."

In oils we were privileged to see his "Flamma Vestalis," lent by the Rt. Hon. Lord Davey, one of the most popular of his creations, which pictures a young girl in blue drapery and hood carrying beads in her hand, and "The Dream of Launcelot at the Chapel of San Grael," lent by W. Graham Robertson, Esq. These pictures give one a very good idea of this "poet-painter," who for years wrought "not for the many, but for the few." His paintings require a broad culture to understand, but to-day his genius is everywhere recognized. In 1889 his picture of "King Cophetua and the Beggar Maid" received a first-class medal at the Paris Exposition, and he was asked to paint a picture for the Luxemburg. The great and increasing value set upon his works is shown by the prices which they bring—perhaps a low standard to take, but a convincing one. At the Graham sale a single picture, "The Chant d'Amour," sold for sixteen thousand five hundred and thirty-five dollars, and the total sum brought by his works sold on that occasion was upwards of eighty-five thousand dollars. The distinction was his of being the only English artist outside the pale of the Academy who was ever offered a baronetcy. As a designer of stained glass he was perhaps more widely known than as a painter of pictures. His designs are to be found in Boston, in a private house in Newport, in Berlin, Calcutta, and many other places. He died in 1898.

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Sir Frederick Leighton was represented at the Louisiana Purchase Exposition by "Perseus and Pegasus, with the Head of Medusa," lent by the corporation of Leicester, and "Perseus and Andromeda," lent by Messrs. Tooth & Sons, themes treated in an elevated style and with an elegance peculiarly the artist's own. There was also "Clytemnestra," painted in 1874, lent by the Leighton Committee.

It was said of Lord Leighton, by one of his contemporaries, that he was "born president of the Royal Academy," and certainly by both birth and training he was admirably fitted to fulfil the duties of that high office. Though born in England, at Scarborough, 1830, he was brought up abroad and did not return to England, except for short visits, until he was thirty years old. At a very early age he showed a strong predilection for art and was given every opportunity of cultivating his tastes, but his father did not wish him to follow it professionally, and his career was not definitely settled until, during a sojourn in Florence, the father consulted Hiram Powers, the celebrated American sculptor, and in answer to his question, "Shall I make him an artist?" the sculptor replied, "Sir, you have no choice in the matter; nature has done it for you." He studied in Paris, Rome, Florence, but perhaps his most serious application was in Frankfurt, under Edward Steidle. The first picture he sent to the exhibition of the Royal Academy was "Cimabue's Madonna Carried in Procession Through the Streets of Florence," which created a

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sensation and was bought by the Queen. His well-known frescoes at the South Kensington Museum are masterpieces, but in color he was only satisfactory from a decorative point of view. His "Andromache in Captivity," exhibited at the Paris Exposition, was criticised as rather thin in color and with too definite outlines, but in draughtsmanship he was elegant and correct. That he was truly a master of form is seen not only in his painting but in his statuary, of which "The Athlete Strangling a Python" is the best known. He was certainly richly endowed, as the many honors conferred upon him attest. He died in 1896, a few days after a peerage was conferred upon him. He held honorary degrees at the University of Oxford, Cambridge, Dublin, Edinburgh, and Durham, was an associate of the Institute of France, a commander of the Legion of Honor, and of the Order of Leopold, a Knight of the Prussian order, Pours le Merite. and a member of eight foreign academies.

Holman Hunt was represented by only one canvas, "May Morning on Magdalen Tower," but for simple loveliness the artist has never surpassed it. It represents the ancient custom of the Magdalen choristers mounting the tower at five o'clock the first day of May to sing the Eucharistic hymn while facing the sun. It is a picture of contemporary life; the boys are mostly sons or grandsons of well-known men. It is said that the artist again and again, for weeks together, ascended Magdalen tower at sunrise, often as

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early as four o'clock in the morning, to study his subject. The scene is idealized by banishing the undergraduates and decorating the leads of the roof with garlands, placing lilies in the boys' hands and wreaths of spring flowers around their necks. Holman Hunt is one member of the pre-Raphaelite brotherhood who remained absolutely true to its teachings. His picture, "The Light of the World," one of the most celebrated of the century, is the composition by which we know him best. It appeared at the London Exhibition of 1855. His subjects are nearly all profoundly religious, but have been neglected by ecclesiastics of his own country. Strangely enough, "The Light of the World" was bought by a printer, and "The Finding of the Saviour in the Temple" by a brewer. Among his other best-known works are "Awakening Conscience," "Converted British Family Sheltering a Missionary," and "The Afterglow."

Sir Lawrence Alma-Tadema, though Dutch by birth, is an Englishman by choice and sheds luster on the country of his adoption by his fame. As a painter of Greek and Roman life he stands preeminent. He was born at West Friesland, Holland, in 1836. His decided preference for interiors and courtyards proclaims his Dutch descent. Like most artists, he showed his artistic bent when very young, and in spite of worldly considerations followed it. He was sent to the Academy of Fine Arts at Antwerp and studied under Leys. In 1850, Tadema assisted Leys in his frescoes on the wall of the Hotel de Ville at Antwerp. His mother

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lived long enough to enjoy with him his first success, which his picture, "The Education of the Children of Clovis," attained. At that early time the most remarkable feature of his pictures was the accuracy of their architectural and decorative details. He was thirty-three when he went to England to live, a widower with two little girls. At that time he was one of the most celebrated of the younger artists of Europe. In 1871 he married Miss Laura Epps, and their home is one of the most charming in England. Among his best-known pictures are, "The Reading from Homer," "The Vintage Festival," "The Four Seasons," "Antony and Cleopatra," "The Women of Amphisssa," "An Audience of Agrippa." At St. Louis he was represented by "The Coliseum," lent by J. D. Archbold, Esq.; "Caracalla," lent by George T. Oliver, and "The Shrine of Venus," lent by Louis E. Raphael. All show his extraordinary imitative skill in the representation of marble, bronzes, and textiles. However, it is not his still life alone that has won him fame, but also the living life which makes him the eminent artist that he is. His wife, Lady Alma-Tadema, had a charming canvas called "The Ring at the Door," lent by Messrs. Tooth & Sons, which illustrates that "eternal feminine" trait which sends a woman to the glass to see that she is "all right" before admitting a visitor. The daughter, Miss Anna Alma-Tadema, inherits a talent for art and was represented by "Tulips," a water-color, lent by Messrs. Tooth & Sons.

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The Royal Academy, after losing in quick succession two such distinguished presidents as Lord Leighton and Sir John Millais, has been most fortunate in being able to select another so able as Sir Edward Poynter. This distinguished painter was a life-long friend of Lord Leighton. He was born in Paris in 1836, but lived his childhood in England. When he was seventeen he spent a winter in Rome, where he met Leighton, who at that time was working on his picture, "Cimabue's Madonna Carried Through Florence." It was in Leighton's studio that he decided to make art his profession. He studied in Paris in the studio of Gleyre, where Whistler, Du Maurier, and Val Prinsep were students at the same time, and afterwards he and George Du Maurier, Lamont, and Thomas Armstrong set up that studio in Rue Notre-Dame-des-Champs which Du Maurier made so famous in *Trilby*, and which Sir Edward said "was a faithful description of their student life—except there was no *Trilby*." He was represented at St. Louis by "The Catapult," an incident in the siege of Carthage, lent by Sir C. Furness, M. P. This picture, together with "Israel in Egypt," is said to be typical of his first period; they are remarkable as studies of primitive mechanics and engineering, and the vigorous action of the figures. "The Catapult" is a huge, cumbersome machine composed of heavy beams which take up nearly the whole of the canvas. Four powerful men, with the help of a windlass, are pulling down an enormous lever. On the right a Roman captain on horse-

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back is directing operations, and on the left some soldiers, under cover of the catapult, are exchanging shots with the enemy. Could we have been choosers, we would have exchanged it gladly for the beautiful "Visit to Æsculapius," which is in the National Gallery and which is universally regarded as his "masterpiece." But we saw also "The Greek Dance" and "The Cave of the Storm Nymphs," lent by James Gresham, Esq., which illustrate what an excellent draughtsman he is of the human figure. Among his best-known pictures are "Atalanta's Race," "Faithful Unto Death," the latter showing a Roman soldier at his post in Pompeii until he was engulfed by a stream of lava, which is the frontispiece of Vol. IV. of this series; "Nausicca and Her Maidens Playing at Ball," "Zenobia Captive," and "The Ides of March." The care with which he draws the human figure is seen in his portfolio of drawings and studies for his pictures, as he not only draws the figure nude before draping it, but even the skeleton in the attitude required. His life has been one of hard work and many honors. He married in 1866, at Wolverhampton, Miss Agnes McDonald, one of whose sisters is Lady Burne-Jones, and another Mrs. Kipling, the mother of Mr. Rudyard Kipling. He is not only president of the Royal Academy, but the director of the National Gallery, the duties of which have been lately increased by the New National Gallery of British Art, and the Wallace Gallery.

The Scotch artist, William Quiller Orchardson, sustains

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the enviable tradition of British portraiture. He exhibited the picture of Sir Walter Gilby, which was presented to the sitter by King Edward VII., then Prince of Wales, and subscribed to by one thousand three hundred contributors, in recognition of his services to horse-breeding. We scarcely need this bit of guide-book information to realize that the gentleman is "horsey," but the artist has been able to convey the impression that he is also cultured and intellectual. It is what Mr. Caffin calls a "veritable human document." His only other canvas brought to St. Louis was a picture of "The Borgia," which showed an al fresco meal, with a table elegantly spread with rare china and Venetian glass. Cesare Borgia, his head on his hand, regards with calmly critical attention his only guest, who has fallen face downward on the table. The snapped stem of a wine glass, which has just fallen from his lips, tells the tale of the sinister hospitality of the prince of poisoners. We are told by Mr. Monkhouse that Orcharson has "a power of inward vision which presents to his mind pictures so clear and strong, almost to their details, that he can transfer them to his canvas with little hesitation or trial." Of artists generally it may be said that their compositions are literally "putting together," and probably there have not been many at any time whose conceptions were so complete as Mr. Orcharson's, sentiment, color, action, all fused together in one impulse of creation. He had already made a reputation in Edinburgh as one of Robert Scott Lander's most

THE OREADS—by Bouguereau.

WILLIAM Adolphe Bouguereau, born in 1825, won the Prix de Rome in 1850. In the Salon of 1854, his "St. Cecilia borne to the Catacombs" won him lasting reputation. He has since been among the first of flesh painters and this last imaginative work painted in his old age stamps him one of the immortals of the brush.

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 lectual. It is what Mr. Caffin calls a "veritable human
 canvas." The other canvas brought to St. Louis
 by the artist, "The Forge," which showed an al fresco
 scene of the blacksmiths at work, were china and
 in 1851, in the Salon of 1851, he won the Prix de Rome
 in 1851. In the Salon of 1851 he "St. Cecilia" came to the Cata-
 logue. He has since been among the first of
 his old friends in his old friends
 from his lips, take the tale
 of the prince of prisoners. We
 are told that Orchardson has "a power of
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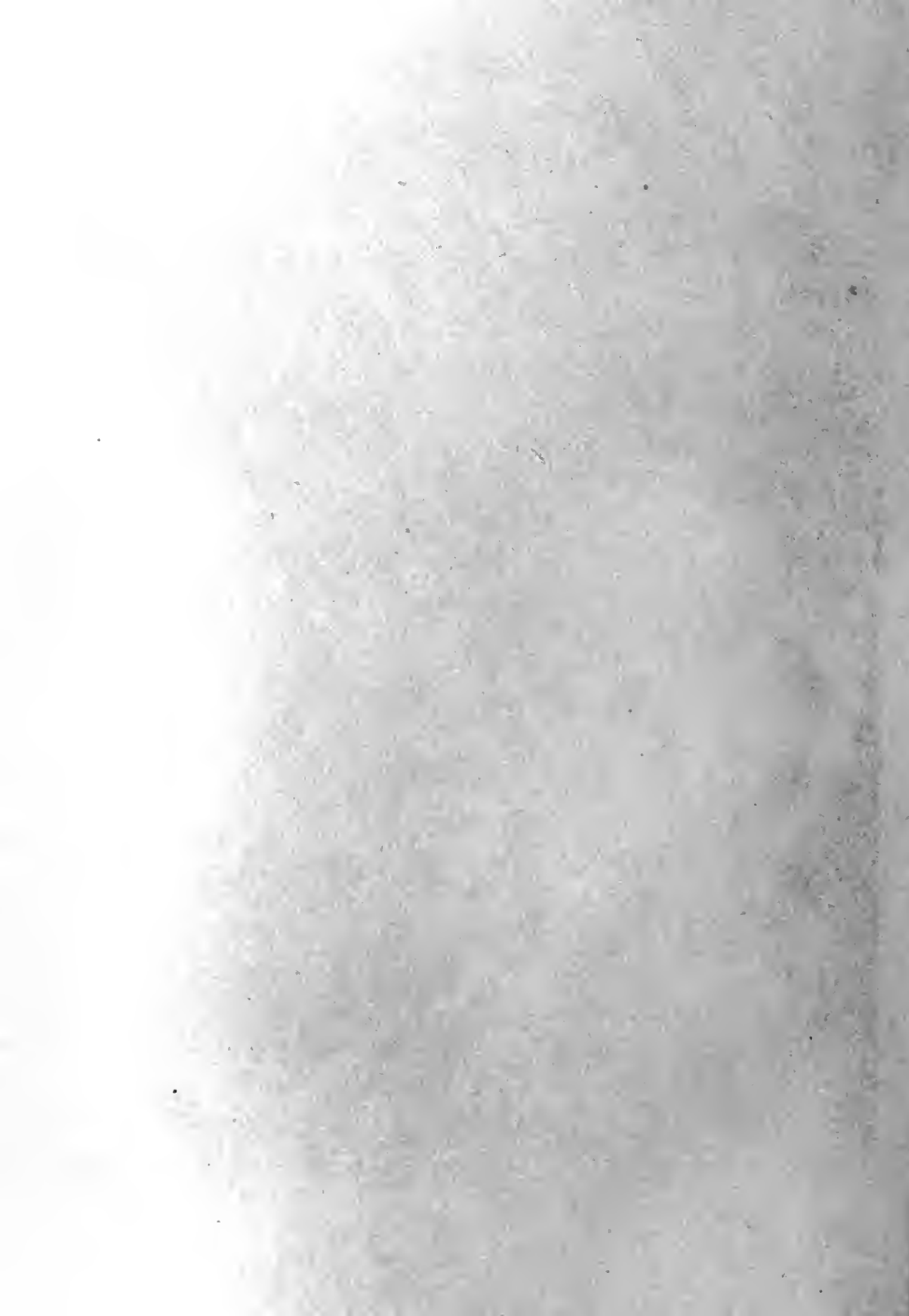


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brilliant pupils. When he came to London in 1862 he struck a new note of color which drew attention to him, and he was soon welcomed everywhere. In 1867 he was made an associate of the Royal Academy. He also has a wide reputation abroad. Among the honors that have fallen to him was an invitation to paint his own picture for the famous gallery of Uffizi, and his election as a member of the Institute of France. Among his best-known pictures are, "The Queen of Swords" and "The Challenge," which pictures a cavalier presenting a note to a Roundhead on the tip of his sword, which carried off the prize of five hundred dollars. Other pictures of his are, "Her Mother's Voice" and "Music When Soft Voices Die." His painting entitled "Napoleon on Board H.M.S. Bellerophon, July 23, 1815," is well known. Among others are "Hard Hit," "The Salon of Mme. Recamier," etc. The subjects of his later pictures have been largely taken from modern society, as he is fond of painting the costumes of the latter.

Hubert Herkomer, R. A., furnishes an example of versatility that has not been matched since the time of Michael Angelo. His struggles with poverty only serve to bring out the high lights of his success, which show him now, though still comparatively young, one of the foremost artists of the day, a highly successful and popular portrait-painter, the head of a large and flourishing school at Bushey, and the possessor of a stately house designed by himself. He was born in 1849, at Waal, near Lonsburg, Bavaria.

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His father was a master joiner, a great deal more than a mere craftsman, however, for he was a man with an artistic ideal, which only to a very limited extent did his circumstances enable him to devote himself. When the boy was born, the father said: "He shall be my best friend and a painter!" Both prophecies were fulfilled. From his mother he inherited his music ability. Owing to the misery that prevailed in Germany in 1848, after the revolutionary outbreak, his father decided to go to America; they lived in New York, Rochester, and Cleveland, but the sojourn of five or six years in this country was not a success and they went to England and settled in Southampton. Herkomer studied at the South Kensington schools. It is impossible to follow him in his early struggles, but it is only fair to record that every bit of success that came to him was shared with his parents. With the first money that he could put aside he gave his father a holiday in the Bavarian Highlands. In 1873 he exhibited his first picture at the Academy, "After the Day's Toil." It was hung "on the line" and favorably commented upon. After that the story of his life is one of slow progress. "His Last Muster," in which he overcame so many difficulties in coloring, we are told was applauded when brought before the judging committee. In June, 1879, he was elected an associate of the Academy, defeating, by a single vote, Miss Thompson, now Lady Butler, who painted the wonderfully spirited "Scotland Forever."

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The charge is often made against Herkomer that he is a jack-at-all-trades. He paints both in oils and water-colors, he is an etcher and does mezzotint engraving, composes music, writes plays and acts in them, carves in wood, and beats out designs in iron work. His work is not even, but who that saw the picture of Miss Grant, shown in Chicago at the Columbian Exposition, and known as "The White Lady," could ever forget it? At St. Louis he was represented in oils by "The Makers of My House," "Watching the Invaders," and a portrait of the "Duke of Somerset," lent by her Grace the Duchess of Somerset, and in water-colors by "The Strangers Within the Gates," lent by the Rt. Hon. W. J. Pirrie.

Luke Fildes was represented by a portrait of "Mrs. James Reynolds and Her Daughter Lelia," lent by James Reynolds, Esq. He is a painter of many popular pictures, of which "The Doctor," "The Widower," and "The Village Wedding" are among the best known. He was illustrating Dickens' "Edwin Drood" when the untimely death of the novelist put an end to this engagement and decided him to become a painter in oils.

"The Sea Maiden," by Herbert Draper, of London, was one of the most attractive bits of imaginary work to be seen at the Exposition. The subject offers great possibilities to such as are gifted with a rich fancy, and Mr. Draper has made much of his opportunity. The subject comprehends a party of rough fishermen who, in drawing their net, find to

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their amazement that instead of a shoal of fishes they have caught a beautiful mermaid. They strive to retrieve her, but the position of their boat is such that they are unable to lift the net, with its great weight, above the gunwale. The mermaid is dreadfully frightened by her dilemma and calls lustily for help from her kind. The sea has assumed such an unnatural green that there is in the brilliant hue and fleeting gleams of white limbs and trailing tresses indication of a gathering of sea maidens to rescue their sister. The interest of incident is very great, but the beauty of the composition lies largely in the accessories, of which boat and men are a small part. It is the sea and sky that compel admiration, which are painted in delicate blues, greens, saffrons, and faded pinks, so skilfully harmonized as to produce a picture positively exquisite.

Walter W. Russell, of London, introduced one of his artistic gems entitled "The Duck Pond," in which not only is something like very real water shown, but there are unmistakable ducks, so lifelike that, standing away a little distance, we almost expect to hear a triumphant quack and to see the leader of the flock rise on tiptoe and flutter his wings. It is all a wonderful reproduction of nature; not more so the birds of variegated plumage and the water, the surface of which is agitated by encircling waves spreading shoreward, than the willow trees on the banks, that filter the sunshine and speckle the pond with shadows, a haystack in a near-by pasture, gray oaks in the background, cows

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lolling knee-deep and overfed in grasses, a sky so luminous and clouds so opalescent, all of which tell us of "the good old summer-time."

One of the very fine portraits exhibited in the English section was that of "Lady Hickman," by Arthur Stockdale Cope, who it may be said has achieved a reputation almost as great as that borne by his distinguished father, Charles West Cope, who was among the first portrait, genre, and historical painters of England. Arthur, the son, has confined his talents chiefly to portrait work, of which the best examples are his portraits of the present German Emperor, Lord Kitchener, Lord Roberts, the Duke of Cambridge, and Lady Hickman. The last named is certainly equal to any of his ambitious efforts, and not a few regard it as being his greatest.

Americans who love art cannot fully express the regret they feel for the failure of the late William Morris to be represented at the Exposition by one or more of his decorative compositions, which reminds me that the year in which Morris died (1896) was also marked by the death of two others of England's famous painters, viz., Millais and Leighton. And now that Walter Crane is descending the steep decline of life upon which the meridian sun will not shine again, our disappointment is great that only one of his paintings, "Peace," was shown in the British section. However, this painful omission from the gallery of pictures was partly relieved by his works in the Arts and Crafts Exhi-

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bition, for he designed, and for the most part painted, the frieze in the English department, in which his interest and versatility lie. This work, which involved a scheme of connecting a series of inscribed shields with scrolls of foliage, was characteristic of his talent for producing decorative effects. Walter Crane was born in Liverpool in 1845, where he was apprenticed to a wood engraver, and in this work he developed his aptitude for higher expressions of art, which led him, in 1859, to attempt book illustrating as a profession. In 1888 he was elected president of the Arts and Crafts Exhibition Society and a year later he was made an associate of the Royal Society of Painters in water-colors. It may be added that in recent years he has prominently identified himself with the Socialist movement as lecturer, writer, and artist. His productions in literature and art are so numerous that a list of them would fill several pages of a book and show him to be imaginative and poetic to a remarkable degree.

Frank Brangwyn, R. A., was represented at the Exposition by a single picture called "The Cider Press," lent by Alfred East, Esq. It is an especially rich and satisfying example of Brangwyn's later methods, and is pronounced by critics to be a work of such opulent design as Titian himself might rejoice in if that great master were alive to-day. Brangwyn has just been elected a member of the Royal Academy and is regarded as one of the British masters of his time. Even before the English people themselves

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became fully aware of Brangwyn's exceptional power his fame was established in other European art centres. His paintings were to be seen in the great museums of Paris, Munich, Berlin, Brussels, and Venice, and foreign connoisseurs gave him high rank for originality and clear insight. William Morris was among the first to perceive Brangwyn's talent, making the young painter his assistant and giving him an excellent training in color and style. Subsequently Brangwyn traveled in Italy, Turkey, Egypt, Morocco, and South Africa and in the paintings he exhibited, "From the Scheldt to the Danube" and "South Africa," revealed his appreciation of intense color possibilities. From that time onward his progress in art was marked and sincere. Brangwyn exhibited at the Royal Academy in 1886, at the Royal Society of British Artists in 1890, again at the Royal Academy in the following year, at the Columbian Exposition in Chicago in 1893, where his "Convict Ship" was awarded a medal, and since then no great salon of paintings has been complete without at least one example of his art.

It is only lack of space that prevents the mention that is well deserved of the exhibits made by such distinguished artists as Val Prinsep, C. R. A., J. C. Dollman, R. I., Marcus Stone, R. A., Byam Shaw, R. I., Frank Dicksee, R. A., Spenlove-Spenlove, R. B. A., Briton Riviere, R. A., Robert Allan, Harold Speed, J. W. Waterhouse, R. A., Frank Bramley, A. R. A., Alfred East, A. R. A., Hugh Cameron, Stanhope Forbes, A. R. A., J. C. Hook, R. A.,

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Lady Stanley, and many others whose superior talents have been recognized by bestowal upon them of titles and decorations, as well also by the more substantial honors and tokens of princely remuneration.

DIVISION CXI.

Austrian Art Exhibition.

The condition of art in Austria is somewhat anomalous, due to several causes, but principally to the secession movement of about 1897, which has resulted in a breaking up of old lines and a scattering into schools as various in styles as there are coteries to maintain them, although Austrian artists contend that there are in fact only two schools, "the old" and "the new." Vienna for a long while—for at least a century—enjoyed the distinction of being an art centre, in which there was both accord and coöperation, notwithstanding the introduction of eclecticism in 1858, which produced a variety of styles; but instead of dividing into parties, as has been the case in all other countries, Austrian artists while preserving their individuality worked in consonance under the mutual aim to elevate their profession purely for art's sake. This animating purpose was continued until impressionism gained entrance to this house of harmonious fellowship when, behold, dissension directly resulted and there was an alignment of artists into factions, as in Germany, which for fierceness may be compared to the rival houses of Montague and Capulet. There were

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leaders, of course, but envy has prevented acknowledgment, and to avoid offending the dignity of the various influences names are withheld.

At the great international art exhibition at St. Louis Austrian artists were well represented, but it was not in connecting galleries. The Exposition director, in a magnanimous and conciliatory spirit, courteously explains that, "It was found possible only to install a portion of Austria's fine and representative exhibit in the galleries which had been assigned to her in the Art Palace, and it was impossible to increase the space allotted; so a great part of the collection was exhibited in the National Pavilion, where, in several characteristically decorated galleries, it is shown to good advantage." All of which is quite true and fully explanatory, though Austrians themselves told me it was not because of dilatoriness that their art exhibit arrived after the space originally assigned had been occupied.

All this, however, is aside from the interest that attached to the display of pictures made by Austrian artists. Nor is it such an unusual thing, either, for rivalry to be carried to extremes; the same thing may be said of the German exhibition, the Impressionist school, which being *non grata* to the Emperor, and excluded, set up an exhibition gallery of their own in a building on Chouteau Avenue, which they hired for the purpose. And, it may be added, Russia's and Hungary's exhibits were similarly divided, though from a different cause.



"THE WITCHES' SABBATH."—By Schram.

"ADORATION."—By Копфа.



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It is gratifying to American pride to know that Austria was represented by her greatest painters, and that in this representation were many of the most distinguished artists of the age. For, let it be understood, that factional spirit has not repressed ambition, or curtailed talent; upon the contrary, it is possible that the rivalry of which I have spoken may have caused a more rapid development of art in Austria, as competition usually operates to bring out the best.

In galleries 1 and 68 of the East Pavilion of Art Palace 52 Austrian artists exhibited 120 paintings. In the Bohemian artists' section of the Austrian Government Pavilion there were 17 exhibitors and 42 examples. The Kuenstler-Bund "Hagen" association, of Vienna, in the Pavilion, had 4 exhibitors and 12 examples, chiefly etchings. Besides these there was a room in the Pavilion in which friezes and dioramic paintings were shown, and a second Bohemian artists' section in the Pavilion, which was devoted to etchings and lithographs. The total number of pictures, of all kinds, displayed was 264. Considering the comparatively few paintings and drawings exhibited it is somewhat surprising to know that there were awarded to Austrian artists 8 gold medals, 20 silver medals, and 19 bronze medals.

Winner of the Grand Prize was Walter Hampel, a member of the Kuenstler-Bund "Hagen", association, who showed a curious painting entitled "The Dwarf and the

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Woman." What does it signify? Well, it is better to allow others to draw their inference than to hazard an interpretation based upon supposititious premises. The composition consisted of a nude woman who, being just emerged from a near-by pool, sits upon a mass of white drapery while she is drying one of her feet and looking coquettishly at a very funny, though solemn-faced, dwarf who is crouched upon the ground a few feet in front of her. The woman, youthful, debonair, romantic, affects no surprise, neither is there a maiden's wish expressed in her features. She is simply roguish, a bit curious, perhaps, but not at all serious, and seems to have a mind to abash the little old man who has discovered her at the bath. The dwarf belongs to the legends of long ago, a mannikin in crimson who supports a pack upon his back which may contain wishes, good and bad. He appears to be content to feast his impish eyes upon so much nude loveliness, and is in no haste to explain his intrusion or to excite the object of his admiration into making a request. It is evidently romance land into which the two have wandered, for the woods about are bathed in an opalescent atmosphere, the earth is bestrewn with flowers, and the undraped figure is lusciously tinted with warm, rich hues of youth and health. What does it mean? Frankly, I have no idea.

Walter Hampel was born in Vienna, 1867, and all the inspiration of his art may be said to have been obtained in that city, where he studied in the Imperial Academy

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under Makart until he went to Italy to complete his education. Afterwards he traveled extensively in France and Germany and then returned to Vienna, 1895, to open a studio.

Juljan Falat, of Cracow, a member of the Polish Artists' Association, exhibited four pictures, viz., "The Owl," "Maid from the Neighborhood of Cracow," "Portrait, and View of Cracow," and "A Winter Scene." The last named, though simple in theme, was much the best of the four. The subject represented a boundless landscape, covered with snow, lying under a blue sky. In the foreground is a small stream, the dark blue water of which affords a sharp contrast to purple tints in the sky and the rich glow of sunlight that is diffused in the atmosphere and spreads a gleam upon the snow. The picture is realistic of a winter afternoon in a woodless country, cold, but fresh, invigorating, and full of vitality.

The real gem of the Austrian collection, if one may venture an opinion upon so delicate a matter, was "The Witches' Sabbath," painted by Alois H. Schram, of Vienna. Here is a picture that personates, so truthful is it in characterization, the fancies alike of childhood and of mature years. But the composition embraces much more than the terrifying spectacle that was conjured by imagination builded upon witch stories told us in our youth. Who has not heard of the annual gatherings, in the Black Forest, of the emissaries of Beelzebub, so graphically described by Goethe in *Faust*?

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Schram no doubt borrowed his idea from this legend, but he has given to the old tale a new complexion, a real lesson, a true interpretation. He paints, though in the background, the weird, demoniac sisterhood, the loup-garous and shedims, a screeching, frenzied, horrific procession of hellish savagery; but in the foreground he places a flying troop of seductive spirits, fallen angels that retain the outer semblance of ravishing beauty, who by voluptuous saturnalia entice their admirers to destruction. It is a powerful conception, an awful representation, but it teaches a lesson more impressive than words are capable of conveying, for to look upon it is to know and feel the motive of the artist. For this wonderful portraiture of alluctive sin and its consequences Schram was awarded a gold medal, which scarcely measured the fullness of his deserving.

Contradistinguished from "The Witches' Sabbath" was a master composition submitted by Rudolph Konopa, entitled "Adoration," an idyl, which shows a madonna-like mother seated upon a flowery bank holding a babe, and around the heads of both are coronas of holiness. Before the two are four children, in attitudes of devotion, one of whom is offering marguerites which she has gathered from adjacent fields. The expression of the mother is beatific and that of the children is reverential; while the entire scene is one that combines all the accessories of worshipful devotion. Other paintings exhibited by Konopa were, "In the

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Meadow," lent by the Imperial Board of Education, and "The Cowherd."

The work of Viennese artists generally exhibits a pietistic tendency, and therein it is a reflection of early Italian painters whose influence still dominates, in a great degree at least, both Austrian and Hungarian painters. Among those who particularly emphasize this observation is Charles Wilda (1854), who has been honored with medals at art exhibitions held in his native city and also at the Paris Exposition of 1900. He was represented at St. Louis by two paintings, "Flight into Egypt" and "Wise Men from the East." His treatment of the latter is so distinctly original that a title to the picture is necessary to give the observer an idea of what is intended by the artist. The subject, as we best know it, particularly by the drawings of Beda and Doré, represent the Magi either traveling, or bestowing their gifts upon the "Young Child." Mr. Wilda's picture is a night scene, illuminated by bright moonlight which reveals several figures, three of whom, advanced, are seen kneeling before an opening in a wall where a lamp is burning, the light from which falls strongly upon their heads. Behind the Magi are several villagers who have been attracted by the oriental appearance of the strangers and are curious to ascertain the object of their visit. Mr. Wilda besides being original has succeeded in producing a strong and very effective picture, for his posing is excellent and the diffusion of moonlight

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and lamplight, a very difficult thing to harmonize. is remarkably well done.

In the Polish Artists' Association Gallery of the Austrian Pavilion appeared a portrait character entitled "A Singer," that was the work of Josef Edler Von Mehoffer, of Cracow. Though Von Mehoffer belongs to the Impressionist school of Vienna artists he has departed from that style in painting "A Singer." Indeed, the work is a finished example of portraiture in color, technique, and detail. The figure is that of a lady who, in a black skirt and a diaphanous *fischu*, stands with the right foot advanced, about to render a number before a parlor audience. Behind her are rich brocaded curtains slightly parted to show the faces of three men seated at a table in an adjoining room. The pose of the figure, as well also the expression, indicates diffidence, which one might be expected to show when appearing at a rehearsal or before a private audience. From this viewpoint the artist has painted an amateur singer and the situation, with very realistic effect.

Von Mehoffer is one of the most famous artists of Austria. He studied at the Royal Academy of Cracow as a pupil of Matejko, and later went to Paris and took a course at the School of Fine Arts. He received gold medal honors at Lenberg and Cracow, and in 1900 was honored in like manner at the Paris Exposition. Besides being a noted painter, Von Mehoffer has achieved fame as a designer and decorator, especially of cathedral windows, in

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addition to which he is an accomplished writer and critic. His picture was awarded a gold medal at St. Louis.

Other distinguished Austrian and Hungarian artists represented at the Exposition were: F. E. Laszlo, J. de Thorma, H. Poll, Eduard Lebiezki, Alois Delug, Adolph Kauffman, Max Svabinsky, Jan Priesler, Edler Von H. Kempf, Gustav H. Hessel, Victor Stauffer, and Gustav Jahn (friezes).

It was a circumstance very deeply regretted that not a single example of Michael Munkacsy's (born October, 1846), work, except one study, was exhibited, either in the Hungarian section or in the United States loan collection. This is particularly disappointing, as one of the prime purposes of the Art Exhibition was to present a showing of art and artists of the past ten years, and Munkacsy did not die until May, 1900. As the greatest, not only of Hungarian artists but as a representative of the world masters, it is interesting to know that the real name of Munkacsy was Lieb, and that he was originally a carpenter. That he ever became an artist is due to the influence of a strolling portrait-painter who, by chance observing some of his building plans, discovered his latent talent and persuaded him to take lessons in art. His progress was so amazing that a year later he was painting portraits for a living, to which profession he soon added genre productions, one of his first, "A Country Idyl," was purchased by the Art Union of Pesth. Without following his wonderful career, during

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which he produced several score of now famous paintings, it may be said that he reached the climax of his power in 1882, when he gave to the world his "Christ Before Pilate," which is said to be the greatest picture of a century, and which after being exhibited in all cities of the country was sold to Mr. John Wanamaker, of Philadelphia, for \$120,000. After producing this almost incomparable, and intensely dramatic as well as tragic composition, Munkacsy painted two other imperishable creations, viz., "Christ on Calvary" and "The Last Moments of Mozart." The latter was sold to the late General Russell A. Alger, of Detroit, for \$50,000. It is very sad to conclude this brief notice of one of the world's greatest masters with a statement of the fact that during the last three years he suffered from mental aberration and his life closed in gloom in a sanitarium.

DIVISION CXII.

Holland's Representation at the Fair.

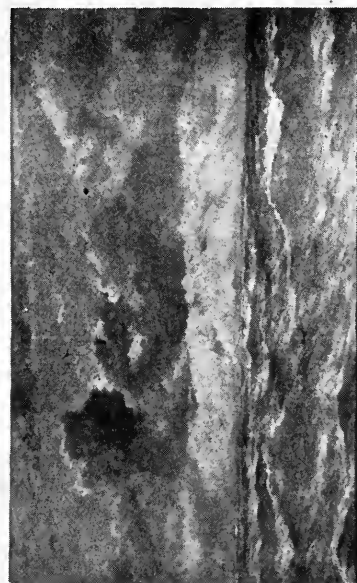
Holland for several centuries has been a centre of art and has given birth to a large number of the foremost artists—the great masters—in the world of painting and sculpture. Nor has there been such a noticeable decline of talent in that country as distinguishes the condition of art among some other nations. While Holland may not boast successors that equal Van Dyck, Rembrandt, Reubens, Franz Hals, Van der Neer, Gerard Dow, or Ruysdael, yet there live to-day Willem Maris, Willy Martens, Alma-Tadema (denationalized), Willem Mesdag, Bernardus Blommers, Joseph Israels, Van der Weele, Albert Neuhuys, Anton Mauve, and Therese Schwartz, whose works, to say the least, are a close approach to that of their immortal predecessors. We will look in vain for representatives as noble, for genius as persistent, in Italy or Spain, which were in turn the mother of art in Europe. And it is creditable to modern Dutch painters that they have such a love and lofty regard for the spirit of their profession that they are actuated by high ideals, which so far transcend commercialism, to their minds, that the pleasure of painting is

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no greater than the satisfaction which they realize in seeing their works reproduced, since reproduction is the surest evidence of public appreciation. Influenced by this generous motive, permission was cheerfully granted by Holland artists, as it was also by those of France, Belgium, and Sweden, to photograph any of their paintings in the exhibition, which was so far availed of that the public are thereby enabled to see reproductions of the gems of the collection. And it is important to add, that there was a much larger sale of the pictures made by French, Holland, Belgian, and Swedish painters than of those produced by artists of other countries participating in the Exposition. This is not written in a spirit of pique or hypercriticism, but because the public is entitled to know whom to condemn as well as whom to praise as contributors to the art exhibit.

It is a matter of sincere regret that I am unable, for lack of space, to give the recognition to Dutch artists that they deserve; not because of the liberal spirit which they manifested, as described—for this in nowise influences my comments—but because of the large number of pictures which they exhibited, and more especially because their works, as shown, were nearly always of the greatest excellence.

Very prominent among the Holland exhibitors was Bernardus Johannes Blommers, who displayed "The Shell-Fishermen" and "A Happy Family." Mr. Blommers was born at The Hague, 1845, and it is interesting to know that



PICTURES IN HOLLAND SECTION,
A CORNER IN HOLLAND GALLERY.

A VIEW OF HOLLAND PAINTINGS.
"A STORMY DAY."—By *Mesdag*.



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his art education was obtained wholly as a pupil at the academy of his native city. In consequence of this local training his work is essentially, characteristically, Dutch, which, however, is not intimating that he lacks individuality; on the contrary, he is original, strong, versatile, and is master of technique, but his work always reflects the formulas of the Dutch school. That he is esteemed as one of the greatest of living artists is quite well attested by the fact that he has been awarded gold medals at salons held in the important cities of his own country, and also in Paris, Munich, Brussels, and the expositions held in Paris and Chicago. In addition to these marks of appreciation, he has been made a chevalier of the orders of Saint Michael, and of Leopold, and the Lion of the Netherlands. The latest honor conferred upon him was a gold medal for the two pictures which he exhibited at the St. Louis Exposition.

• Other Holland artists who received gold medals at the World's Fair were: Marius A. J. Bauer, Hendrik Willem Mesdag, G. H. Breitner, Theophile de Bock, Jan Van Essen, Willem Maris, Therese Schwartz, Carel F. Louis de Wild, and Willem Witson; while twenty others were awarded silver and nineteen obtained bronze medals.

It is a matter of much surprise, and has been the subject of no little comment, that the name of Jansen is not to be found in any one of the three lists, but then we will likewise look in vain for the name of Willy Martens, and though Mesdag was voted a gold medal, it was not for any one

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or all of the paintings he exhibited, but for "distinguished service in art."

Joseph Israels, who is, possibly, the foremost or at least the best known of modern Dutch artists, displayed six pictures, "The Skipper," "Eating," "Saying Grace," "Painful and Joyful," "Returning from the Fields," and "The Old Scribe." The latter received very much more attention than any of the other five, though to my mind it was really the least attractive. The conception is lacking in nothing to make it a great picture, nor can any objection probably be laid other than it partakes too much of impressionism; in short, it appears to be unfinished. The reproduction printed in this volume does not really do the picture justice, for, as most persons know, there is a loss of ten per cent. or more from the strength of the original by the process of reproduction; but even so, it cannot be contended that the work satisfied any one, excepting always the Jury of Award. The face was in such a haze as to obscure the features, while of expression there was scarcely a suggestion, thus leaving the picture to be completed by the imagination of the observer, which those of the Impressionist school maintain is the highest ideal and real object of art. Similarly, let me ask if drawing the bow above the strings of a fiddle, so as to make no sound, might not be accepted as the loftiest expression of music, since we would be left to imagine the harmony which the performer was capable of

producing? Yet "The Scribe" was awarded the "Grand Prize."

Willy Martens offered a portrait of General Cronje, and two charming genre pictures entitled, respectively, "Harvesting Rye" and "Homeward," both fine examples of this famous painter's capacity. The harvest scene was true to nature in drawing, coloring, and atmosphere. In Holland a great part of the outdoor labor is performed by females, so in the picture, which shows a field bordered by a road in the background, two women are to be seen, one gathering the newly cut rye and binding it into sheaves, while the other is stacking it in shocks to make ready for the threshers. It is near the hour of midday, and the power of the sun is admirably represented by a brilliancy of the landscape and a luminous atmosphere that distinguishes the harvest season.

Martens, though a Hollander by parentage, is a native of Java, having been born in Batavia, 1856. His parents being well to do, sent their children to Europe to be educated, and as Willy manifested great aptness for drawing, after taking a course at the Amsterdam Academy he was put to study art under Bonnat, Paris. At the Salon of 1886 he obtained honorable mention, and thereafter appreciation of his work was so general that he was appointed a member of the International Jury of the Paris Exposition, 1889, and was made secretary of the Society of Beaux Arts, also a member of the Legion of Honor, a commissioner of Fine

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Arts for Holland, at the St. Louis Fair, and has received several decorations. He is represented in the Holland national gallery by portraits of H. M. William III., H. M. Queen Emma, and H. M. Queen Wilhelmina.

Willem Maris, born at The Hague, 1844, and a pupil of his two famous brothers, Jakob and Matthew, showed only a single painting, called "A Dutch Meadow," which is a charming rendering of a level expanse of meadow-lands invaded by incoming tides that flow through canals, the monotony of deep perspective being relieved by cows in the foreground and a wind-mill in the hazy distance. The sky is a beautiful blue, flecked with flocculent clouds which contrast charmingly with the emerald tones of the verdant meadow stretching away into neutral tints, and the dark line that marks the horizon. Maris has taken medals at several expositions and was specially honored at St. Louis with a Commemorative Diploma for his distinguished service in art, and with a gold medal for the picture he exhibited. His reputation as a painter of cattle and pastures, or, rather, of pastoral scenes, is certainly not exceeded by any artist of Holland.

Theophile de Bock, of Harlem (1851), is another very distinguished Dutch painter who was represented at the Exposition by a dainty bit of landscape, entitled "On the Field," which shows a long stretch of level land, with peasant women at work in the distance; on the left is a row of trees and an embankment above which the gable roof of

HOLLAND'S REPRESENTATION AT THE FAIR

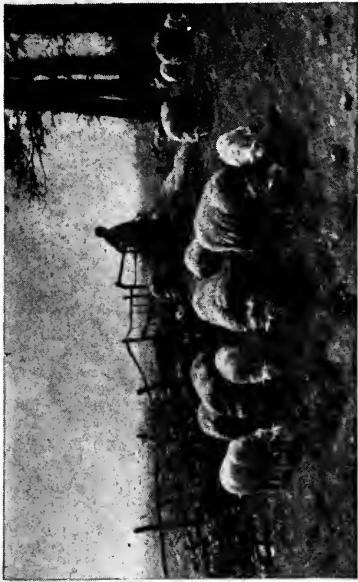
a house is to be perceived. In short, a country scene, so quiet and true in its summer aspect, so still and warm, that the observer is impressed by the drowsy atmosphere that pervades the picture. For this excellent piece of work Mr. Bock was awarded a silver medal at the St. Louis Exposition, an honor which he also received at the Chicago Fair and at the Paris Expositions of 1889 and 1900.

Hendrik Willem Mesdag, who, having been born in Groningen as long ago as 1831, is not only the dean of contemporary marine painters but his position as one of the foremost artists of a century is unquestioned. It is surprising to know, considering his reputation and influence, that Mesdag showed no aptitude, or even inclination, for art until he had passed well into manhood, and not until he was thirty-five years old did he give any attention to painting, when he studied for a while with Roelofs and Alma-Tadema. Prior to this he was engaged for several years in the banking business, and was at one time financial agent for the Dutch Government. Having accumulated great wealth, he took up painting as a refined relaxation from the strain of business responsibilities, and his progress was marvelously rapid. A list of the medals and honors awarded him would fill a page of this book, so it is quite sufficient to say his productions may be found in nearly every great gallery in Europe and America. At St. Louis he exhibited three oils, viz., "A Stormy Day," "On the Dutch Coast," and "A Summer Morning," and two water-colors, "Setting

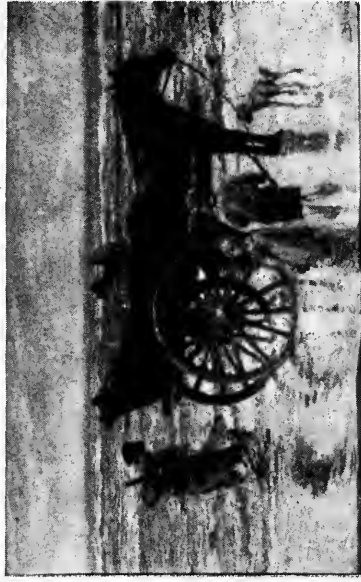
Off the Life-Boat" and "A Fish Auction on the Beach at Scheveningen." It was for the first, "A Stormy Day," that the greatest admiration was expressed, a picture that is full of the spirit of the restless sea lashed by angry powers that ride in surging clouds. It is a picture that perfectly expresses the storm mood of sea and heavens, that tells a story as full of dramatic intensity to the landsman as to the mariner; a magnificent interpretation of nature.

Philip Sadée, of The Hague, has essayed to compete with Mesdag in reproducing a scene at Scheveningen, called "After the Fish Auction." While hardly so good either in drawing or color, Mr. Sadée's work is a near approach to that of Mesdag's and was the object of much favorable criticism during the time it was exhibited at the Fair. His "Garden of a Nunnery," however, was to my mind a better picture.

"A Flock of Sheep" was the title of a picture displayed by Herman Johannes Van der Weele, an artist not very well known outside of his own country, but one who is destined to a wider fame if prophecy may be predicated upon what he has done so well. He also showed "A Horse and Cart," but this latter does not hold rank with the former, and the contrast should admonish Mr. Weele to confine his efforts, at least for a while, to that line which best shows wherein his talents lie. As a painter of sheep he is a very promising artist—presuming that he is a young man, for I cannot find his name in the encyclopedias.



"SHEEP."—By Van der Weele.



"THE SHELL FISHERMAN."—By Blommers.



"AFTER THE FISH AUCTION AT SCHEVENINGEN."—By Sadée.



"THE SCRIBE."—By Israëls.



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The same may be said of Mr. Robert Ives Browne, of Scheveningen, who exposed a very handsome picture, entitled "August," that is a remarkable, realistic portraiture of midsummer time, with its wealth and brilliancy of sunshine, cool shades, waving meadows, blooming fields, and humble bees in the clover. The sky, the field, the still life, and the accessories that impart depth and spirit to the composition are rendered with the carefulness and effectiveness of an accomplished artist, who though not yet enrolled with the number that are to be found in every book of reference, is nevertheless a fine, discriminating, and painstaking painter.

Miss Therese Schwartze, of Amsterdam, a very popular young artist, exhibited two paintings, one a portrait, and the other a touching picture entitled "Lost," which is a truthful representation of anxiety, fear, and suspense. As Miss Schwartze is unmarried, the secret of her age may not be exposed, but she was a pupil of her father and, later, of Lenbach, Henner, and Bonnat. As she was a member of the International Jury of Awards at Amsterdam, 1883, she is called a young artist by courtesy. Her work has been of such a high character that she has received a score of medals at leading expositions, and is represented in the gallery of Uffizzi, Florence, by a portrait of herself. Besides genre pictures, she has painted portraits of many distinguished persons, including the queens of Holland.

There was a picture in the United States Loan Exhibit

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painted by Franz Hals, that painfully called to mind the misfortune and weakness of that very unhappy old master of Dutch art. The theme, called "The Spurious Coin," represents great joy expressed in the features of two boys who have tricked some one with a base coin. At least this is a possible interpretation of the picture, which, however, was evidently painted with no other object in view than to portray the mirth of a careless boy. How marked is the contrast of this jolly scene with the tragical life he lived for so many years. Poor Franz Hals! Possessed at once of a genius that invited him to the goal of highest honor and by a Frankenstein that destroyed him, he left nothing but his pictures that the world may praise. He was born in Antwerp, 1584, and died, very miserably, at the age of eighty-two years, at Haarlem, having been for the last two years so reduced, through the immoderate use of liquor, that notwithstanding a pension, he became a charge upon the municipality. Forgetting his faults, such as many other geniuses have had to their complete undoing, Franz Hals will live in the history of art as one of the great masters.

Another of the immortal heroes of the brush, whose almost matchless works have preserved the fame of Holland as a European centre of art, was Anton Mauve, born at Zaandam, 1838, and died in 1891. He was also represented in the United States Loan Collection by two pictures, "Sheep" and "On the Highway," which showed a treatment wonderful for accuracy of landscape and animal delin-

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eation, specialties in which he had very few equals at the time of his death.

Rembrandt van Ryn, whose life embraced the interval between 1607-1669, and who by not a few has been declared to be the first in rank of all Dutch painters, was present in spirit at the Exposition, in one of his famous character portraits entitled "The Standard-Bearer." All the world has heard of Rembrandt, so familiar to our ears and eyes that most of us have forgotten or never knew that he had any other name, and it is not only important to know that a picture from his long-vanished hand was exhibited at the St. Louis Exposition, but especially interesting is it to learn that this same picture, once prized as among the most valuable in the collection of Joshua Reynolds, and later the property of the Earl of Warwick, has been held by critics to be one of the most effective portraiture ever produced.

Returning from the old masters of long ago to notice contemporary Dutch painters, we find much to encourage faith in a revival and exhibition of the talent that has made Holland famous. And especially is this faith aroused by the display made at the Exposition by Jan Van Essen, to whom a gold medal was justly awarded for two delightful landscapes, entitled "Amongst the Hills" and "On the Heath," pictures that so faithfully reproduce and interpret the feeling, spirit, and atmosphere of Holland that to look upon them is like being transported to that country. Van Essen, born in Scheveningen, 1854, makes a specialty of ani-

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mals and pastoral scenes, and has done such excellent work that he has won many medals at leading art exhibitions, besides being represented in museums of his own country.

Lewis W. Van Soest (1867), notwithstanding the fact that he is wholly self-taught, has been honored by receiving gold and silver medals at the Brussel's World's Fair, 1897, Paris, 1900, and Amsterdam, 1903, besides having the distinction of being represented in the Luxembourg Gallery. At the St. Louis Exposition he exhibited "Winter Sun" and "The First Snow," for which he was awarded a silver medal. He is distinguished chiefly as a painter of snow scenes, and has a wonderful power to depict the cold and bleak desolation of winter, which he often mellows with the golden glow of a setting sun barred with streaks of leaden clouds.

Marius A. J. Bauer was the recipient of a gold medal for his "Ali Baba," a fine bit of oriental character work that exhibited close study and great ability to define expression. The same honor was bestowed upon Carel Frederick Wild for two pictures of still life and upon Willem Witsen for his "Park in Amsterdam," works that attracted much attention and always favorable criticism. Of the 131 Holland artists who exhibited at the Exposition, 52 received medals, a proportion so great as to demonstrate the very unusual degree of excellence of the work that was shown in that section.

DIVISION CXIII.

The Belgian Section of Paintings.

While it is true, perhaps, that as a whole the exhibit made by Belgian artists did not include so many productions of world-famous painters as were to be seen in the Holland display, this disparity was compensated, to an extent at least, by the fact that there were one or more pictures in the Belgian section which divided interest with the most famous paintings of the entire collection. Everybody that visited Art Hall stopped to look at and to study Jef Leempoels' "Destiny of Humanity;" critics examined it from every point of view and then hastily wrote their impressions as to its significance; magazines and newspapers devoted columns to describing and interpreting it, and through this wide notoriety the picture became an attraction almost second to the Pike, if I may be so irreverent as to make the comparison. When the artist was appealed to for an explanation, he was wise enough to leave the reading to those curious to know, realizing that a painter's work should be its own interpreter.

"The Destiny of Humanity" was a *crux criticorum*, an allegory, of course, but still a sphinx, or a Delphic oracle

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that might be read in as many different ways as there might be opinions. Briefly, the picture may be described as embodying, or rather pictorializing, the universal aspiration of soul. The artist had a purpose, no doubt, in so veiling his theme as to leave merely enough exposed to excite curiosity to discover his meaning. At a distance above the earth, and well out of reach of a forest of upstretched hands, appears a face which, while full of expression and strong in character, presents no visage or countenance to enable the beholder to positively decide whether it is a look of pity, suffering, or abstract thought, for the features seem to be a composite of all these. Is it the *simulacrum* of the Holy Spirit? Is it the face of Christ? Or is it the hypothetical expression of disappointed human ambitions? The central idea which is sought to be conveyed remains undisturbed whatever the facial vision may be, for an interpretation is to be found in the atmosphere of the picture and in the multitude of uplifted hands. It is really in the representation of the hands that the greatest strength of the picture lies, for the artist has put character into every one, and by the exercise of amazing, inscrutable cleverness, a trick it may almost be called, has succeeded in making the number of hands appear to be several times greater than actually may be seen, so that all the world seems to be supplicating. Among them will be seen the short fingers of the miser, the long fingers of the deceitful, the tapering fingers of the indolent, the gnarled fingers of the improvident but laborious,

THE BELGIAN SECTION OF PAINTINGS

and the well-proportioned fingers of the sympathetic and reverential. All classes are represented; there is the priest, the layman, the murderer, the thief, the swindler, the honest man, the brazen woman, the innocent girl, the speculator, the gambler, the hypocrite, the meek, the humble, the burdened, the opulent, the lame—in short, every phase of life and character is wondrously portrayed. All this mighty concourse of hands are stretched towards the unreadable face, which stares with an imperturbable expression at the observer, but not at the gathered multitude. It is immediately perceived that the hands are lifted in entreaty, and that the supplication is for power, for earthly preferment, for worldly honors. May it not be that the artist intended to teach the vanity of prayer? Not to reflect in the least upon prayer that is prompted by the soul's inspiration, but that form of petition which emanates from selfishness, which calls upon God for power to achieve and to dominate. Is it not human destiny, human striving, human material hope, the taint of original sin, that excludes from the heart spiritual aspirations and makes us essentially children of avarice? The allegory is easily interpreted in Leempoels' production, and so effectively and powerfully is it portrayed that the lesson is not without great influence, and we cheerfully approve the action of the Jury of Award in honoring this masterpiece with a gold medal.

“In Tears,” and “Friendship” are the titles of two other

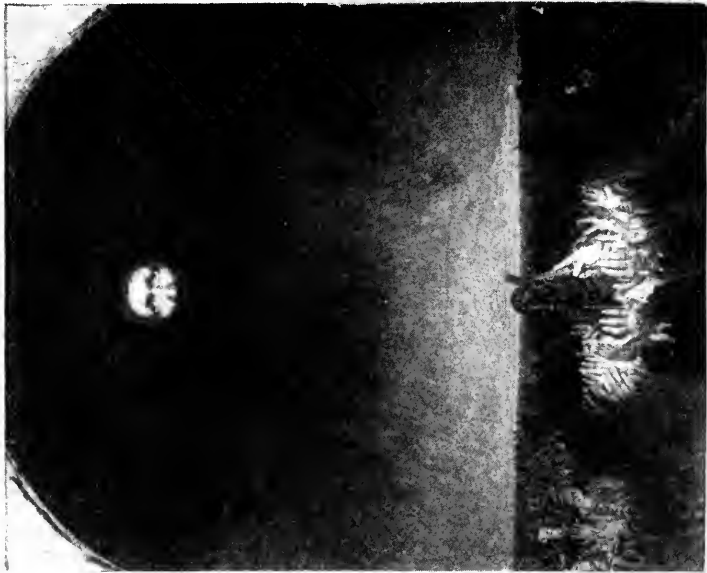
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pictures by the same artist. The latter subject represents two old men who, having traveled life's highway long together, show their mutual trust and dependence by affectionately joining hands as an expression of the unbreakable link of friendship that binds them as one. "In Tears" is another successful effort by Leempoels to touch the human heart with sympathy and to teach the truth that there is kinship in tribulation, which finds relief in realization of the universality of sorrow. As bereavements come to rich and poor, it is this common heritage of woe that brings all classes to the bar together, that eliminates distinctions, that levels conditions, that bows all heads in prayer for mercy. All this is faithfully told by the picture, which is a great sermon preached by a master's brush.

Franz Courtens, who is one of the best known if not the greatest of Belgian artists, exhibited two paintings, "Beneath the Beeches" and "Morning Work," which well sustain the reputation he long ago gained by his reproductions of pastoral scenes. "Beneath the Beeches" is unmistakably a very great picture, compared even with the work of century-crowned masters. The composition embraces a flock of sheep watched by a shepherd as they browse under the wide-spreading branches of two beech trees. As a bit of animal painting it deserves much praise, but it is in the setting of the picture that the effect is so pronounced, and that nature is so marvelously simulated. A clear sky, with the sun high in the heavens, lights the landscape and shows a stretch



"THE WEEPERS."—By *Leempoels*.



"DESTINY OF HUMANITY."—By *Leempoels*.

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of meadow lying between two clumps of wood. The sunlight effects are positively glorious, flooding the open space and filtering through the beeches to fall in golden bars upon the green verdure that blankets the earth. It is the very poetry of pastoral life, an idyl of summer, an eclogue of country, in which color has the part of verse, and atmosphere takes the place of rhythm. This beautiful representation was so highly appreciated that it gained for Courtens not only a gold medal, but the very distinguished additional honor of a commemorative medal.

Adrien Joseph Heymans, of Brussels, presented two pictures, entitled, respectively, "The Sun Rising in the Bogs of the Campine" and "An Afternoon in October." The former is a fine example of technique and tonal effects in landscape treatment, but it is in the latter that Heymans shows to best advantage—his power to depict the moods of nature, the seasonal changes, the richness with which the woods and trees are painted by the Master Limner. The artist has produced an October day true in representation—the brilliant and changeable hues of foliage, leaves of brown scattered over patches of green, the clear autumnal atmosphere of evening, and spirals of blue smoke lazily drifting upward from cabin chimney—all so faithfully imitative of nature that October time is as certainly indicated as daylight is shown. This picture was considered by the jury to be the finest in the Belgian section and accordingly awarded to Heymans the Grand Prize. As he is now an old man, it is

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probable that "An Afternoon in October" represents the climax of his power as a landscape-painter.

August Lévêque, of Brussels, another famous Belgian artist, exhibited "A Hymn of Love" and an allegorical triptych called "The Triumph of Death." There was a consonance of spirit in the two pictures even though the subjects are antithetical. Lévêque has great fancy combined with unquenchable optimism, so that he never fails to invest his creations with the spirit of cheerfulness. "A Hymn of Love," as the title indicates, is a portrayal of the higher aspirations of the heart, combined with the sentimental, which, however, are connected with material desires. "The Triumph of Death" is still a hymn of life, but in which the soul alone participates, for earthly ties being broken the spirit has attained to that condition which human longings for immortality have prefigured. This is a self-evident interpretation of the painting, which so impressed every visitor to Art Hall that the jury awarded a gold medal to Lévêque.

"The Old Beguinage at Ghent," "Old Canal at Ghent," and "Flemish Women Sewing," were exhibited by Ferdinand Willaert, of Ghent, who was rewarded for entering the competition by the gift of a gold medal, which he very well deserved. The first two named were fine pictures, so carefully painted in all details as to bear somewhat the appearance of colored photographs, wherein lies whatever criticism that can be made of the work. "Flemish Women

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Sewing," however, was strictly a character study, notable for the expression he gave to the women, even more than for the excellence of the composition as a whole. The faces and features were so skilfully delineated that each one became a study subject, capable of being interpreted by a sharp observer.

"A Corner of St. Peter's Church" and "An Evening at St. Peter's Church," Louvain, were water-colors exhibited by Alfred Delaunois, of Brussels, and were among the highly favored few to be honored with a gold medal. The special excellence of these pictures lies largely in the lights and shades, as well as in good drawing, by which the artist has managed, with remarkable skill, to produce the most realistic effects.

Edgard Farazyn, of Antwerp, who received a bronze medal at the Exposition Universelle, 1889, showed three pictures, viz., "On the Wharf," "Women Repairing Nets," and "Shell Fishermen," all of which attracted favorable criticism, but the last named was undoubtedly the best, and obtained for him a silver medal at the hands of the St. Louis Jury of Award. The theme is simple, but it is worked out with great carefulness and a full appreciation of values in color tones and harmony. Two men with heavy carts are seen upon the beach, one driving towards the inrolling surf, and the other, in the distance, is engaged in the work of gathering shells cast up by the tides. There is a gray haze in the atmosphere, such as follows after subsidence of

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a storm, and the mist is still heavy, for the ocean has been stirred and the waves break high. But the clouds are dispersing and patches of blue sky begin to appear, that mirror themselves in pools left by the receding tide—contrasts of gray, brown, blue, and purple that blend with wondrous harmony and produce a beautiful scene, added to by the turbulence of the breakers, that greatly heightens the effects.

Leon Frederick, a promising young artist of Brussels, was represented at the Exposition by two rather imposing compositions, one of which was a polyptych entitled "Nature," and the other a triptych called "Legend of St. Francis." The former especially challenged attention, not so much of admiration as of inquiry, for the motive of the artist was so hazily expressed that when I asked an explanation of the commissioner he confessed his inability to satisfactorily interpret the subject. Of course there were different and progressive stages of life, from youth and love's young dream, to that of old age about to be harvested by death, like a field of ripen grain invaded by sturdy reapers. But while this much was plain there was obscurity, to the observer, in the characters as drawn, while the appearance of the old couple seemed to suggest a plague. The three panel scenes, however, which pictured the legend of St. Francis, were easily translated and the work was so well done that the artist was awarded a silver medal.

It is a curious instance of the effect of climate upon temperament, if one may form opinions based upon no

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better evidence than what is possibly mere coincidence, that Belgian painters incline towards morbid subjects; that is to say, judged by the number of paintings which they exhibited that fall within this classification, their preference seems to be for themes that involve deductions evolved from cynicism, or from rueful reflections upon the ultimate end of life materialistically considered. This impression was certainly suggested, at least, by the preponderance of pictures of this kind in the Belgian exhibit, and yet such judgment is not supported by our knowledge of the character of that people, any more than it might be of other nations of North Europe. Whatever the real facts may be it is a relief to turn from contemplating the hippocratic, creepy, and thoroughly depressing representations mentioned, and mount to heights where the sun of cheerfulness casts no shadows. And it is compensatory to know there were paintings in the Belgian sections that taught the gospel of ambition, opportunity, duty, and patriotism. One of these, that illustrates the cheerful side of life, was Piet Verhaert's "A Flemish Song Between Decks," which was the subject of much praise, and will be reproduced in a subsequent volume. The scene is within the narrow cabin of a fishing-boat, the hatch of which is open to admit sunlight upon the crowded group, while a young man flushed with patriotic fervor renders a stirring song to the accompaniment of fife and drum. It is incongruous, perhaps, but it is instinct with war spirit, and also with alle-

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giance for home and country even though in actuality the only life these fisherfolk know is spent harvesting the restless sea, and the battles they fight are with unconquerable and remorseless waves. There is character in every face; we know each one to be a follower of the sea, and upon every feature there is writ a story of toil, of adventure, of moving incident, but withal measurable contentment, and above all a love of native land. In short, it is the spirit of patriotism evoked by roll of drum and shriek of fife; the pride that holds death in contempt and makes heroes of us all.

Two other pictures by Verhaert were exhibited, entitled "The Drunkard" and "In the Dunes," equally well conceived and almost as impressive. For these he was awarded a silver medal.

One of the very fine paintings in the Belgian exhibit, that dealt with the lightest vein and foibles of life, was P. J. Van der Ouderaa's "A Jewelry Fair in Antwerp in the Sixteenth Century." To understand the subject of this picture the reader is referred to the explanation printed on the tissue sheet of the reproduction. The scene is what may be called a festive day among the bazaars, where the titled and rich gathered with the commonalty one day in the year to buy and barter, freely, articles of jewelry and bric-a-brac, and where distinctions of class were eliminated for the time. The artist, therefore, has represented prince and beggar, priest and peasant, lords and ladies, white beards and



"FISHERBOATS ON THE SCHELT."—By Hens.

"THE INTRUDERS."—By Laermans.

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youths, and has invested the whole with a glamour of elegance to show that upon such occasions every one, low and high alike, decked themselves in the best that their estates permitted. While indisposed to criticise the judgments of the Committee on Awards, opinion is entertained that this picture deserved a gold medal notwithstanding it received no official recognition.

Eugene Laermans, of Brussels, had to his credit at the Exposition a composition which he called "The Intruders," for which he received a silver medal. The subject is of a pity-compelling character to which many are drawn as they would be to a morgue, but from which it is a real pleasure to turn away and forget. This, however, is highest compliment to the artist, just as the villain in a play counts it appreciation of his acting when the voice of the gallery imprecates him as a devil. Laermans is one of the most accomplished of Belgian painters, whose themes, however, most frequently deal with incidents and conditions that excite compassion. "The Intruders" comprise a peripatetic organ-grinder, his wife, and four children, who in their strollings have come into a small village soliciting alms and offering only the poor harmony of a too-long-used instrument in return. The family are so nearly famished that the inhospitable villagers evidently fear they may be plague-stricken, and instead of offering food they banish the strollers with threats and reviling. This at least appears to be the most natural interpretation, though it furnishes an indif-

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ferent subject for a painting. The painfulness of the picture is in the miserable aspect of the woman whose face, pinched and ashen-colored, invites our pity, which is increased by the wan features of the babe she holds tightly to her breast and the almost exhausted little children following by her side. The man, rough and bewhiskered, may be hungry and ready to fall under the load of the organ upon his back, but he does not wear an expression of suffering, so that compassion is centered upon the wife and children, but to look upon these is to be harrowed by commiseration, and we turn away from the picture with a feeling of great ruth in our hearts, from which it takes some time to recover.

Emile Vauthier, of Brussels, Belgian art commissioner, and a member of the Jury of Award, exhibited three pictures, two of which were portraits, one a young girl, and the other are four members of his own family. Mr. Vauthier makes a specialty of portraits, but he occasionally essays genre work, and at the Exposition showed a picture which he called "The Collar of Amber," that created a very favorable impression and was much talked of. Mr. Vauthier was born in Brussels, 1864, where he received an academic education, after which he studied art in Paris under Lefebvre. Among his better-known works are portraits, executed under commissions, of the late Emperor of Brazil, Dom Pedro, and H. M. the Shah of Persia, for which he was decorated.

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“Fisherboats on the Schelt,” by Franz Hens, for which he received a bronze medal, was a composition that was instinct with the spirit of the sea and of those who go down in ships to glean in the turbulent fields of old ocean. The art of Hens lies between landscape and seascape, which he combines with a skill that not a great many equal, though his attempts to divorce the two are much less successful.

Belgian artists exhibited 184 oil-paintings and 48 water-colors, receiving therefor 11 gold medals, 11 silver medals, and 18 bronze medals, or more than 17 per cent. of the number displayed.

DIVISION CXIV.

Italy's Art Showing at the Exposition.

Contemporary Italian artists are placed at a much greater disadvantage, when competing for public recognition, than those of any other country of Europe, for the reason that the Italian language is less generally diffused, and especially because the works and names of the old masters are so familiar that comparison is unavoidable, to the disparagement of modern Italian art.

In an earlier division of this volume reference is made to the rise and development of painting in Italy. Space is insufficient to give the history of art *in extenso*, or even to present a summary of its evolution in any single country. The reader will therefore appreciate the impropriety, even if it were possible, of any attempt to discuss the subject in an article devoted to art as it was represented at the Exposition. It is relevant and informing, however, to mention the fact that the golden age of art in Italy was the fifteenth century, during the early part of which period there lived such masters as Fra Bartolomeo, del Sarto, Peruzzi, Razzi, and the still greater da Vinci, Michael Angelo, and Raphael. But though the fifteenth century gave birth to the most noted of

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Italian artists, the high standards which they established were continued by their immediate successors, and to the list of illustrious names were added those of Correggio, Castelfranco, Vecelli, Titian, Schiavone, Bassano, Tintoretto, Paul Veronese, the three Caracci, Guido Reni, Albani, and Ludovico. Indeed, such a degree of excellence was attained that many believed the stories, told at the time, of angels entering competition to decorate Italian churches.

In the beginning of the seventeenth century there was introduced into Italy a new style of painting by Crequozzi, who borrowed his ideas from Peter van Laar, a humpback Dutch artist, known for his deformity as "Il Bamboccio," whose specialties were comic cartoons, generally of rustic life. Previous to this time Italian artists devoted their talents to picturing scenes connected with the sacred legends and the painting of portraits and landscapes. But Crequozzi, whose genius, like his influence, was astonishingly great, effected so marked a change in public taste as to bring about a transition from high standards to degraded ideals. It thus came to pass that during the eighteenth century Italian art fell into complete decay, and even until the middle of the nineteenth century such art as remained was no better than stupid imitation of old masters or commonplace examples of the academical. It is very gratifying to note, however, that there are signs of recuperation, observed most pronouncedly in the work of Ussi, of Florence; Gastoldi, of Turin; Malmenti and Laurenti, of

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Naples; Gabrini, Innocenti, and Mancini, of Rome; and Longoni, of Milan.

In the Italian art exhibit at St. Louis, 146 painters competed, with 129 oils and 26 water-colors and pastels, for which, in addition to one Grand Prize to Antonio Mancini, there were awarded 8 gold medals, 20 silver medals, and 13 bronze medals.

The most talked-of picture in the Italian section was a painting by Galileo Chini, of Florence, entitled "The Sphinx." It was not the best production shown, judged as a work of art purely; but as a composition combining theme and treatment, the representation, for strength, was worthy the attention it received and the silver medal which was awarded the artist who painted it.

This subject, "The Sphinx," has engaged the brush of many painters and the pens of many writers. There in the sands of Egypt, half buried by the storms of centuries and defaced by the vandal fingers of time, is the monolithic Sphinx of history. Who carved it; when was it set up on the borders of the Libyan Desert; what it represented; in short, the riddle which it embodies is as unreadable as is the imperturbable face that has looked towards the East for thousands of years. And the Sphinx, common to Greece as it was to Egypt, has been a mythologic symbol, an interrogation, a monumental mystery as undiscoverable as the secret of the soul. Chini has chosen wisely to use "The Sphinx" as his theme for a mystery picture, which he has

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made a symbol of universal inquiry, and in so doing has lifted the subject into the light of higher appreciation of its significance. The fabled creature which he elected to represent is not, however, the demi-human of the Libyan plain, but an original conception transplanted from desert to an eminence, and reveals only an impassive face that looks across the world. Towards the height upon which the figure is planted, a vast concourse of people are struggling; over impeding rocks the pushing crowd is scrambling—old and young, men and women, reckless of conditions, insensible of hurts, mindless of all else save alone the spirit that moves them to explore the mystery of the future. Pushing from behind are to be seen the heads of two oxen, in the eyes of which an anxiety is depicted, which may be accepted as a representation of the universal desire that resides in all animal life, or of the declaration made in Ecclesiastes: "For that which befalleth the sons of men befalleth beasts; as one dieth, so dieth the other; so that man hath no pre-eminence above a beast. * * * All go unto one place. * * * Who knoweth the spirit of man that goeth upward, and the spirit of the beast that goeth downward to the earth, * * * for who shall bring him to see what shall be after him?"

In picturing this problem of human destiny there is cynicism with agnosticism, for despair is in the faces and tossing arms of those in advance of the pressing throng as, approaching near, they discover a vertical bank so high

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that further progress is impossible; and at the foot of this impassable wall, that hedges ultimate truth, the multitude fret out the last moments of life, no wiser than the beasts, no better than the billions of the ages. How depressing and terrifying are the thoughts which such a powerful picture awakens! How cold, empty, hopeless, and soulless is the lesson which it would teach; how decadent does it show the art taste of Italy to be since the days of the great masters!

How consoling it is to one disturbed in spirit by "The Sphinx" to turn from contemplating a picture of despair and find at once such a catholicon as Guiseppe Pellizza's "Procession." This, too, is somewhat suggestive of death, but not of annihilation; a picture which might tell the passing of a soul, for which there is sorrow, but it is passage to immortality, the triumph of resurrection, the eternal communion. The subject represents a religious procession, probably commemorative of some saint's day, which is composed of two files of novitiates in white, led by one carrying the emblem of Christianity. It is a simple theme and often represented, but we seldom tire of pictures that elevate, inspire, and make us optimists in heart and mind. Pellizza has illuminated his subject, too, by remarkable skill in contrasting his sunlight and shadows and imparting to the environment of devotional figures a pleasant walk, a refreshingly cool stream, inviting shades under arched

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boughs, glimpses of blue sky, and a sense of serenity that makes the picture exhale blessings of peace and good-will.

Antonio Mancini, a native of Naples, is a living illustration of what perseverance may do in contending with the harshest disadvantages of poverty. Having studied under Lista for a while, Mancini's poor circumstances compelled him to take up portrait-painting before his art education was more than fairly begun. But though he was greatly gifted this resource failed him, and he was forced by his extremities to depend for a while upon manual labor for a living. During this time, however, he continued to study very hard, and at length his toil was rewarded by an opportunity to attend the Fine Arts Institute of Naples. Two years later he went to Paris, and it was there that his portrait work obtained for him the recognition he had so long and arduously sought.

Mancini is at his best in portraiture, but he has also done very good work in genre and imaginative composition, which, however, has not as yet been so well received as to induce him to do much in those styles. At the Exposition he exhibited a full-length portrait of himself surrounded by accessories of his profession and also by several very decorative features, such as brilliant draperies, rugs, tapestries, robes, and a leopard-skin, which impart oriental richness to the surroundings and serve at the same time to project the portrait and give depth to the whole picture. It was for

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this splendid piece of portrait work that the Jury of Awards gave Mancini the Grand Prize of Honor.

Cesare Laurenti, of Venice, whose work obtained for him a silver medal at the Paris Exposition, 1900, made his appearance at the St. Louis Fair by showing three pictures, "Conscience," "Venetian Poetry," and "A Soul in Trouble," which served to exhibit his versatility as well also his fine appreciation of color and cleverness of conception. The last-named is an art expression of sentiment that is unusually strong and effective. The representation shows a lorn and very wretched woman on a mattress that lies upon the floor. She does not appear to be ill, but rather the victim of some misfortune that has caused her to reject the consolation of religion, for her crucifix lies prone upon the floor, where she has cast it, with a broken bouquet of roses that seem to tell the real cause of her heart-distress. The picture is so well drawn and so full of expression and sentiment that the observer readily translates the story the artist seeks to tell. For this picture Laurenti was awarded a gold medal.

"Easter Market at Naples" was the subject of a large painting submitted by Vincenzo Caprile, of Naples, which was so favorably regarded by the awarding jury that they honored him with a gold medal, and no one disputed the judgment of the jury in this instance. Caprile also exhibited two other good pictures, viz., "Old Naples" and "A Neapolitan Costume," but whether it is in the subject or in



"HARBOR AT NAPLES."—By *Espirito*.

"SEASIDE."—By *Gabrini*.

the treatment one cannot always be sure as to where preference will obtain. Possibly the last two were just as well painted, but they certainly lacked elements of popularity that were so pronounced in "Easter Market." The theme of this picture, which is well expressed by the title, is a market square in Naples during a morning hour, when countrymen bring their sheep into the city and expose them for sale to whomsoever will buy. Upon the Belgian block pavement are to be seen, in bunches here and there, several scores of sheep, which with feet tied lie upon their sides and look the helplessness of innocence. In the centre of the picture is the very prominent figure of a rotund priest, who is making a careful survey of the offerings, possibly with a view to buying, but probably he is moved by sympathetic interest, for no servant attends him to carry home so large a purchase.

There are squads of men and women examining the several bunches of sheep, and across the square the scene is further animated by crowds of people sitting under sidewalk awnings, drinking and discussing—a prevailing custom in all European cities.

Gaetano Esposito, of Naples, was represented by a fine, though rather photographic, picture of the "Bay of Naples," one of the most beautiful spots on the world's surface. Although no prize was awarded to this painting, its excellence is undoubted, and for those who have visited Naples this magnificent representation had an interest hardly sec-

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ondary to that felt for any other picture in the collection. It is, therefore, with no small satisfaction that a reproduction appears in this volume. The view-point is from the sea, with ruins of the old castle of Posilipo in the foreground, fronted by a bit of beach, from which two fisher boats are putting out. Very far in the perspective, and across a sweep of the incurving bay, dotted with little boats, is distinguishable the misty features of the city, resolved into indefiniteness by distance. The picture is less a reproduction of the Vesuvian Bay than it is of the ancient castle, which the artist has succeeded in investing with colorful realism and picturesque interest. Few places can boast of an atmosphere so clear, and Esposito has chosen to paint the bay as it appears on a still day and under a cloudless sky. The representation is wonderfully faithful, and the tonal qualities of his pictures are so true to nature that one who has visited the city and seeing only the painted bay would be sure to exclaim: "A Neapolitan atmosphere!"

Petro Gabrini, of Rome, showed only a single specimen of his work at the Exposition, which was entitled "Seaside," a clever picture, in spirit and execution, though it failed to secure for the artist the honors which he had hoped to win. As a composition, there was nothing to lift it above the commonplace, but the color effects, of sand, sea, and sky, and particularly a fishing boat contending with the breakers and the blending of the blue Mediterranean water with the

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pale, roseate tint of the haze in the distance, was almost magnificent.

Upon the whole, Italian artists made both a representative and a fine showing. While there was absent any near approach to the old masters, still the pieces exhibited were an improvement, generally, over those displayed in the Italian section at Chicago, and evidence is not lacking to prove the claim that Italian art is again in a transition state, and, happily, the change is towards higher ideals, more perfect details, better understanding of color values, and careful technique.

DIVISION CXV.

Japanese Artists and Art in Other Countries.

Though as a country Japan has claims to antiquity, it is only within half a century that she has been projected from oriental exclusiveness into the sphere of world-influencing nations, and only within a score or less of years that she has come to be reckoned with as a great power. At the St. Louis Exposition Japan made a pronounced showing in all lines of competition, including art, of which latter her representation was both large and unique. It is difficult to judge oriental art upon its real merits, because our methods, education, and view-points are so different as to be almost antithetical to those of the Japanese and Chinese. For an exaggerated example of this opposition, it may be pointed out that the Chinese hold tenaciously to the custom of wearing the hair in a long, braided cue, notwithstanding it is a badge of servitude to the Tartars since 1644, and was adopted under compulsion. The Chinaman to-day is quite certain in his own mind that a pig-tail is the first essential to personal beauty. Other nationalities, on the contrary, regard it as a disfigurement. Similarly, I may point out that the style of dress of the Japanese, the women especially,

is not the best, in the eyes of our people, for improving the appearance of the human form. It is this strong contrast of education that renders our estimate of Japanese art sufficient for ourselves, but unjust from the oriental viewpoint.

Writing as a foreigner, I will not be accused of prejudice when making the statement that to occidental taste Japanese paintings are both flat and conventional, in which respect there is a similarity with the art expressions of Pharaonic Egyptians. In other words, Japanese artists are not, as a rule, painters of perspective or of naturalism. Their pictures lack depth, and, while nearly always well drawn, are often florid and bombastic. In the applied arts, in carvings, bronzes, pottery, decorative work, the Japanese are almost unequalled, and their deftness is unapproachable, but when they attempt canvases their lack of the reproductive talent, if one may use such an expression, is painfully apparent. And even while this fault is national, it must be admitted there is great charm about Japanese painting—indefinable, perhaps, but not a whit less real. A favorite theme is the flight of a flock of ducks, several such canvases having been exhibited at the Exposition. In all of these pictures the perspective was grossly bad; of a truth, the figures never left the canvas, but continued on a flat surface, stuck fast upon an equally flat landscape in defiance of formula and of naturalism. But even so, the ducks were so beautifully and carefully painted that they ceased to be mere

representations and became to the observer living realities. Every separate feather, every changeful hue, was so exactly reproduced that we wonder at the patience of the artist and give admiration as ungrudgingly as though perspective were a trifle which he might very properly have left out of the picture.

I am told that the Japanese never paint from a model. Perhaps this is because no model can equal the ideal, for it is said of orientals that they do not regard the real, but exist in the realm of fancy. Indeed, so well understood is this characteristic that we have come to associate orientalism with rich imagery, and delightful visions of intoxicated imagination.

One of the exhibitors at the Exposition was Hokkai Takashima, who displayed two landscapes, entitled, respectively, "Rocky Mountains, Near Yellow Limestone" and "Rocky Mountains, Near Lake MacDonald." Let it be told that the artist visited America and the Rocky Mountains with the sole view of getting an impression. From advantageous points of view he studied the landscapes, but he made no sketch in the presence of the bold peaks, preferring to go away with nothing but the impression in his mind and then to put on canvas his individual, idealized, interpretation. Although Mr. Takashima studied art in Paris, he is unwilling to forsake the formulas of his forbears, and when he paints ideals of real scenes, he meets criticism with the answer: "Well, is it not more beautiful

than you see it in nature?" Perhaps so; but, if I did not forget, I was too courteous to suggest to him the painting of a hypothetical goose in green, red, blue, and iris hues as a thing more beautiful than a plain gray or a dusky white silly-fowl. Now this may be unjust to Japanese art, but I am justified as much by my education, good or bad as it may be, as Japanese artists are by theirs; and I have no doubt that an exhibition of foreign canvases in Tokio would be criticised in no better spirit than I have shown.

While there are defects, from our standpoint, in Japanese painting, there are also excellencies of taste, conception, detail, and technical execution that the artists of other nations might imitate with great benefit to themselves and to art generally. There was on exhibition an oil by Shunkio Yamamoto, called "Wisteria and Bird," that attracted attention for its gorgeous coloring rather than for its merits as a composition, for it was not a good picture from a foreigner's estimate, but there was about it something that compelled admiration, and which prompted inquiry as to how certain effects were produced. The leaves were made to stand out in the most pronounced relief, and, though there was marvelous accuracy in the technique, the artist assured me that the effects were accomplished by a single stroke of the brush. Similarly, each drooping tendril and flower stamen was the result of a sweeping dash, and not, as I had supposed, by slow and careful touching and retouching. If this is true, the stroke must be more than a dash of the brush;

rather, I would say, a complex movement in which the brush is made to execute a motion which may be compared, for illustration, to that of an expert sculler, every stroke of whose paddle is really in three different directions. It is a curious thing, and evidently an accomplishment not easily acquired, manifesting a mastery of brush that is wonderful and inexplicable to the lay mind.

The one idea that dominates Japanese artists seems to be decorative, and never an ambition to paint with a view to portraiture, historical accuracy, or philosophical expression. Even poetical sentiments are rendered in a simple, conventional manner, often symbolic, but never for character study. In proof of this conclusion, Mr. Shugio, the Japanese Commissioner, in an interview maintained that the chief and legitimate function of art is decorative and not portraiture. To present his argument more clearly, I will be pardoned for quoting him as follows:

“Special associations,” he said, “are connected in the Japanese mind with the cherry blossom, the plum blossom, the pine tree, and many other flowers and shrubs, and these in pictures have a meaning in a general sense.

“But a Japanese picture is a decoration simply and solely. That, if you care to reason it out, is the origin of pictures. Man in his development found that he was not satisfied to be surrounded merely with the things which were the means of satisfying his physical needs. He desired ornamentation; he wanted to beautify. He found that beautiful

things were actually food for his finer senses. The picture, probably, was among the last of his inventions, in responding to the art impulse. But he certainly didn't want the picture for any purpose other than decoration. And subsequent attributes of pictures must have come about in the complex state of society, when the original use became confused with side issues. But the picture as a decoration solely continues to be a fact in Japan, and we hope that it will continue so."

Looking upon a splendidly painted Japanese screen in the central room of the Japanese fine art section, from the Japanese view-point as gathered through Mr. Shugio, you have to apply only one standard in estimating the quality of its art; and that lies in whether or not it satisfies the eye as a harmony in line and color. Harmony—that is the whole of the matter. Being a representation of a pine tree upon which storks are standing, this painting has the secondary interest of sentiment. The pine tree is strong and enduring, and hence it stands for strength, endurance, fortitude. The stork also is a long-lived bird, and strong. The Japanese, then, would like to have this picture about him, that it might often lead him to the contemplation of the virtues it suggests, which promise a long and fruitful life. But it is a decoration primarily, and as such Mr. Shugio expected the American public to study the pictures in the Japanese section.

Of course, the artist's view-point as to pictures always is very different from that of the general public. The art-

ist appreciates technique, good drawing, good modeling, exceptional coloring, and so on. With us, we are always quarreling because the public is so ignorant of these things, and the impossible task of educating the public into the artist's view-point always is being agitated. With the Japanese, declares Mr. Shugio, there is the artist's view-point also; but, he adds, the artists are very careful—regarding it as a canon of their art—not to adopt the artist's preferences as a basis of estimating pictures. "What all the people like," he insists positively, "is the best picture."

"And do you know," he continued, "I find that the average of people who come into our section actually pick out our best work for their special admiration. They intuitively select the best pictures we have."

According to the standards prevailing in our education and conception of art, nothing of the kind is true as to Western painting. What the public likes is almost sure to be "artistically" a bad thing.

It is a matter of much regret that Spanish artists refused to accept an invitation to participate in the St. Louis Exposition, for Spain has long been recognized as one of the foremost art centres of Europe; her near neighbor, Portugal, however, was represented by an exhibition of fifty-six oils, produced by twenty-four artists, among whom were the King and Queen. The former displayed a pastel, entitled "Cattle Drinking," which was thought so well of by the Jury of Awards that His Majesty was awarded two

gold medals, one of which was the Grand Medal of Honor for distinguished services to art, and the other a gold medal for the picture he exhibited. While the King's offering was more highly regarded by the jury, it was the opinion of many that Queen Amelia's two oil-paintings, "An Ox-Cart" and "A Donkey," were equally meritorious, for which however, she was given a silver medal. The Grand Prize was won by Bardello Columbano, who showed six pictures, three of which were portraits, and all well executed.

Mexico was represented meagerly, in the number of pictures, but some of the paintings were of a high order of merit, especially a group of nine oils exhibited by Antonio Fabres, to whom a gold medal was awarded.

Canada had a fine display of oils and water-colors, contributed by fifty-one artists, whose showing embraced 117 pictures. The most prominent examples were three portraits from the brush of Robert Harris, viz., "Her Excellency the Countess of Minto," lent by the Art Association of Montreal; "Dr. William Osler," and a character study. Mr. Harris is a native of Wales, but has lived in Canada since a child. A great part of his art education was obtained without the aid of instructors, and he was well advanced when he went to the Slade School in London, later taking what may be called a post-graduate course in Paris under Bonnat. For several years after his return to Canada he devoted his talents to reproducing scenes of country life, and his productions won for him a high place

among the best artists of his time. In 1893 he was elected president of the Royal Canadian Academy, and the same year he exhibited at the Chicago Exposition and was awarded a silver medal. Other honors have come to him since, prominent of which was his nomination by King Edward VII. to be a companion in the order of Saint Michael and Saint George, 1902, and at St. Louis he was voted a commemorative diploma and gold medal of honor for distinguished services to art.

F. McGillivray Knowles, of Toronto, was represented by a strong, well-drawn, and interesting canvas, entitled "Landing the Catch," which presented a closely packed line of fishing smacks, anchored in a bay, from which their cargoes are being discharged by means of punt and carts. The bay is too shallow to admit the loaded boats to the beach, which gives the artist opportunity to picture contrasts and to lend animation to the scene, which he has utilized to fullest advantage. For this picture Mr. Knowles was awarded a bronze medal.

Homer Watson, a member of the Royal Canadian Academy, who besides winning a gold medal at Buffalo, 1901, has the honor of having sold one of his paintings, "The Pioneer Mill," to the Marquis of Lorne, exhibited a picture called "The Floodgate," which received much attention. The representation was an ambitious effort, for the theme deals with a storm in its most terrifying aspects, in which there are surging waters, ominous clouds, panic-

stricken cattle, low-bending trees under the force of a hurricane, and all the dramatic accessories of a direful hour. But Mr. Watson achieved his purpose, however ambitious it may have been, for he succeeded in reproducing in a most realistic way all the awe-inspiring and portentous premonstration of a destructive storm. Mr. Watson received a bronze medal.

Of the several awards made to Canadian artists, four received silver medals and ten were rewarded with bronze medals.

Cuba made her initial bow as a nation at the St. Louis Exposition, where she managed to exhibit her resources—industrial, commercial, and artistic—in a manner at once surprising and most meritorious. Her representation at the art exhibition comprehended fourteen artists and seventy-eight pictures, forty-four of which were portraits displayed by F. F. Martinez, a native Cuban, but now a resident of Richfield Springs, New York. Probably the best example in the collection was Leopoldo Romanach's "Convalescent," though he showed six others, four of which were study-heads. "The Convalescent" was exhibited at the Paris Exposition, 1900, where it won a bronze medal, a silver medal at the Buffalo Exposition, and a gold medal at the Charleston Exposition, 1902. A further award of a gold medal was awarded the picture at St. Louis. The theme is one well calculated to arouse sympathy, and Romanach's treatment is so expressive that few can look

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upon the picture without feeling a great sadness. Upon a pallet, in a poorly furnished apartment, a sick child lies pathetically looking directly into the eyes of the observer, while an anxious mother, in a faded dress and checkered shawl that bespeak her poverty, is keeping watch with intense grief betrayed in her attitude and features. Additional pathos is given to the scene by the listless, hopeless expression on the child's face, and the release of her hold upon a doll in which she no longer finds any interest, but which appeals strongly to human sympathy.

Mr. Romanach was the only Cuban artist to receive a gold medal, the other awards being bronze medals to Aurelio Melero, Concepción Mercier, and J. J. Tejada.

Brazil has taken a place with the strong nations of the world, less for military prestige than for her measureless resources now being rapidly developed, and most for her progress in commercial development and educational advancement. This state of national progress was made manifest by the showing which Brazil made in all departments of the Exposition. Nor were her art attainments neglected in the exhibit, for twenty-three of her best artists competed, with a display of 128 oils and water-colors. Brazilian art exhibitors were few in number as compared with the total of pictures shown, which is explained by the fact that some artists brought an entire gallery of paintings to the Exposition. Thus, A. Delphino exhibited thirteen oils; H. Esteves was represented by twenty-one examples,

and A. Figueiredo sent fifteen. But though several Brazilian pictures were exhibited only seven medals were awarded, viz., one gold medal, to E. Visconti, three silver, and three bronze medals.

Of the ten oils and water-colors displayed by Elysee Visconti, of Rio de Janeiro, two received most attention, "San Sebastiano" and "A Convalescent." The former is rather conventional and decorative and is somewhat suggestive of the old masters, with a strain of the new art, but upon the whole, except a faulty perspective, the picture is agreeable. A very much better composition is his "A Convalescent," which deserves to rank with the works of modern masters. The representation shows a young woman, dressed in white, seated in an easy-chair in a condition of great weakness, and over her a young man is bending, hat in hand, as if just arrived to make inquiry as to the state of her health. It cannot be doubted that he has more than a neighborly interest in the girl, though she is too much exhausted with the effort of rising from a sick-bed to show much pleasure in his solicitude. A nurse bringing a cup of chocolate completes the composition of "A Convalescent."

"Peeling Goiaba Fruit" is the title, as printed in the art catalogue, of one of four pictures sent by Modesto Brocos, a well-painted and very attractive bit of work, but it would have helped appreciation had the artist affixed a note explanatory of "Goiaba fruit." They might be pome-

granates, or Brussels sprouts, or anything else, so far as public information goes, but no person this side of Brazil will blush with shame when confessing ignorance of the term. The word intended is, no doubt, "guava," a fruit very well known. But it is less fruit and more picture that concerns the reader, though curiosity always halts at mysteries. As a composition it is excellent, in drawing, study, color, and expression; the interpretation, however, may well be left to the reader, since a reproduction appears in this volume.

Argentine, a close neighbor to Brazil and not a bit less progressive in the arts as well as in the sciences and industries, was represented at the St. Louis salon exhibition by ninety-one oils, water-colors, and pastels, contributed by twenty-three artists, to whom were awarded three gold, four silver, and three bronze medals. Ernesto de la Carcova won the Grand Prize for a picture which he displayed, entitled "Without Bread and Without Work," of which a contributor to a daily paper wrote:

"Carcova is one of Argentine's greatest men. He paints pictures that tell stories. Mere beauty, finicky loveliness, and pure harmony are not the gods of his studio. He is essentially a painting dramatist, and in that picture of his group which has halted the greatest number of sightseers in the Fine Arts building he has shown his power. It is the rendition of a theme that is not peculiar to the Argentine, but is common to all civilized lands."

It was a revelation to those who visited the art galleries and stood before this picture, a surprise that evoked much comment, that an artist of that far-away South American republic should conceive so well and paint so tragically; for, indeed, the picture was that of a tragedy not less terrible because it was a scene with which strikes and lock-outs have made us more or less familiar. The theme was that of a hopeless, hungry wife nursing an emaciated babe, and a desperate husband, able and willing to work, maddened by lack of means to supply the food for which his family suffers. It is pathetic to look upon, but it is terrifying to contemplate, for in the face of the man a tigerish ferocity is beginning to show itself; a grim resolution not to starve while there is strength in his muscles, and that, if honest hands can find no work to do, then society must share with him the consequences. All this is expressed more powerfully in the picture than words are able to tell, for it is the very spirit of the strike—grim, desperate, awful. There was general concurrence in the action of the Jury of Award in bestowing upon Mr. Carcova the superior honor of the Grand Prize.

Another picture exhibited in the Argentine section, by Pio Collivadino, of Rome, entitled "The Hour of Rest," which was one of two others shown by the same artist, was greatly admired, as it deserved to be, for its depth, character, and very lifelike representation. The composition shows a party of seven Italian plasterers who have

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left off work at the noon hour to partake of a frugal lunch, which in tropical countries is largely of fruit, and quickly eaten. The attitudes and expressions of the men are remarkably natural and the coloring and drawing are equally well done. Collivadino was given a gold medal for this picture. The other two gold medalists were Reynaldo Giudici and Eduardo Sivori.

Even far-away Bulgaria, of which country we have heard much, but more of Turkish atrocities than of the better life of the people, was well represented at the Exposition, both industrially and artistically. We had, from lack of information, come to regard Bulgarians as being very like, in manners and disposition, the Huns of the Middle Ages, whereas, as we were made to know them through their exhibits at the World's Fair, we find the Bulgarians a cultured, industrious, peace-loving, and refined people whom it were a pleasure to meet. Sixteen Bulgarian artists displayed forty-five pictures at the exhibition and were rewarded by one Grand Prize, bestowed upon Vechin-Yaroslav; a gold medal was given to J. V. Mrkvitchka; A. Mitoff won a silver medal, and Christo Berberoff obtained a bronze medal. In the display of thirteen pictures made by Mrkvitchka nearly all were painted by order of the government for use in the state trials, growing out of insurrections, to illustrate outbreaks and massacres by Turkish Bashibazouks.

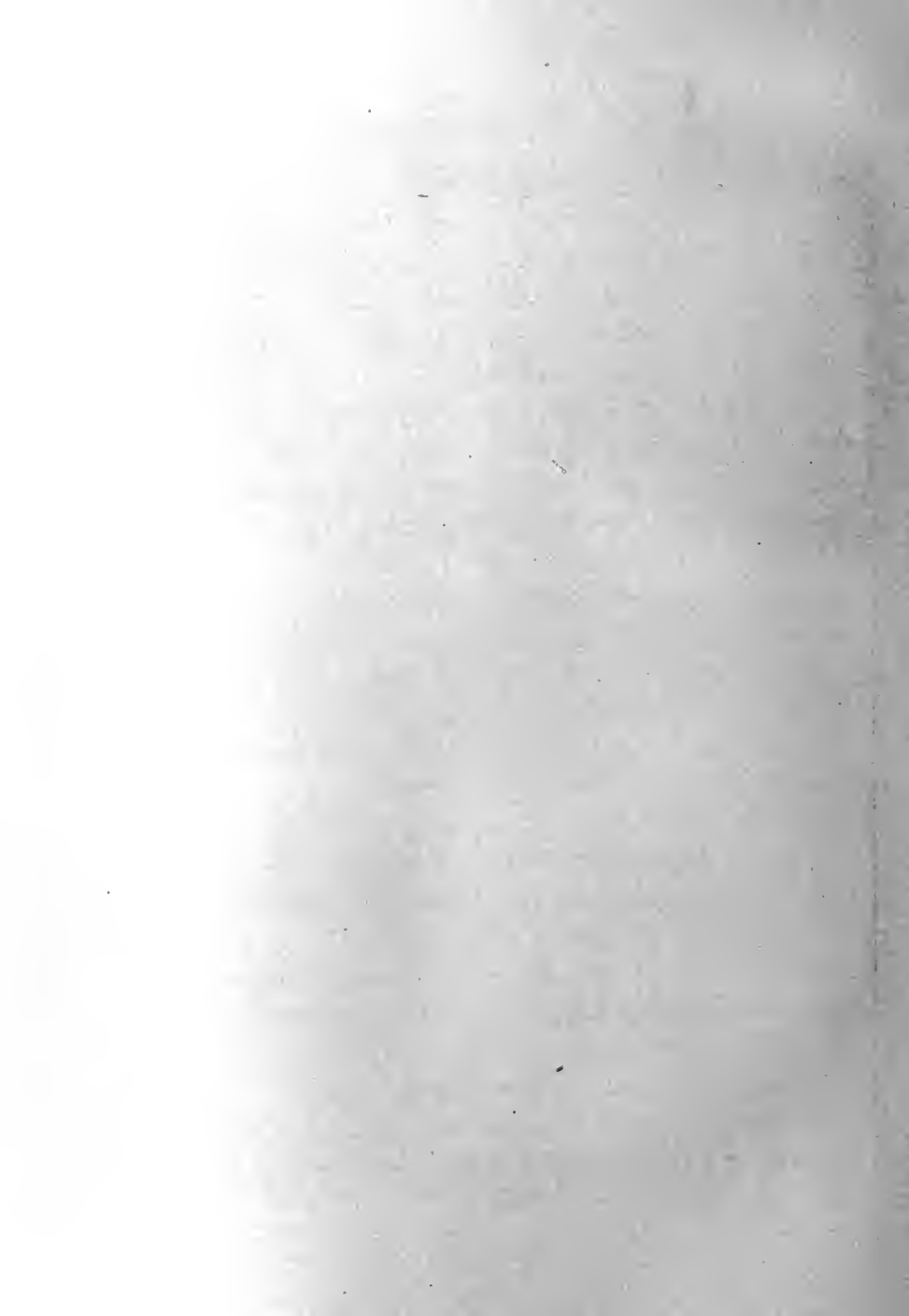
One of the greatest paintings in the Bulgarian exhibit



"AWAITING THE PASHA."—By Soukharofsky.



"PEELING GUAVAS."—By Brosos.
"A CONVALESCENT."—By Visconti.



was entitled "Shipka," painted by Vechin-Yaroslav, of Sophia, who is now military painter to the Ministry of War. This magnificent canvas, which was lent by the Ministry, is a splendid reproduction of the scene which took place at the twenty-fifth anniversary of the battle of Shipka Pass, where the independence of Bulgaria was won. On the verge of a hill are to be seen, boldly outlined against a clear sky, a group of officers, including the Prince of Bulgaria, the Grand Duke Nicoloi, son of the Russian commander-in-chief, 1877, and other Russian generals delegated by the Emperor to attend the celebration. In the foreground are a company of modern Bulgarian soldiers on the firing-line, to give animation to the picture, which is such a canvas as Verestchagin himself might have painted with no discredit to his art.

A painting by Mrkvitchka, entitled "The Insurgent," was reproduced in stucco as a statuary piece for the Bulgarian section of Varied Industries. It very touchingly and effectively illustrated the terrible experiences which those who battled so long for independence against Turkish oppressions frequently encountered. In a stream, under a shelving rock, may be seen the fully submerged body of an insurgent who has taken refuge there to escape pursuit of a Bashibazouk who has lost the trail and is cautiously peering over the rock into the water.

Another painting by this artist was a portrait of the late Princess of Bulgaria, represented as seated upon a richly

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carved and inlaid throne and wearing a robe of satin embroidered with heraldic designs and precious stones. Behind the figure is a large mural mosaic representation of the Saviour encircled by saints and angels, imitative of a Greek icon. Other accessories to the picture are vases filled with fleurs-de-lis, a jeweled crown, angels supporting the crown of Bulgaria, and a frame in which are carved various types of Bulgarians. This floridly magnificent painting was given a gold medal at the Paris Exposition, 1900.

DIVISION CXVI.

Art Representation of Russia.

The war with Japan very greatly affected plans made by Russia looking to participation in the St. Louis Exposition. Acceptance of an invitation to enter competition with other foreign countries, in various branches, industrial, commercial, and artistic, was followed by assignment of space and preparations for a large representation. Exigencies intervened, however, to prevent the carrying out of the government's original purpose, and led finally to abandonment of the intended industrial exhibition. However, there is a strongly progressive spirit in Russia, which, having kept informed respecting development in other lands, has been stirred into the greatest activity, manifest in the vigilance and zeal that distinguish Russians in their commercial relations with other peoples, as well as in internal improvement of the country.

When it was definitely ascertained that Russia, as a government, would not be officially represented at the Exposition, resolution was directly taken by leading Russian artists to make a display of the productions of modern painters, and made application for space accordingly. This action,

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very unfortunately, was not taken until assignment of nearly every bit of available room in Art Hall had been made, and therefore to install the Russian exhibit it was necessary to convert a large amount of space on the second floor, designed for office use, into two galleries that were poorly adapted for such a purpose, but it was the best that could be done. The exhibition that was made represented associations, schools, and academies, so that the showing was essentially characteristic of modern art in Russia, in oils, water-colors, pastels, drawings, engravings, lithographs, and photographs, of which there was a total of 532. In the competition there were awarded two gold medals, twelve silver medals, and sixteen bronze medals.

In an earlier division of this work is contained a brief notice of the progress of art in Russia, in which is noted especially Byzantine influence. And it is remarkable to see throughout Russia of to-day the continued prevalence of Turkish ideals in Russian art. Mohammedanism has ever taught that it is a sacrilegious thing to picture saints, and the Greek Church, transplanted from Constantinople—ancient Byzantine—observes so rigidly the commandment, "Thou shalt make no graven image," that when representations of sanctified persons appear ecclesiastical license does not extend beyond permitting pictures with clothes pasted about the figures. Conventionalism, while not very common among Russian painters now, has not wholly disappeared, and because of the tenacity of old-time usages art

does not show as great progress in Russia as in some other European countries. But while this is true, Russia has the honor of being the native land of more than one master artist, whose names, immortal themselves, glorify the profession.

Greatest of Russian artists was Vasilii Verestchagin, whose life closed so tragically April 13, 1904, by the sinking of the battleship *Petropavlosk* in an engagement with the Japanese. There were two examples of Verestchagin's work at the St. Louis Exposition entitled, respectively, "A Monk" and "The Golden Cloud," rather commonplace pictures, well done, of course, but disappointing because of the subjects, when one very naturally associates Verestchagin with big canvases and spirited battle scenes. We cannot refrain from feeling that the world not only lost a great painter when Verestchagin met his death, but by his sudden taking-off the world lost also what might have been his greatest painting, for he was on the *Petropavlosk* to witness a naval combat, with the view to reproducing its terrors upon canvas.

The most celebrated of Russian artists, born on a farm in Novgorod province, 1842, Verestchagin was educated in the St. Petersburg Naval Academy and afterwards took a course in the St. Petersburg Art Academy, entering the Paris *Ecole des Beaux Arts* in 1864. He traveled through Siberia; went to India with the Prince of Wales; was in the Russo-Turkish war, and received a severe wound

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at the siege of Plevna; visited all the chief cities of Europe and America, and is said to have been able to speak fourteen different languages. His most famous war pictures, exhibited in many parts of America, are, "Before the Victory," "After Defeat," "Assault on Plevna," "After the Assault," "The Route to Plevna," "Retreat from Moscow," "The Forgotten Soldier," "An Unexpected Attack." During his last visit to the United States, 1903, he painted a picture which is now in the White House, that represented Theodore Roosevelt leading the charge up San Juan Hill, in the Spanish-American War.

Though Verestchagin achieved his reputation as a painter of war pictures, he treated many religious subjects, of which probably the best known are, "Resurrection" and "Family of Jesus." He also successfully attempted authorship and produced his reminiscences as a painter, soldier, and traveler.

Another very distinguished Russian artist, still living, is M. G. Soukharofsky. At the Exposition he displayed two pictures, "Satisfied with Life" and "Awaiting the Pasha." Both these productions were distinguished for oriental magnificence and sensuous abandon, characteristics noticeable in all his work. Privilege was given to reproduce "Awaiting the Pasha" for this volume, so that readers who may not be familiar with other creations of this artist will be able to form an opinion of the style which he affects. The subject of this picture evidently represents an inci-



"NAPOLEON'S LAST DAY IN MOSCOW."—By *Fedoroff*.

"THE HOUR OF REST."—By *Collivandino*.

dent, too common a hundred, or even fifty years ago, connected with the slave market of Musselmen countries, where white girls (and black), victims of brigands, or corsairs, were exposed for sale, preference of purchase being given the Pasha, who replenished his harem by this means. As a picture, disregarding the subject, it is a beautiful creation, the work being executed with so much attention to detail, drawing, color, and texture that a perfectly finished production is the result.

Soukharofsky is very popularly known in the United States by his large exhibition canvas called "Nana," which for the past dozen years has been shown in every American city with immense profit to its owner. The subject of this beautiful creation is a nude girl, lying upon a couch of skins, resting after a bath. The figure is so reposeful and realistic that it excites the greatest admiration without suggesting coarseness.

I. K. Feodoroff exhibited a very fine painting entitled "Napoleon's Last Day in Moscow," that compelled visitors to pause and study, for not only was it an exceedingly interesting historical scene, but it was painted with spirit and a thorough understanding of his subject. The representation, herein reproduced, shows the great military strategist, in one of the rooms of the Kremlin, overwhelmed by realization of his dreadful dilemma, perplexing his brain to conceive a scheme whereby he may save himself and army from the fires of Moscow and the avenging blows

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of Suwarrow, now preparing to fall. It is a fine study, not so much for the composition as a whole as for character portrayed in the face and pose of Napoleon.

"A Pleasant Moment," by F. V. Sitchoff, is a fine contrast to that of Feodoroff's Napoleon, which, instead of exhibiting a mind perplexed with dreadful forebodings, presents a picture of a young woman in a relaxed position, who, with eyes half-closed, is passing from a realm of romance into drowsy-land. That in the waking moments which remain her thoughts conjure visions of companionship delightful to dwell upon is suggested by her attitude, youth, and a bunch of pink roses held in her left hand; there is also about the figure an atmosphere so richly mellow as to materially assist in interpreting the summer day-dreams of a sweet young girl. This painting was awarded a silver medal.

E. E. Volkoff presented "A Frosty Day at Saint Petersburg," which shows a typical scene in the Neva River, with canal boats frozen in the ice, and St. Petersburg looming in the distance. The barges present a sharp contrast of black hulls and frosty-white decks, which, with a solitary man making his way by a thin path over the frozen river surface, compose a picture so realistic of a dreadful cold day that to examine it is to feel a breath of winter. Nor is this shivery sensation relieved by the rays of a rising sun tipping the housetops of the city, and spreading a golden

halo over the sky, for this glint of sun seems to accentuate the frigidness of the atmosphere.

T. E. Repin, of St. Petersburg, was represented by a portrait of "Mrs. K.," showing a three-quarter view of a lady seated in an armchair, drawing a white glove on her left hand. Usually, to speak of a portrait is to refer to a commonplace subject in which, if it be a living person, interest is confined to the sitter. Mr. Repin, however, who is recognized as being one of the world's foremost portrait-painters, has given us a picture that appeals to the admiration of every one. His subject, it must be admitted, is handsome of face, but the artist has brought his professional knowledge to his aid in posing the figure and illuminating the features, with a result wondrously pleasing. It is not in the low-cut pink dress, the lace trimmings, the elegant surroundings that attract to the picture, but the smile of recognition, the splendid character, the perfect teeth, the graceful pose of head, that compels the observer to look, and look again. For this most excellent portrait M. Repin was justly awarded a commemorative diploma and gold medal of honor.

M. F. Ivanoff, of St. Petersburg, sent a splendid painting to the Exposition, which was not alone an ideal scene, but one instructive, as showing the still primitive means of harvesting wheat in his country. Every one knows that Russia, next to the United States, is the largest wheat-producing country in the world, but it is the few who know

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that harvesting methods in Russia are very little better than they were a thousand years ago. Ivanoff has given us a picture that illustrates, in a way, the crude implements used by harvesters in his country, and how female labor in the harvest field divides responsibilities with male labor, shirking no duty, however arduous, and asking no favors of any kind.

It is almost unbelievable to relate that in many parts of Russia cutting of wheat is still done with a hand-sickle, as I have seen it many times. Continuance of this pre-Christian era method is due to prejudice against innovation; a fear that new inventions might lessen demand for labor. This custom is gradually dying out, however, and when American harvesting machines are once adopted in the wheat region of Russia American farmers will feel the competition most sharply, if not disastrously. For painting this very strong and well-drawn picture Ivanoff was presented with a gold medal.

T. A. Djnyaeff, of St. Petersburg, introduced to World's Fair visitors an ancient custom which seems to have some relation to one that obtained in Dahomey until it was stamped out by civilized powers contesting for supremacy in west Africa a score of years ago. The title of Mr. Djnyaeff's picture was, "Laying the Foundation of the Kremlin," and his treatment of the subject was a representation of a custom once prevalent among the Russian people of burying alive some creature beneath the corner-stone of

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any public building about to be erected. The belief was common that such an act served to propitiate evil spirits and would render the structure exempt from fire or accident. But to be efficacious it was necessary to seize and thus bury the first living thing that came within reach of the workmen, which practically limited the selection to a human victim. In the instance powerfully pictured by the artist, a young woman passing, carrying a pail of water, is set upon by a party of rough workmen, who despite her screams are pushing and pulling her towards a pit, which is soon to be her grave. Djenyaeff has drawn an awful picture, in the sense that he has invested it with terrible aspects; so dreadful, in fact, that few can look upon it without a shudder and marvel at what were universal superstitions and common practices in the fifteenth century, and even much later. This picture received a silver medal.

Other prominent Russian artists who sent paintings for competition in the display at St. Louis were: P. D. Shmaroff, A. R. Eberling, V. T. Zaroubin, N. P. Latree, C. N. Karl, N. C. Rohrich, Elsa Baklund, V. N. Popoff, P. T. Heller, K. A. Feldman, and N. M. Foukin, so that it may be said art and literature are now keeping abreast in Russia in the race towards higher achievements than have distinguished previous efforts in that country.

DIVISION CXVII.

Sweden's Section at the Exposition.

Though one of the old countries of Europe, and famed for the vigor and refinement of its people, Sweden has been less noted for art than for the wonderful spirit, personified in the heroism of Charles XII., that has actuated the Swedes in their relations to other powers. And this is not an easy thing to be explained, either, for no other country has scenery more inspiring or an atmosphere that is more conducive to development of romantic and æsthetic tastes. And this influence of natural scenery is deeply impressed upon the literature of Sweden, which abounds with imagery of the most exquisite character, to be observed no more in Hans Christian Andersen's fairy tales than in the songs of the sagas, the folk stories of the Nibelung, and other legends that centre about Norse mythology. It is therefore surprising, considering the richness of Swedish and Danish literature, that the art impulse has not been more pronounced among those peoples.

Modern Swedish art may be said to date from 1889, when painters of the younger generation, instead of seeking their

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subjects in foreign lands, turned to their own beautiful country, with its lakes, fjords, and cataracts, for inspiration. They have, accordingly, brought to their fatherland a freshness of perception and a delight in discovering its beauties that made their fine display in the Art Gallery seem so vigorous, vital, and animated. This strong national feeling impressed itself even upon the unobserving.

In the latter part of the seventeenth century the unfortunate Gustavus III. gave an impetus to art in Sweden by building an academy. Previous to that time—for at least two hundred years—art had been without expression in the land of the midnight sun. He invited continental painters to take up their residence in Stockholm, as Francis I. encouraged art in France by bringing Italian painters to his court. The result was that, while a great gain followed therefrom in technique, a universal craze for foreign ideals developed, which spread even to the language and tastes of the people, to such an extent that artists, if they wanted honor or recognition in their own country, must first have lived for years in continental art centres. But the men of the present generation have changed all that.

While there is little to be said of the ancient or the Renaissance art of Sweden, modern art of that country may be said to have had its rise as short a while ago as 1889. Previous to that time, I repeat, the few painters who claimed Sweden as their native land, not only had their talents, but their tastes as well, trained in France, Germany,

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and Italy. But some fifteen years ago there was suddenly a change, almost a transition, a patriotic inspiration, perhaps, when native artists, of the younger generation, refused to go abroad for instruction, and resolved to make the most of their opportunities at home. This decision soon resulted in the founding of art academies in Sweden, and, what is even better, in native artists turning their attention to reproducing on canvas the incomparable scenery of their own beautiful country.

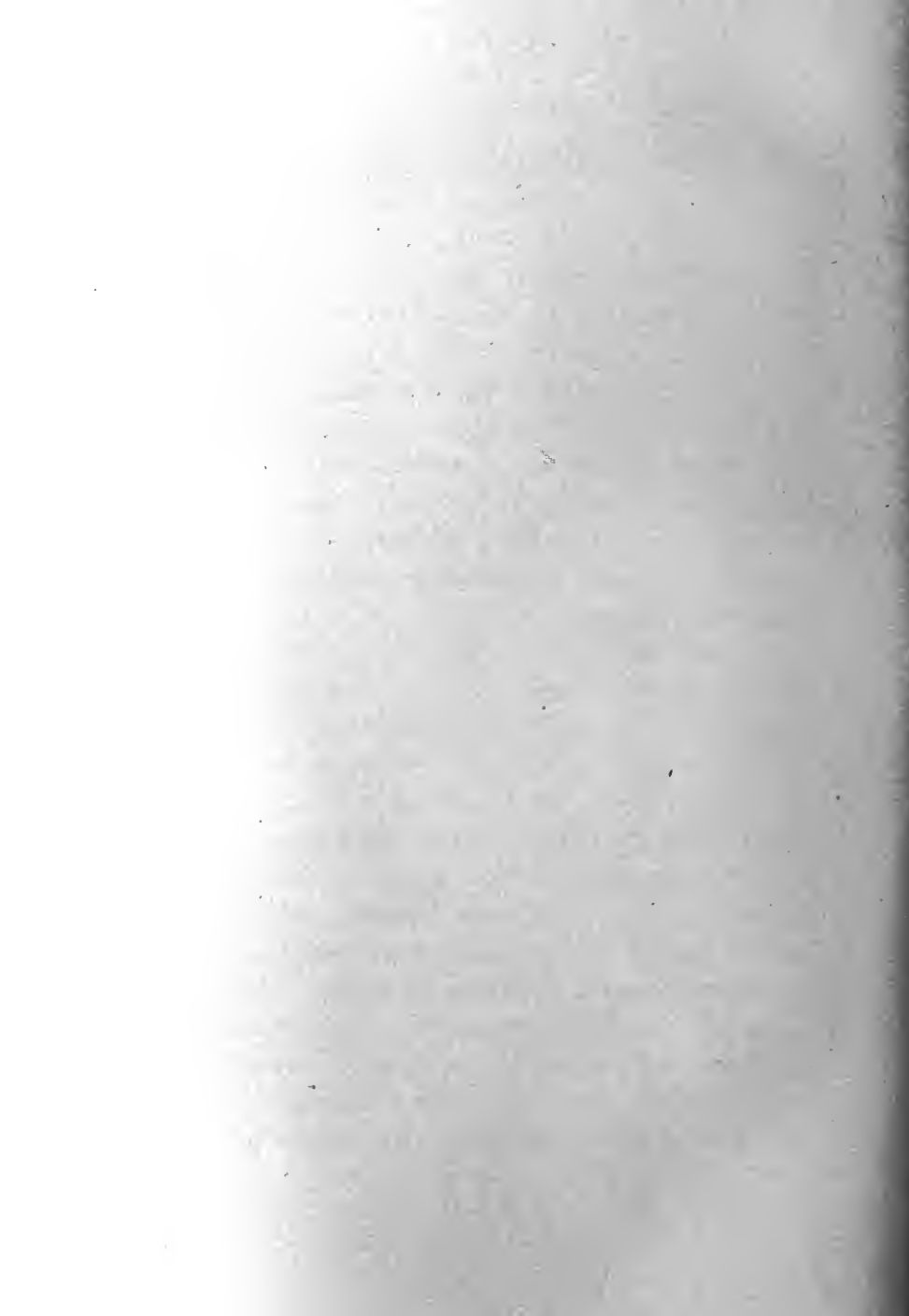
Not only has this change proven a beneficent one to Sweden from a patriotic point of view, but it has been a blessing to the artists themselves and to art generally. In this short period, or modernity of Swedish art, there have developed several painters, whose names will be mentioned presently, that have achieved not merely local fame, but international reputations, and brought Sweden into competition as one of the art centres of the world.

Sweden had small representation at the Chicago Exposition, 1893, nor was her art showing at Paris, 1900, comparable with the display her artists made at the St. Louis Fair. But so rapid has been development in the past fifteen years that the Swedish exhibit at St. Louis compared favorably in quality with that made by the artists of any other country. It was the exercise of superb judgment, too, that decided the government to place the art exhibit under the management of Mr. Anshelm Schultzberg, who combined the very essential qualifications of great courtesy



"A SUNNY WINTER DAY."—By *Schultsberg*.

"EAGLE AND HARE."—By *Liljefors*.



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with a thorough knowledge of his profession. It is, in fact, no flattery of Mr. Schultzberg to say that he is one of the first landscape painters of Europe, and probably the best of living Swedish artists. Born in Stockholm, 1862, he took a course in the academy of his native city and made his *début* as an exhibitor at the Paris Exposition, 1889, where he was rewarded with the commendation of honorable mention. Two years later, at the Paris Salon, he achieved the distinction of gaining a medal. Encouraged by these successes, Mr. Schultzberg ventured to compete at the Chicago Exposition, where he also won a silver medal, and his place in art was thenceforth fixed as a great painter of snow scenes.

At St. Louis Mr. Schultzberg displayed seven paintings, viz., "A Sunny Winter Day," "Winter Evening in the Wood," "Midsummer Night in Vermland," "Winter Evening," "Twilight in the Wood," "A Summer Night," and "A Blizzard Among the Mountains." As he was a member of the Jury of Award, he was, of course, excluded from the prize competition; otherwise that he would have won the prize of honor is not to be questioned. One of his pictures is herein represented, showing, between drooping, snow-laden branches, a brick house swathed in the raiment of winter. There is the intimation of a road leading to the farmhouse, but the way is covered with a thick blanket of snow, that lies shimmering under the beams of a winter sun; so cold, bleak, and inhospitable that no life ventures

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upon the scene, and yet beautiful in the wrapt isolation that follows investiture of the earth in robes of immaculate white.

"The Blizzard" is a picture in strong contrast to that of a "Sunny Day," even though both are winter scenes. In one there is the pathos of infinite calm, while in the other there is the turbulence, terror, and intensity of overwhelming motion; the fierce howling of wind assaulting the swaying trees, re-enforced by the swish, swirl, and impetuous dashings of clouds of snow. The atmosphere is tremulous with a mist of driving, curling, eddying gusts swept up from the earth and scurrying out of the sky, in such madness of storm as to appear irresistible and terrifying to a degree.

Turning from this picture to view his "Winter Evening" is a passing suddenly from blizzard to infinite calm, like finding refuge from raving winds in the quietude and loveliness of a perfect day in the wood. In the foreground appears a forest of evergreens with a snow-covered hill beyond, in a cleft of which rises a single pine tree, and miles away in the perspective is a frozen lake accentuated by a bordering range of mountains that define the horizon. Whether in sunlight, motion, or "between the lights," Mr. Schultzberg paints snow in a remarkably realistic, masterly manner.

Baron Gustaf Cederström exhibited two canvases, entitled, respectively, "The Baptists," and "The Almshouse."



"THE BAPTISM."—By Cederstrom.

"DIRECTOR LAMM'S WIFE AND CHILDREN."—By Larsson.

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"The Baptists," reproduced in this volume, strikes a deeply devotional note, representing as it does a gathering of men and women upon a river bank, about to accept the sacrament of baptism. No idle, curious persons are in the company, but most of those present are arrayed in baptismal robes, and by prayerful attitudes and serious expressions give great solemnity to the scene. In the middle distance, out in the stream, a minister is raising his hand in benediction over a woman whose sins are about to be symbolically washed away by immersion. In the foreground a peasant woman, with her work-worn hands clasped in her lap, is upon her knees in prayer, and to the left of the picture a young girl is seen sitting on the trunk of a tree, gazing out over the water with a rapt, dreamy expression. The beautiful, peaceful, landscape forms a fitting setting for the human interest of the picture. Baron Cederström was given a gold medal for distinguished services in art at the St. Louis Exposition.

Olof Arborelius exhibited eight canvases, "Summer Night in the North," "Shallow Water," in which the transparency of the water and air was painted with beautiful effect; "Evening in the Wilderness," a dreary, wind-swept landscape that was full of sentiment; "The Horse Fair," "Stewards Farm in Bergslagen," "Autumn Day in Dalecarlia," "Winter Fair in Swedish Nordland," and "Evening in Dalecarlia."

The work of the Swedish women is worthy of notice.

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Esther Almqvist exhibited a decorative picture called "Full Moon in July;" Charlotte Wahlstrom contributed "Evening Sun," a scene of rock and lake and mountain that was painted with clever technique; Fanny Brate's picture, "The Harper," and Emma Toll's canvas of "An Old Woman" were works of great excellence.

Gustaf Ankarcrona displayed three pictures. The one we have reproduced in this volume, called "Clearing Up in the Evening," we trust is not such as he would rest his reputation upon. It shows a rather sodden landscape with a brightening sky. No doubt one wonders in looking at our illustration why it should have been sent all the way from Sweden; certainly the reason is not obvious to the lay mind, but to the trained sixth sense of the artist it may be. His picture, "Between the Bluffs," was much more attractive, and we regret that it could not have been shown instead, for undoubtedly it is more worthy of this young painter's growing reputation.

Alfred Bergstrom, in his "View of the Valley of Huskvarna," painted a sunset scene such as may be seen nowhere else than in the far northland. Carl Johnson also painted the same theme, only he chose the moment when the light was dying out and the lake which had reflected the glories of a gorgeous sky was becoming leaden under the shadows of oncoming night. The work was deemed so excellent that Johnson was awarded a silver medal, but Bergstrom



"VILLAGE STREET IN BRITTANY."—By Wallen. "SWEDISH LANDSCAPE."—By Ankarcrona.
"PORTRAIT OF MISS B."—By Osterman. "PORTRAIT OF JAMES DEERING."—By Zorn.

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obtained the greater reward of a gold medal for his production.

Kante Borgh, one of the youngest of Swedish landscape-painters, exhibited four paintings, "Midsummer Morning," "The Future Day," "Moonlight Night in August," and "A Golden Day in Autumn." The first named was unquestionably the best, several critics going so far in their praise as to call it Corot-esque, for which Mr. Borgh received the recognition he had hoped, by the award of a silver medal.

Gottfrid Samuel Nikolaus Kallstenius, the artist with a long name which not many have succeeded in committing to memory for future use, was represented by seven pretty works of a romantic character, which brought him the reward of a gold medal. The one most admired was his "Evening Star," poetically treated and yet strongly conceived. The composition shows a long sweep of water bordered on one side by a wooded promontory that projects far out into the bay. This seascape accentuates rather than detracts from the darkening blue of the sky, in which the evening star appears like a jewel and is beautifully reflected in the opaline water. It is a picture that expresses great distances and absolute quiet.

Gustaf Theodor Wallen submitted "A Street in Brittany" and "Flowers of Capri." The former shows a solemn-faced little peasant girl, in cap and sabots, carrying a pail in one hand and a huge loaf of bread under her right arm, followed by a flock of impudent geese. A sim-

ple theme, but so well expressed as to constitute a decidedly pleasing picture.

Bruno Liljefors is one of the most popular of Swedish painters, who is especially capable in picturing wild birds and animals. At the St. Louis Exposition no less than nineteen examples of his art were shown, one of which is here reproduced, to show the great strength of his compositions. Those familiar with wild life who give particular attention to the picture, "Eagle and Hare," cannot avoid exclaiming, in their hearts, if not out of their mouths, "how very realistic." This realism is not only in color, drawing, and texture, but quite as much in motion, showing that the artist has not painted from still life, but direct from nature; that he has made a study of the birds and animals he reproduces and gives to them the character, expression, habits, and peculiarities they exhibit under conditions of surprise, alarm, content, flight, seizing, devouring, etc.

Liljefors is a native of Upsala, and took his first lesson in art at the Academy of Fine Arts, Stockholm. He has taken medals at the Paris, 1889, and Chicago, 1903, Expositions, and at St. Louis he was further honored by the gift of a gold medal.

The list of modern Swedish portrait-painters who have achieved international distinction is not a large one, those best known being Carl Larsson, Emil Osterman, and Anders L. Zorn. Of these three Zorn is the most talked of, but with such a variety of opinions as to very well prove the

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statement made in an early part of this volume that in judging the merits of a picture, like that of a piece of music, it is not often two persons will agree. Zorn has many admirers, who pronounce him "matchless," "inimitable," "original," and other such stock adjectives of praise; but he is also the subject of harsh criticism, in which just as strong antonymous terms are used. I think to judge him justly would be to place him among the strongest figure painters of modern times. There is, in fact, a strength and naturalness in his work which while it may not equal, does undoubtedly suggest Sargent. An example of his style is shown in our reproduction of the portrait of Mr. James Deering.

Zorn was born in the village of Mora, 1860, and derived his art education largely from the Stockholm Academy of Fine Arts. He received honorable mention at the Paris Salon, 1888, and a gold medal at the Exposition, 1889. His country honored him with appointment as Commissioner of Fine Arts at Chicago, besides bestowing upon him many decorations of a high degree. At the Paris Exposition, 1900, he achieved the greatest honor conferable, viz., the Grand Prix, and a like honor was given him at the St. Louis Exposition.

Carl Larsson was represented at the Exposition by five pictures, two of which were genres, and three were portraits, viz., "Director Lamm's Wife and Children," "Father," and "Kersti." It is in portraiture that Larsson shows at

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his best, which is great compliment, because all his productions are of a high order of merit. He is not only skilful as an executant, but he possesses wonderful talent for bringing out the character of his subject, in which respect he is a rival, if not the equal, of Zorn.

The Osterman twin brothers apparently have also twinship of talent, and their success as portrait-painters has been decided. Emil is called the "King's painter" because King Oscar II. has given him sittings and was so well satisfied with the work as to extend to him the favor of large patronage. Both Bernard and Emil, who together displayed nine portraits, were awarded gold medals.

Ollie Hjortzberg, who holds the Stockholm Art Academy Stipendium, that enables him to reside at Rome, exhibited "The Virgin Mary with the Doves of Sacrifice." It was a new conception of the Virgin, somewhat shocking for its contravention of the conventional idea, for the artist represents Mary as wearing many bracelets and bangles, certainly inconsistent with the story of her extreme poverty, and detracts from the sentiment of the picture.

There were altogether forty-three artists who participated in the exhibit by showing 128 oils and water-colors. Three Swedish artists were awarded commemorative diplomas, and gold medals of honor; six received gold medals; nine obtained silver medals, and six were awarded bronze medals.

The reader will, of course, appreciate the impossibility of

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condensing into a single volume suitable mention of all the worthy paintings in an exhibit as large as that made at the St. Louis Exposition, and it will be readily understood that the writer, in selecting a certain number of pictures for brief review, does not wish to be understood as having always chosen the best. The task of noticing so vast a collection, even in the manner as is here done, has been a difficult one, made doubly so by the discourtesy of functionaries whose authority for a day often makes autocrats, or savages, of men. This complaint has been voiced by magazine writers and may very properly be re-enforced in an official history, for it deserves a place in records that will long endure. Pity is, that conditions prevent the printing of names, for let it be understood that while one very disagreeable person in a managerial capacity may reflect upon the character of the entire official entourage, it was my fortune, as I hope it may have been of other writers, to meet with only courtesy except in two instances, and these poor fellows are to be pitied rather than condemned, for it is not position but gentle birth that makes the gentleman.

The notices I have given of the art exhibit, very indifferent because of lack of space, are unbiased, honest opinions, if they have no other merit, and the purpose, besides being impartial, has been to be representative so far as possible, and thereby impart at least an appreciable understanding of the art and artists of the several countries that

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participated in the exhibit. The work, accordingly, has been done conscientiously and with such ability as I am able to command, for which my hope is, that the reader may have found much to interest, something to please, and a deal that is informative.

DIVISION CXVIII.

Statuary and Sculpture at the Exposition.

The World's Fair, in the widest sense, was an objective showing of all industries, arts, crafts, sciences, and things that represent alike the practical and the ideal. There was, accordingly, an interest so all-embracing as to include the specialties of thought and aspiration of every man and woman in all the walks of life—professional, manual, creative, and experimental. Many, perhaps the majority, found largest satisfaction in examining examples of what may be called the material industries, as contradistinguished from fanciful conceptions that appeal to the spiritual aspirations more or less developed in every human mind. One found his attention enthralled by a piece of machinery, or by a superb specimen of the weaver's art, or by the most highly improved breed of live stock; another passed these by with scant interest, but paused in admiration before a fine painting, or a dainty bit of sculpture, finding in these the inspiration that arouses happiest reflections and awakens greatest delights. It was with a purpose to minister to these variable temperaments, moods, and interests that the World's Fair was planned and brought into being and

made a university of specialization for all classes, that education in every pursuit might thereby be most widely diffused. For this reason, and a most excellent one it must be admitted, the management made a generous effort to present a showing of the plastic art such as would be in harmony with, and in no wise secondary to, the architectural and commercial features of the Exposition. So completely was this idea carried into effect that it may be said, in truth, that never before in history has statuary had so large and magnificent a representation.

The best sculptors of both hemispheres competed for places of honor at the Exposition, and submitted the finest embodiments of beautiful conceptions, in visible forms, that have ever characterized this feature of a universal exhibition, some of which it is a pleasure to specially notice, regretting, however, that their great number makes it impossible to give to each one the typed praise that it deserves.

The St. Louis Exposition afforded larger, possibly better, opportunity to display the aspiring genius of sculptors than any previous public show, not only because the decorative scheme was greater, but because the rewards were more encouraging. The scope being more extensive, the buildings larger, and often classical, and the general plan more imposing, there was a corresponding requirement for decorative embellishment, which Karl Bitter, the master spirit and director of the sculptor scheme, improved to the utmost.

The subjects chosen for adorning buildings and grounds

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were nearly all historical and allegoric, as opposed to the mythological, which have heretofore been predominant at expositions. Architectural effects were intelligently sought for, as the imposing character of the buildings demanded, but refined care was exercised to preserve harmony and to avoid grandiose or stilted effects. Accordingly, Mr. Bitter's purpose did not stray from the general architectural scheme, which, however, he artistically promoted by the use of figures and groups that had symbolic and art relation to the courts, avenues, and buildings.

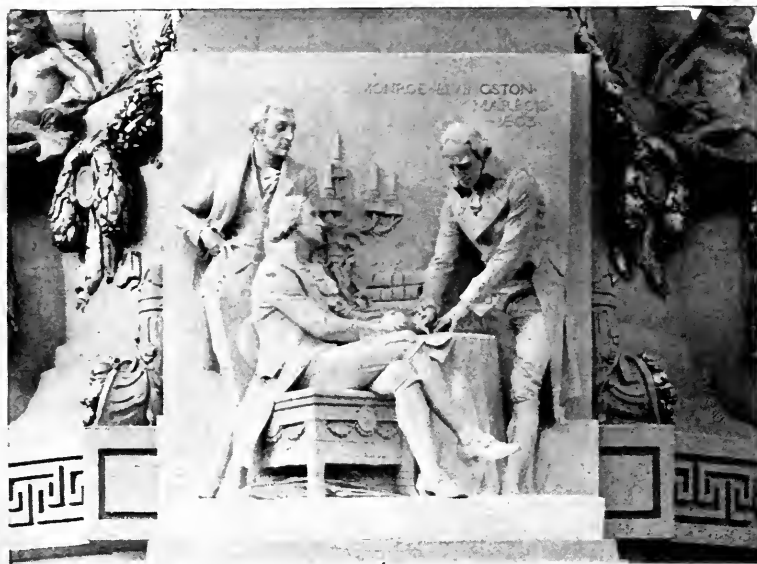
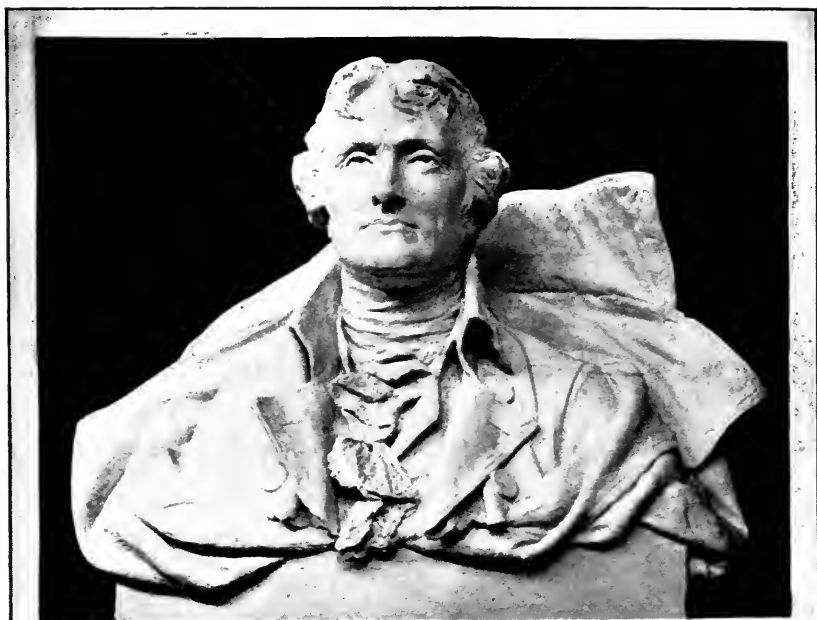
The central piece in the sculptural, as well as in the architectural, picture was Festival Hall, which received the most elaborate treatment, as its situation and character demanded. The Hall itself was magnificent in design and immense in proportion, relief from heavy effects being obtained by colonnaded wings extending from both sides of the main building. Before each of the columns, seven on a side, which composed the picturesque porticos, was an allegoric figure of a state or territory formed from the Louisiana Purchase. The Hall and Cascades being treated as a unit, and standing as the most decorative feature of the Exposition, the ensemble was correspondingly enriched by a profusion of statuary adornment. The central fountain, known as "The Fountain of Liberty," was decorated, by MacNeil, with figures of Justice, Liberty, Truth, and Patriotism, and the side Cascades were treated by Konti, whose work is here seen to best advantage. His conceptions

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are both original and unique, delightful to the eye, with enough of the whimsical to make them studies as prototypes, since there is nothing with which they may be compared.

Visitors to the Chicago Exposition stood entranced before "MacMonnies Fountain" and the "Court of Honor," and those who saw the Paris Fair of 1900 thought that conception and achievement had a climax in the Electric Cascades shown there, but these features, grand as they were, had their charms eclipsed by the superior beauty of the Central Cascades, which represented, it would seem, the culmination of effort to produce the most consummate artistic and entrancing effects in exposition embellishment.

The largest sculpture group upon the grounds was to be seen on the Plaza St. Louis, representing an equestrian statue of St. Louis (Louis IX. of France), who, for deeds of valor, as a bold crusader, in an effort to reclaim Jerusalem in the thirteenth century, was canonized by the church. This statue was called the "Apotheosis of St. Louis," and was the work of Mr. Charles Niehaus. Unfortunately, the base is marred by a false date, attributing a prophecy to Laclede as being made in 1763 which was, in fact, uttered in 1765. As a work of art, however, both in conception and execution, it is worthy of praise as being one of the best plastic productions of the age. In the same court were equestrian statues of Louis Joliet and Ferdinand de Soto, the former by Proctor and the latter by Potter, both admir-



"JEFFERSON."—By Noble.

"SIGNING THE TREATY."—By Bitter.

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able in all respects. To the right of "Apotheosis of St. Louis," on a line with the east end of Varied Industries, was Remington's group of "Cowboys on a Tear," a quartet of reckless horsemen, faithful to life on the plains, as Mr. Remington knows so perfectly how to paint, and upon which his reputation as an artist is thoroughly established.

The most conspicuous monumental feature of St. Louis Plaza was Masqueray's and Bitter's "Louisiana Purchase Monument," which stood near the north end of Grand Basin. This beautiful shaft, intended to symbolize the Louisiana Purchase, was 17 feet in diameter, with a base 55 feet in diameter, and rising to a height of 100 feet was crowned by a globe upon which a figure of Peace stood, calling all nations of the world to bring samples of their productions and display them in friendly competition at the Exposition. The four sides of the base were elaborately decorated with allegoric figures, "The East" and "The West" sitting upon rostra, and a group upon the south side, which represents the signing at Paris of the treaty of transfer. Upon the north side was a short flight of steps leading to a speakers' stand, from which addresses on the opening day, and several times since, were delivered.

Upon the banks of Grand Basin were figure groups typical of the West and the forces that have operated to accomplish its development.

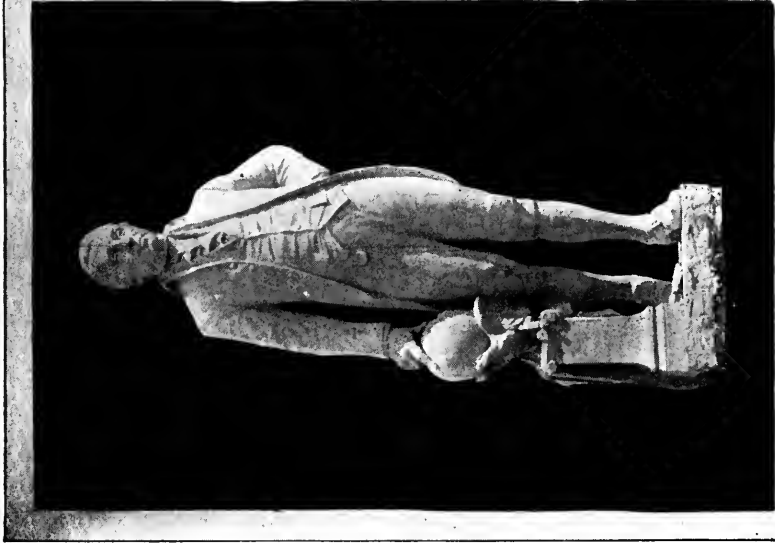
One of these groups, by Borglum, represented "An Indian Advising His Son to Embrace the White Man's Civiliza-

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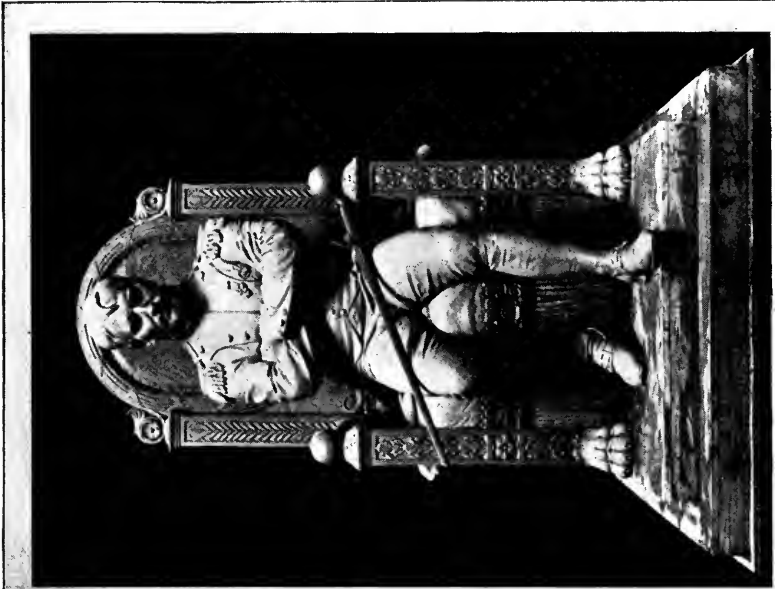
tion;" another, by the same sculptor, illustrated a "Buffalo Dance." Between these two, and also facing the Basin, was a "Cowboy at Rest" and "The Blizzard," also by Borglum. Facing the Sunken Garden, near the Government Building, was Weinmann's splendid heroic group, entitled "Destiny of the Red Man," one of the finest compositions on the grounds.

The avenues were all gracefully beautified with statuary—allegoric, historical, and symbolic. White figures were met with at every turn, like mute spectators of an amazing scene, and the buildings were likewise embellished with single and grouped figures—on corners, in niches, over entrances, and on lofty crowns and domes, spandrels, cartouches, tympanums—until there appeared a mighty host of white specters, as if born of the new day to view, and grace and add to the glories of the Exposition. Mr. Roth, the well-known animal sculptor, contributed to the great statuary display several spirited examples of his power to portray savage animals in action, while to Weinmann and Tefft was committed the sculptural idealization of Indian legends and poetic fancies which were used for fountain decoration.

The historical statues which flanked the approach to Festival Hall excited very general interest, and inquiry was almost constant for the names of the sculptors. It was an unhappy omission that these splendid works of art, even though perishable, failed to bear the distinguished names



"JAMES MONROE."—By *Bracken*.



"NAPOLEON."

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of their designers. The statue of Narvaez was the work of Adams; Marquette was by Dallin; Reneault, by Calder; Laclède, by Hartley; Boone, by Yandell; William Clark, by Ruckstuhl; George Rogers Clark, by Elsie Ward; Lewis and Bienville, by Lopez; Madison, by Scudder; Monroe, by Bracken; Livingston, by Lukemann; Marbois, by Herring; Andrew Jackson, by Potter; Wayne, by Barnthorn; Lasalle, by Gudebrod, and the large, seated figure of "Napoleon," at the foot of the ascent, south of Education Building, was by French.

The Colonnade of States, which spread east and west from Festival Hall like expanded wings, constituted a feature fully equal in interest to the Hall itself, while its imposing architectural beauty was greatly increased by seated female colossi, in each one of the fourteen arches, corresponding to and representing the twelve states and two territories conveyed by the Louisiana Purchase treaty. These superb figures were designed by the following sculptors: Louisiana, by Schwartz; Arkansas, by Jaegers; Missouri, by Calder; Iowa, by Tefft; Minnesota, by Gerlach; Kansas, by Weinmann; Colorado, by Zeller; Indian Territory, by Heber; Oklahoma, by Conway; Nebraska, by Packer; South Dakota, by Lawrie; North Dakota, by Zimm; Montana, by Skodik; Wyoming, by Hammann.

Other works of particular merit that occupied vantage points upon the grounds were: "A Sioux Chief Defying Civilization," by Dallin; "A Cheyenne Chief," by Frazier;

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"Sacajawea," by Zimm, and "The Miner," by Mulligan. But while the larger pieces, generally, were used as decorative features of avenues, bridges, and approaches, the order of merit was not limited to estimating the excellence of the more accessible sculpture, for all the main structures were embellished with heroic statuary, while many charming creations of plastic art were placed in prominent positions within the buildings. Thus there were Langman's magnificent gilded figure of "Victory," that stood tip-toe upon the centre pinnacle of Festival Hall, and the beautiful "Quadrigas" of Roth and Lopez, repeated on several of the buildings, but there was also a group, by Linden, in Liberal Arts Building, and an "Apollo and Muses," by Martini, in Festival Hall, that received particular praise from every one who had the pleasure of having attention drawn to them.

The Palace of Mines and Metallurgy held its place in general esteem, being the most artistic exhibit building on the grounds. The architectural grace of the structure was emphasized by a frieze of classic figures and Mooresque patterns designed by Bauer, while the composition of the beautiful dome was adorned with statues by Bauer and Ruckstuhl.

It would require more than one volume to describe all the pieces of plastic art that beautified buildings and grounds, nor can description do justice to the work, for the sense of sight outruns that of apprehension. It must, there-

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fore, suffice to say that \$500,000 was spent by the Fair upon sculpture alone, and that the money was judiciously used will not be doubted, since it secured for the Exposition the most splendid display of decorative sculpture that has ever been gathered for any purpose.

A few of the figures were produced in stone and marble, but these were so exceptional that it may almost be said that the Fair statuary, like the buildings, were made of perishable stuff, to the infinite regret of all who admire beautiful things and who find life better worth living because of artistic creations that incite loftier conceptions and promote higher aspirations.

At no previous Exposition has there been so large a display of plastic statuary as at St. Louis, but this profusion of decorative effort to beautify the grounds and add magnificence to buildings accentuated, by contrast, the disappointing exhibition of marbles. In this single respect the St. Louis Exposition showed no advance over the Columbian Fair, notwithstanding the advantage at St. Louis of a separate and special building erected exclusively for sculptures. For some reason, which it would be only idle speculation to try to explain, foreign countries did not participate in the sculpture exhibition with the same enthusiasm they competed in other departments. This apathy was depressingly apparent in the Sculpture Pavilion, where the works shown were confined almost entirely to Italy, France, and Belgium. The United States exhibit was installed in

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the central court of the main art building, conveniently near to the installation of American picture galleries.

If one might judge relative merits by the exhibits made, opinion would surely pronounce in favor of sculptors of this country; but where the representation of foreign countries was so inadequate as it was at St. Louis, it is wiser to withhold comparisons. But it is gratifying to our sense of home appreciation to know that in America progress has been almost as marked in sculpture as in painting, and that we now may modestly, but patriotically, boast of our native sculptors, some of whom have achieved a fame not limited to the United States. Who holds the palm of popularity it would be invidious to state, if I had an opinion, for there are several whose recent productions, as shown at the Exposition, make them contestants, with talents so pronounced that honors seem to be equally divided, though the Jury of Award gave the Grand Prize to Paul Wayland Bartlett, who, however, multiplied his chances of winning by exhibiting the astonishing number of thirty-five examples of his work, in marble, plaster, clay, bronze, silver, and designs.

That Mr. Bartlett is both clever and versatile there is enthusiastic willingness to admit, and that he deserves the recognition accorded few will deny. Born in New Haven, 1865, he was sent to Paris in 1880 to study sculpture under Frémiet and Rodin. But being poorly situated financially, after spending three years in study he opened a studio in a small street of Paris, where rents were low, and began



"MINNESOTA."—By Gerlach.



"MISSOURI."—By Calder.



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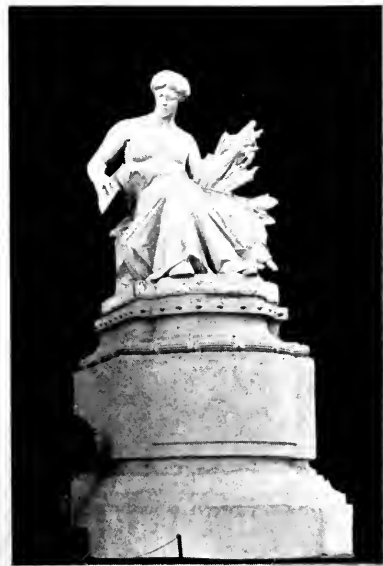
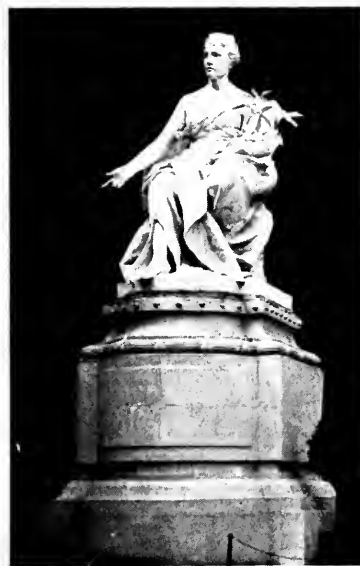
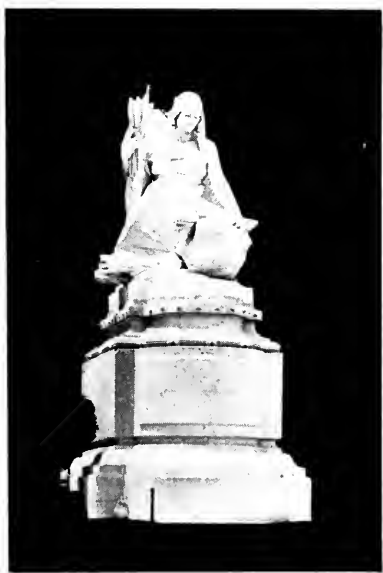
industriously to produce, with such astonishing fecundity that his shop was sooner filled than his pockets. But his "Bohemian Bear Trainer" and "The Ghost Dancer" gained him recognition, and his successful career thenceforth began, before he was twenty-one. Among his most famous works are "Michael Angelo," and "Columbus," in the Congressional Library, and his bronze statue of General Warren, in Boston. Mr. Bartlett received honorable mention at the Paris Salon, 1887, was a member of the Jury of Awards at the Paris Expositions of 1889 and 1900, and besides being a gold medalist he is a Knight of the Legion of Honor of France.

Without intending comparison, or intimating my opinion of respective merits by the order of precedence in noticing, Augustus Saint Gaudens exhibited a clay replica of a typical statue of "The Puritan," the original of which is in Springfield, Mass., that not only attracted attention, but was generally praised as being a really wonderful and profoundly impressive composition. The figure represented a sturdy, stolid, inflexible, but withal a deeply pious old minister of grace, habited in characteristic Puritan garb, carrying a huge Family Bible under his left arm and a heavy stick in his right hand, as though he had set out to evangelize the world and bring sinners to repentance willy-nilly.

Saint Gaudens is a native of Dublin, born of French-Irish parentage, 1848, and brought to America when an

infant. After a course in the public schools he was apprenticed to a cameo cutter, and it was in this occupation that he became ambitious to develop his taste for modeling. Opportunity was given him to attend the National Academy, and Cooper Union, New York, and after some time spent in study at these institutions he attended the School of Fine Arts, Paris, where he completed his education. His best-known sculptures are the following: Statue of "Admiral Farragut," New York; "Lincoln," Chicago; "Shaw Memorial," Boston; "Adams Memorial," Washington; "General Sherman," New York, and "Hiawatha." Saint Gaudens received honorable mention at the Paris Salon, 1880; captured the Grand Prix, Paris, 1900; special diploma and medal of honor, Buffalo, 1901. He is a member of several prominent art societies, and an officer of the Legion of Honor.

Daniel Chester French, of New York, was represented at the Exposition by four pieces, displayed in Sculpture Court, viz., "Alma Mater," "Working Man," "Washington" (equestrian), and "General Hooker" (equestrian). Besides these was his plaster statue of "Napoleon," already referred to. The last named represents the remarkable Corsican Emperor seated in a large armchair with one leg fully extended, and a military chart spread upon his lap, which he is in the attitude of deeply studying. Not a few have pronounced this the greatest piece of plastic statuary that was to be seen at the Fair. This opinion I would



"NEBRASKA."—By *Packer*.
"LOUISIANA."—By *Schwartz*.

"INDIAN TERRITORY."—By *Heber*.
"IOWA."—By *Tefft*.



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not controvert, but let one thousand persons, all educated, traveled, and otherwise qualified, be brought before this statue, with the name stricken from its base, and I venture to say that not one will guess that it is Napoleon. But though his Napoleon is far from a good likeness, the figure in other respects does credit to Mr. French's art, and confirms opinion that he is one of the very first of American sculptors. Mr. French was born in Exeter, N. H., 1850, and with many advantages he took a course in Boston schools and was then sent to Florence to study sculpture. He returned to America in 1880 and opened a studio in Boston, where he did some of his best work, but removed to New York, 1887, where he still resides. The pieces upon which his fame rests most securely are: "The Minute Man of Concord," "Dr. Gallaudet and His First Deaf-Mute Pupil," "Statue of the Republic," the Milmore Memorial, "Death and the Sculptor," and statues of Gen. Cass, Rufus Choate, John Howard, and Thomas Starr King. He was in charge of the Sculpture Department of the St. Louis Exposition.

The statue of General Washington, exhibited at the Exposition, was a plaster replica of the one made jointly by Mr. French and E. C. Potter, the original being erected in Paris as a gift from American women to France. It is a very fine equestrian representation of Washington dedicating his sword to the service of his country.

Poor John Donoghue, so great and yet so inglorious!

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The world was beginning to know and appreciate him as one of its real geniuses when, alas, in a moment of frenzy he extinguished the flame that was burning so brightly, and since his death in 1893, at the age of thirty-six, he has almost been forgotten. But his works survive, though his name has become unfamiliar. It was Donoghue who designed "St. Paul," in the Congressional Library, and "St. Louis, of France," in the Appellate Division Building, New York; busts of "Governor Ames" and "John Boyle O'Reilly," in the Boston Public Library, and three wonderful ideals, entitled, respectively, "Diana," "Venus," and "Egyptian Ibis." But greater than any of these is his richly grand, robust, and intensely inspiring statue of young "Sophocles Leading the Chorus After the Battle of Salamis." This superb example was exhibited at the Chicago Exposition and was awarded the Grand Prize, but this honor was not given until nearly a month after his death, by self-destruction, which occurred at New Haven, Conn., in July, 1903.

There is something about Donoghue's Sophocles that strongly reminds one who has seen it of Michael Angelo's "David," in the Florence Gallery. There is no denying the fact that no other statue at the St. Louis Exposition attracted one half the admiration that was bestowed upon this young Sophocles. At first view there is only the sight of an animated, lusty youth, with no particular interest or sentiment aroused, but the longer it is examined



THE JEWEL MARKET AT ANTWERP—

by P. Van der Ouderaa.

ONE of the gems in the Belgian Art Section illustrates a strange Flanders custom of the 16th century: None save those enrolled in the Jeweler's Guild and paying a tax to the government were permitted to traffic in jewels. This inhibition was relaxed one day each year; on this day trading was free from any restrictions to all, when a lively trade in selling and pawning gems and jewelry was conducted.

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the more remarkable does it appear, until presently one comes to apprehend its greatness; not as a human figure, but as a creation, an idealized, spiritualized embodiment, which, holding a lyre in the high-extended left hand, might personify Poetry. There is in the expression a blending of triumph and gaiety, and the pose as clearly indicates the elasticity, grace, and buoyancy of exuberant youth. In short, it is life; out of an inert block of stone the artist has evoked a living, sentient, bounding specimen of superb manhood, whom we admire the more because it is the Greek of our fancy; an Adonis or Apollo come to earth again.

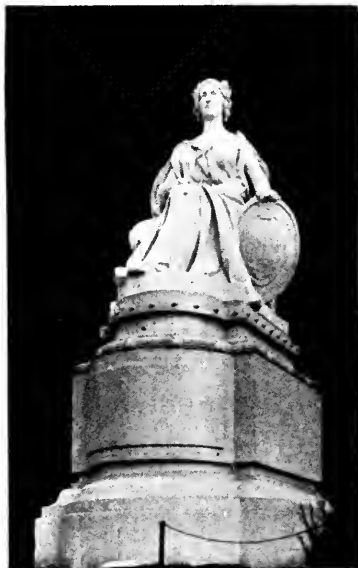
R. P. Bringham, of St. Louis, besides being represented in the decorative statuary on the grounds, had two beautiful compositions in the Hall of Sculpture, viz., "The Kiss of Eternity" and "Death of the Color-Bearer," which commanded so much attention that crowds were before them nearly every visiting hour during the Exposition. For these Mr. Bringham was awarded a silver medal.

Mrs. Robert W. Vonnoh, of New York, deserves to be credited with one of the most impressive groups exhibited in the United States section. The subject was "Motherhood," which she treated with a high sense of appreciation of sentiment, and the obligations imposed by maternity. The composition showed an erect woman holding a sleeping babe in her left arm and close before her stand two pleasant-faced little girls, about three and four years of age, respectively, whose curly hair, neat frocks, and

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happy expressions are indexes of a mother's loving care. Greater strength of character portraiture is to be seen in the face of the mother, which expresses much tenderness, charm, and pride in motherhood; but, while these are clearly drawn, Mrs. Vonnoh is too great an artist to omit consideration of other pronounced characteristics common to mothers of as many as three children. Thus, while she has imparted strongly the noble attributes, Mrs. Vonnoh has also portrayed in the features of the mother, in eyes and lineaments, the anxieties, the watching, the care-taking, the sweet but exhausting responsibilities that are inseparable from motherhood.

Mrs. Vonnoh, who was born in St. Louis, 1872, and received most of her art education in Chicago, has been so fortunate and withal so talented as to have achieved distinction almost in a day, so to speak. Her work is usually figurines, a kind of miniature sculpture which Rogers' statuary popularized several years ago. She has accomplished so much with little instruction, for, being greatly gifted and possessed of an insatiate desire for modeling in clay, she produced an incredible number of busts, groups, and quaint figure pieces before she attempted anything serious. Presently her work, which she had done as a pastime, attracted so much admiration that she was persuaded to undertake a commission, in pursuance of which she executed "The Duet," "A Dancing Girl," "A Girl



"KANSAS."—By Weinmann.

"SOUTH DAKOTA."—By Lawrie.

"COLORADO."—By Zeller.

"MONTANA."—By Skodik.

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Reading," etc., copies of which are to be seen in a thousand places.

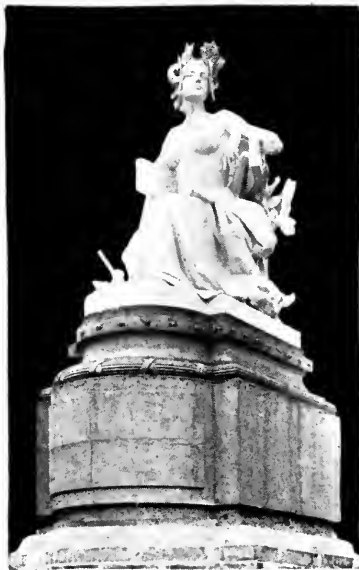
Teodor Lundberg, of Sweden, exhibited a very charming composition, in plaster, entitled, "The Wave and the Shore," which it is a pleasure to reproduce in this volume. This group was shown in the section devoted to Swedish paintings, as a decorative corner-piece, but it was worthy of a conspicuous place in the Gallery of Statuary. The sentiment expressed by the sculptor is extremely poetic, for, as will be seen, the wave, represented in the form of a gracefully sinuous nude maid, with long, flowing hair, leaps up to kiss the shore, which appears in the similitude of a lover. It is a bold but very pleasing fancy, delightfully treated.

Both France and Belgium had a large representation in the sculpture exhibit, and a creditable one it was, too; but it is neither arrogance nor bombast to say that, so far as the display alone was considered, American sculptors took precedence and honestly won the superior honors that were bestowed. But a singular thing observable at the Exposition is well worth noticing, and I do not doubt that it will be subject of discussion many years to come. It had come to be regarded by European artists that American opportunity was confined to reproducing figures characteristic of the West, with which, of course, were associated Indians, buffaloes, bears, and other things peculiar to our plains and mountains. Whether it were accident or design I know not, but the fact stands forth decidedly clear

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that at no other exposition held on this side the Atlantic were so many representations of Western life in evidence. Well may the question be asked: "Was it by design that American sculptors brought Indians and buffaloes into special prominence at the Exposition?" I am almost persuaded to believe that it was through a purpose patriotically conceived, to demonstrate to foreigners the aptitude of home talent, and superior ability to seize and make opportunity a vehicle for elevating American sculpture to a position as prominent as that gained by foreign artists through their representation of mythological subjects. And who will say that, if this were the actuating motive, American sculptors have not succeeded so splendidly as to evoke surprise and admiration from foreigners? For even they will confess that, in the competition for honors, the Indian's physical graces were so exquisitely idealized that in several cases this free child of our plains appears as a veritable poem in plaster.

Mr. Dallin presented an example of this charming idealization in his sculpture catalogued as "A Medicine Man," the subject of which is a nude Indian, except for a pair of buffalo horns, which he wears as the insignia of his office, mounted upon a lithe-limbed, unbridled pony—a very personification of freedom. The physical perfection of the man himself, his strong features, his deep-set eyes, and his expression, both of mental power and mental perplexity—the simplicity of the Indian face ever seems complicated



"WYOMING."—By Hamann.
"ARKANSAS."—By Jaegers.

"OKLAHOMA."—By Conway.
"NORTH DAKOTA."—By Zimm.



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with a perplexed look—contribute toward your acquaintance of him as the seer of the wilderness, the primitive philosopher and student, to whom the open book of nature is the only lexicon.

The "Sun Vow," by MacNeil, was another poetic treatment of the Indian in his relation to nature and to natural religion. The composition shows an Indian father in a sitting posture, with a boy of sixteen standing beside him, who has just discharged an arrow at the sun. The contour and expression of the two figures tell a picturesque story of free life and companionship with nature that is both impressive and delightful. An interpreter of the red man, MacNeil probably has no equal, and through his efforts, and of those whose work is largely upon similar lines, we may expect that the Indian will be made to take an important place in American national art.

In the American section of sculpture 94 artists competed with a display of 350 pieces, including clays, plasters, marbles, bronzes, tablets. France was represented in the exhibit by 142 sculptors, who showed 266 examples; Germany had 99 exhibitors and 125 pieces; there were 54 Italian participants, with 101 exhibits; and 25 Belgian sculptors displayed 58 specimens. In addition to these, there were exhibits of sculpture made by all these countries in their respective national buildings, and also in the large exhibit palaces. Several other countries participated, but outside of those above named the showing was small.







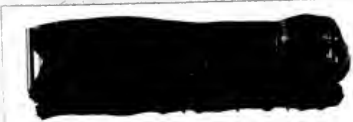


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