FEATURES OF THE FAIR.

THE FRENCH SECTION.

DECORATIVE ART—UNIQUE JEWELRY—MUSICAL AND SCIENTIFIC INSTRUMENTS—TEXTILE FABRICS.

[Second Notice.]

[FROM THE REGULAR CORRESPONDENT OF THE TRIBUNE.]

PHILADELPHIA, June 9.—When one gets out of the region of the French bronzes, porcelains, silks, and laces, there is by no means an end of beautiful objects that cannot be hastily passed by. A host of attractive things, under the general title of *articles de Paris*, still awaits examination before one reaches the domain of the purely practical and common-place. These *articles de Paris* embrace a wide range of decorative work, all having more or less of the artistic quality. At one end of the scale might be placed the costly reproductions of old enamel work, or the pretty mantel-clocks in marble and bronze; and at the other, the cheap clay pipes, with the endless variety of well-modeled faces on the bowls. Between these extremes there comes in a list of articles of ornament for the person or the house so long that I shall not try to print it, and will only select a few things for special mention. The enamel work is shown by three manufacturers, and the best things they have are exact copies of caskets, salvers, and cups now in the Museum of the Louvre, made in the fifteenth and sixteenth centuries, when the art was in its prime. Such modern designs as the head of Washington do not seem appropriate, for the chief charm of the work lies in its strong mediæval flavor.

One of the best things in the collection is an ebony casket, with scenes in black and white enamel on one side representing the death of Henry II. in a tourney, and on the other the death of Montgomery. The enamel is translucent, which makes the casket much more valuable. Its price is $1,000. Collectors who want small specimens of this curious ware will find plates that cost $50 and cups and saucers at about the same price. A picture of the "Toilet of Venus," about 4 by 6 inches, framed in ebony, is marked on the exhibitors' price list 800 francs gold. The basis of the Limousin enamel work is copper, on which the enamel is put while in a liquid state. After it hardens it is glazed and fired.

The Paris jewelers have sent almost nothing worth mentioning in the way of work in gold and precious stones, but of imitation jewelry—brilliant paste diamonds and rubies, that frankly declare their real character by their labels, strings of lustrous false pearls and oroide rings, bracelets, and brooches—there is enough. One maker of strass (paste) exhibits in his little case an interesting collection of fac-similes of all the famous diamonds in the world, and after examining them one is just as well informed on the sizes and shapes of these beautiful baubles as if he had traveled over Asia and Europe to see the originals. There are a great many unique things in cheap jewelry. Such for instance as the brooch made of humming-birds' heads set in gold, with gold beaks and sparkling stones for eyes, and the necklaces and earrings of little blue beetles from Brazil. The ornaments of painted porcelain, in close imitation both as to form and color of real flowers, are exceedingly pretty. They are in the form of sets of jewelry, of bouquets, and of baskets of flowers. Very much resembling them, but even more like nature, are the products of a comparatively new art, which models the flowers and leaves in metal and afterward enamels them. The finest work in wax does not equal this for delicacy. Its obvious advantage over the porcelain is that it will not break.

Another artistic handicraft, in which Paris has a rival in Vienna, is the manufacture of ornaments from tortoise shell. Some admirable work in this line is shown—the best single article being the cover of a large photograph album, decorated with chased silver clasps and medallions in enamel. Leather work in portemonnaies and albums is shown, but although very pretty, it does not approach that in the Austrian section. The ivory articles are, however, unrivaled in the Exhibition, except, of course, by the wonderful carved ivory work of the Chinese and Japanese. They are for the most part toilet articles and mirror frames. The beautiful little images which tourists will remember to have seen at Dieppe are not to be found. The Paris toy-makers are but slenderly represented, and there are only two small cases of dressed dolls that look like those which fascinate children of larger growth, as well as the little ones, in the passage of the Rue de Rivoli, near the Tuileries. The watchmakers, as well as the jewelers, have been fearful of trusting their wares so far away from home. I notice but two exhibitors in this line. One of them has a little mechanical bird in a gold cage that sings every half hour by the watch below in front of the cage. A novel display is a case full of glittering stage jewelry—crowns, coronets, scepters, girdles, swords, rings, bracelets, and all the tinsel finery required for mimic kings and queens. One quite large exhibit contains only crucifixes, cups and other altar vessels and furniture for Catholic churches, and a small altar in gilt, enamel and imitations of precious stones, very brilliant and not wanting in artistic taste. The images near by of Saviors, Virgins, Saints, and Popes are good in their way, and the group of the Adoration of the Shepherds and the Magi in a stable that looks real, with real straw in the manger and real hay in the racks above where the ox and the ass are thrusting in their muzzles, always attracts a crowd.

Among the rows of saintly figures on pedestals and in niches there is a Madonna remarkable for the gorgeousness of her apparel and the sweet benignity of her expression, who enjoys the exceptional protection of a glass case. According to the inscription, she was approved by the Holy Father in September, 1875, and has been bought by Notre Dame du Lac, a church or convent somewhere in Indiana. The multitude of these pious figures and groups, and the much greater multitude of crosses, rosaries, medals, and other aids to devotion, give us a glimpse of a side of French character little understood in this country. Few Americans realize that France is at the same time the most religious as well as the most irreligious country in the world. No one should fail to examine the little red clay figures from Boulogne-sur-Mer. Many visitors pass them by unnoticed, supposing them to be ordinary terra-cotta casts. They are nothing of the sort. Every figure is modeled by the hand, and the delicacy and truthfulness of the work stamp them as genuine art productions. All represent scenes from the life of the Boulogne fisher folk. The largest group consists of nine figures of men, women, and children surrounding the baskets of fish and critically examining the day's catch. Its price is $100.

Passing now to the group of musical instruments, we find a pretty large exhibit of string and brass instruments, and a few upright pianos, good enough, it would seem, to receive the medal of merit at Vienna. There are besides three or four of those modern abominations called orchestrions, which are intended to reduce music to a mere matter of machinery. The display of textile fabrics is, I am disposed to think, the best in the Exhibition. Of course no country competes with France in the matter of silks. Of her brilliant display in this line I have spoken in a former letter. Only a little less praise is due to the very full and admirably arranged exhibit of woolen cloths, cassimeres, mixed goods, and dress fabrics generally, which will be found near the north wall of the building, at some distance from the Lyons Silk Court. Apart from the variety and excellence of the fabrics shown here, the tasteful manner of their arrangement and the harmonious combinations and contrasts of colors are noticeable. The Gobelin tapestries are properly exhibited in the Art Gallery, but there is an excellent representation in the Main Building of what may be called the tapestry of commerce. The products of the Gobelin looms all belong to the French Government, and are very seldom to be had at any price, but the Aubisson tapestries go into the market like other fabrics. Three thousand shades of silk are used in the manufacture of the finest pieces. They resemble so closely the oil paintings from which they are copied that visitors not familiar with art tapestry find it difficult to believe that they are really woven fabrics, until they have examined them carefully. Five or six large pieces are exhibited, the best of which is a garden scene with a group of young merry-makers of both sexes, gathered around an old fortune-teller, who is reading the future of a pretty girl from the lines of her palm. There are also admirable copies of Vanloo's "Turkish Harem" and "Favorite Sultana."

The fine court of the Paris book publishers has been spoken of in a recent letter by another correspondent of THE TRIBUNE. It is among the very best features of the French exhibit. Adjoining is a court devoted to steel engravings, lithographs, and specimens of the photo-lithographic processes of Woodbury and Rousselon. Their peculiar softness, combined with great distinctness in the minor details, renders these pictures very attractive. There is perhaps no better illustration of the way in which the French carry artistic taste into the minor manufactures than is furnished by the great show-case filled entirely with ink-stands and other furniture of the writing desk. The variety and real beauty of these little articles are remarkable. In the same court where this case stands are shown a number of excellent plain and relief maps, blank books, and specimens of paper. The group of philosophical instruments will be found of great interest to scientific men, for it contains besides the usual apparatus exhibited in other national departments, a number of instruments of extreme delicacy for recently discovered methods of scientific research. There is, for example, a balance for the verification of kilograms weighed in a vacuum—the same that was used by the recent International Commission on Weights and Measures—and another balance that with five kilograms in each scale is sensitive to an added weight of one-half of a milligram. The set of apparatus, exhibited by Rudolph Koenig, for the study of vibratory movements by the optic, stroboscopic and graphic methods, and his diagrams representing the tone flames produced by singing the different vowels, are exceedingly curious. Optical instruments of all kinds, from spectacles and opera glasses to telescopes of considerable size, are abundantly shown.

The chemical group is also quite full, and is particularly rich in medicinal preparations, aniline dyes, and perfumery. Of cutlery and small ornamental hardware there is a good display. Leather and harness make a fair showing. The sides of sole-leather from Normandy seem of extraordinary toughness. A good deal of space in the French section is occupied by carriages, which would be more appropriately placed in the carriage annex. There is nothing remarkable in these vehicles, unless it be a much greater degree of plainness than one would expect, considering the fondness of the French for ornament. The forms are not as light and elegant as those of our American carriages. A curiosity in the way of locomotive apparatus is a dog velocipede. Circular cages are attached to the two large wheels of the vehicle, in which the animals are placed. The rider sits on a high seat between the wheels and guides the machine by a lever that works a third wheel in front. It is claimed that great speed can be attained. This method of riding is no doubt very pleasant to the man, but must be rather tiresome to the dogs thus forced to work their passage in a manner not at all agreeable to canine habits.

For want of space I have omitted mentioning many creditable features of the French exhibit. Enough has been said, however, to indicate that it is not inferior in interest to any of the other great national departments. Although a shopkeeper's show in the main, like the displays of Germany, England, and the United States, the commercial feature does not stand out prominently. The individual firm exhibiting seldom thrusts itself offensively upon the visitor's notice by obtrusive signs and placards, and in many of the groups the display is of a collective character, a number of manufacturers contributing, so as to make the particular industry itself the prominent thing. This is undoubtedly the true system for international exhibitions, but the eagerness of exhibitors to advertise themselves makes it very difficult to carry it out.

CERAMICS.

THE FRENCH EXHIBIT IN THE MAIN BUILDING.

[FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE.]

PHILADELPHIA, June 9.—The French exhibit of pottery and porcelain occupies a square of six stalls facing on the east side of the north transept and directly opposite the English display. While no one familiar with the subject will contend that the display, as a whole, conveys anything like a fair idea of ceramic art in France, it may be considered creditable, and, in certain special branches of manufacture, equal to the best that has been made. There are no novelties in the collection, and several famous factories, notably Sèvres, Dens and Jouquet, have sent nothing, though it should be stated that ware from the Sèvres factory is to be seen among the bronzes and *fantaisie* porcelains of Kaffle Frères.

The specialty of the display of this firm is bronzes, but the firm also buy porcelain and faience plaques from the manufactories, either plain to be decorated by their own artists, or already ornamented, and mount these plaques in metal frames suitable for boxes, trays and flower-stands. Noticeable in the collection are two porcelain vases of a rich turquoise blue color with medallions painted by A. de Lony, a Sèvres artist. These vases are three feet in hight, and the moldings, fillets and handles are in highly ornamented gilt bronze. The medallions represent peasant groups, one a lad taking a music lesson and the other a drawing lesson. The drawing of the figures is tame, but the color is excellent; it is much softer than is usual with this kind of painting. There are also several stands of three trays each, in light and graceful bronze frames, the trays themselves being decorated china. Among the many duplicates and not ed articles is a glove box in porcelain, with a charming little picture of humming birds and flowers painted on the white ground. The birds have dropped down on to the twigs of a rose-bush, and are quarreling over the possession of a butterfly. The drawing is spirited and nervous, and the color rich and delicate.

While I am speaking of decoration of this kind it will be well to observe that the style and extent in which it is practiced on faience is a distinguishing feature of the French exhibit. There may be two reasons for this—one, that the French china is, as a rule, hard, and the colors, therefore, lie dry upon the surface, so that the earthenware is better for the colors; and another, that it is quite common in France for the decorators to buy the ware in its white state, and paint it at home at their leisure. Manufacturers, also, send their china and earthenware to these artists who make this sort of work their profession. Sometimes, indeed, the piece passes through several hands before returning to the factory, as for example where a picture is painted upon it by some artist of note who has nothing to do with the other decoration. But the higher artistic excellence of French decoration and painting on French porcelain as compared with English work on the soft porcelain of England does not compensate for the rich blending of color which is only attainable on the latter ware. Another objection to this manner of painting on the glaze, especially on articles of table use, is the liability of the decoration, whether gilt or color, to wear off or to be injured by acids.

Opposite the stall of Kaffle Frères is one of the unique displays which help to make the French exhibit creditable. It consists almost entirely of reproductions and designs after the manner of the artists who made the Nevers faience famous during the seventeenth century. The specimens are from the manufactory of A. Montagnon at Nevers. Here are circular *plateaux* ornamented with medallion heads on a border of arabesques or grotesques in fine yellow lines on a blue ground, with central drawings of scriptural subjects—such, for example, as Moses striking the rock in the wilderness. These pieces are mainly after the manner of the Corvalles. Other designs are copied from the work of Pierre Custode and his successors, and there are numerous vases, ewers, and tazzi in the more common style of the Saxons, and of Moustiers and Rouen. The prevailing colors in this ware, as in Italian majolica, are blue and yellow; but the two fabriques differ in this: that the figures in the former are always yellow on a blue ground, while with the latter the process is reversed. The peculiar blue color in the old specimens, known as *bleu de Perse*, has not been successfully imitated in these reproductions, but some of the forms, chiefly in the ewers, are of exquisite design. Prominent in the collection is a long oval vessel, which I think is a wine cooler, decorated with hunting scenes in blue on a white ground, and divided into panels by a bordering of brilliant yellow.

The other occupants of this stall are Talerry-Poulin, Charles Field, Haviland & Co., and Ouheimer Brothers, the agents for the *faienceries de Gien*. The fine display of the latter fronts upon the transept. The first-mentioned firm make a small display of decorated tableware. The designs are chiefly natural flowers, vines, &c., of good color and drawing on white earthenware of excellent quality. Field, Haviland & Co. make a specialty of white ware, and they exhibit dinner services of a remarkably good quality and purity of color. The shapes of several of the sets displayed are designed expressly for the American market. The chasteness and simplicity of these designs, as compared with those not avowedly intended to attract us, argues well for the taste of our people. The same firm exhibit some dainty specimens of egg-shell porcelain, so thin and transparent that the surface color is seen through on the inner side of the piece. The *faienceries de Gien* includes many excellent imitations of the ancient faiences of Rouen, Moustier, Marseilles, and early Italian majolica. The decorated table services are only moderately good, but the vases and ornaments for the cabinet or buffet are in the main well deserving of praise. Two sets of mantel ornaments, the clock with attendant vases—a trio the French greatly affect—in designs respectively of Louis XV. and Louis XVI., are particularly rich and smooth in color.

The stall to the north of the preceding, and still fronting on the transept, is occupied by Ad. Hache & Pepin-Lehalleur Frères and Haviland & Co. of Limoges. The former makes the largest, and, in some respects, the best display of decorated porcelain in the French exhibit, the specimens being confined to services for the table and toilet. One sees here the influence of the revival or modification of Orientalism in ceramic decoration now obtaining in Europe. This firm makes a specialty of it, and some of the designs have all the boldness and originality of the manner characterizing the artists of the Orient. There are several superb sets of full dinner service, with pink and turquoise blue borders, with medallion centers, containing portraits of the celebrated beauties of the gorgeous Courts of the Louises, painted in the highest style of modern art—more suitable for framing as *plateaux* than for use for the purpose for which they were designed. The central object of this exhibit is a group—a center and side pieces—for fruit, flowers and bon-bons, which is a fine piece of decorated porcelain, as far as the mere technique goes; but, aside from that, it is characterized by an exuberance of ornamentation and a general gaudiness that spoils it as a work of art. It only lacks the name of some hotel or steamer gilded on its surface to designate the position for which it is best suited.

The adjoining exhibit of Haviland & Co. is certainly the most astonishing in this department. Fastened against the wall is an allegorical design, 12 by 15 feet in size, made from enameled tiles about four inches square. This composition, as explained by the attendant, was designed by the artist Bracquemont to illustrate the rise and progress of the ceramic art. The entire middle foreground is taken up by a clay bank, which looks like a cloud of yellow dust, from which is rushing a figure with a copper-colored body and the head of a Hottentot. In his right hand he grasps what looks like a green bronze statuette of Mercury; in the other he upholds a rude earthen vase. The attitude and expression of this creature suggest that he has just committed a theft. Above him hovers a female figure, for what purpose the attendant could not say nor anyone divine. But I was told, with all gravity, that the man represented an employé of the factory which is visible in the distance to the left, and the locomotive coming round the corner of the clay bank to the right symbolized the progress of the manufacture. The color and quality of the enamel in these tiles is, as far as I could see from their position, good, and in the hands of a good designer could be used to advantage in wall decoration.

On either side of this plaque stand monster vases in gray unglazed earthenware; they are 12 feet high, including the statuettes springing from their sides as handles. The vase to the left is labeled, "1776, the Struggle," and the one on the right, "1876, Prosperity." These huge specimens of the potter's skill must have required kilns to be built especially for their firing. They are the united designs of Bracquemont and the sculptor Delaplanche. The vase typifying "The Struggle" has at its base a glazing of blue and white waves surmounted by a circlet of cannon in alto-relievo. The watery effect is to convey the idea of a howling wilderness; the meaning of the cannons is obvious enough. Around the body of the vase is drawn in glaze an eagle, conventionally treated, with a shield on its breast, and red and white striped wings. Above it is lettered a brief synopsis of the events of the Revolutionary War. Surmounting the body of this vase is a well-modeled bust of Washington, and two graceful and capitally designed female figures, representing Peace and War, from its handles. The other vase differs from the first only in that the bust on it is a dignified and admirably conceived Columbia, the lettering is a list of our Presidents to the present time, and the base is surmounted by cornucopias and piles of fruit and cereals. I fancy that, taken as a whole, it would be difficult to find such another mixture of good workmanship and bad taste as is shown in these vases. Their price is $8,750.

The other portions of Haviland & Co.'s display contains some of the most beautiful ware in the French exhibit. There is a copy of the famous Martha Washington service, with the chain border containing the names of the 15 States, and the gold medallion in the center bearing the monogram of the M between the double V's, surrounded by a green wreath. Below the monogram is a scroll with the device, "*Decus et tutatum ab illo*," and above it is a triple sheaf of rays. There are also some fine specimens of *pâte tendre* of very beautiful color, among them a set of three vases in turquoise blue and *bronze doré*, with Cupids by Poitevin, which are simply exquisite. Some of their dinner services, too, are noteworthy, though I do not fancy the design, which has birds perched on the dish-covers for handles.

The stall to the eastward of Haviland & Co. is occupied by five firms. The first, Barbizet, makes a specialty of Bernard Palissy ware, and is comparative novelty in this country as it relates to it many visitors. The history of Palissy is well known. He was, like Cellini, his own biographer, and he has told the romantic story of his struggles to discover the secret of an enameled cup. Though the ware was made by his descendants, he himself labored for 30 years at its production. The material is as original as the designs with which it is ornamented. These latter—the fishes, reptiles, plants, and shells—were all modeled from nature, and the types are all to be found in the neighborhood where Palissy lived. Barbizet succeeds admirably in reproducing the works of the great potter, and the modeling of some of his fishes and reptiles, especially the former in the large dish, is quite remarkable. Beside the examples of this ware, there are several noticeable copies in fabrique of Italian majolica *plateaux* from Hotel Cluny.

Adjoining Barbizet are some large, highly-colored faience vases, and also some examples of *cailloutage* (pebble-work) exhibited by Lachaise. The next division is occupied by J. Boulenhon, Aîné, with a beautiful display of his specialty, the brilliant-lustered porcelain called *nacré*. There is a large number of ornamental objects, all with this pearly luster; and some of them, such as the sticks with their varieties of delicate tints, are particularly beautiful. M. Boulenhon deserves the credit of having revived in France this beautiful art, which is but a modification of the metallic luster known to Persia and the East at a very early date, and whose earliest traces in Europe are to be found in connection with Hispano-Moresque enamels. It is allied to the admirable *maître potier* of Pesaro, and is the same art so long kept a secret in the family of the master Giorgio Andreoli.

The other half of this stall is occupied by Paul Riot and Ta. Sergent. These two firms have in their collections artistic faience and porcelain, some examples of *céladon* etc. on *céladon* ground. This ware is not the novelty it is sometimes thought to be, as it was discovered at Sèvres, by Reclmen, in 1847, and was produced there until the beginning of the Franco-Prussian war. Its secret was discovered by English workmen visiting the Exposition of 1867, and during the siege of Paris the Messrs. Minton of England, having secured the services of M. Solon of Sèvres, at once began manufacturing it at their works successfully. I also noticed some pieces which, from their grayish *céladon* color, I took to be *pâte chinoiserie*, another *fabrique* which the Mintons have wrested from Sèvres.

The last and furthest stall east and is occupied by Jules Henry with an excellent display of *meubles de fantaisie* and *objets d'ameublement*. Among them are many beautiful pieces of porcelain and faience elegantly mounted and framed in *bronze doré*. A specialty with the firm is porcelain plaques with delicate and floriated patterns modeled in bas-relievo, over which a transparent blue glaze is fused, producing a beautiful effect. These plaques are used for furniture decoration and the ornamentation of *jardinieres, guéridons*, etc.

This completes the French ceramic exhibit in the Main Building as it is at present. Other exhibits are expected, chiefly of porcelain, flowers, jewels, ornaments, and an application of decalcomania to the same material. I understand that in and about the Public Works Pavilion there are soon to be good exhibits of tiles, pots, encaustic, enameled and majolica, by other exhibitors than those mentioned. It is impossible at present to pronounce with exactness upon the merits of exhibit, but judging from what I have seen I should say that while the display is a showy one, and, in certain special features, a creditable, it is on a whole unworthy of the reputation of the French potters.

THE GERMAN CERAMICS.

ARTISTIC POTTERY AND TOUCHEAIN FROM THE ROYAL PORCELAIN WORKS—BEAUTIFUL DESIGNS.

[FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE.]

PHILADELPHIA, June 9.—The German exhibit is excellent, but with the exception of some mosaic tiles—the one contribution from the great establishment of Villeroy & Boch—and some excellent earthenware pitchers, in blue enamel, after antique patterns, by Hanke Reinhold, the only display of artistic pottery and porcelain is from the Royal Porcelain Works at Berlin. This manufactory, doubtless, represents in itself the best technical and artistic work in Prussia; nevertheless one would have preferred seeing examples of the work of the numerous smaller factories that are scattered all over the kingdom, to this one collection, fine as it is. The Royal Porcelain Works were established at Berlin, in 1763, by Frederick II. having the Berlin porcelain manufactory established by Wegeley, in 1750, and placing Meissen workmen there whom he had brought back with him from his occupation of Saxony. These men were acquainted with Böttcher's discovery, made some 50 years before, and under royal patronage the new works soon became a center for the production of hard porcelain, and to-day the Berlin fabric ranks with the best in Europe. The exhibit sent to this country consists chiefly of the finer sorts of vases and decorated ornamental ware in porcelain and imitations of majolica, with several sets of table service of good quality, and a few examples of painting on large porcelain plaques. The exhibit is displayed to advantage against a crimson screen occupying the south-western quadrant of the rotunda, and the richness in color and form of the various articles make this show the most attractive one of its kind in the Exhibition. It was impossible to estimate the number of pieces in this collection, as the counters are packed full of unassorted lots; but the vases alone on view exceed 100, and an idea of the value of the whole may be formed from the statement that the invoice is insured for $150,000.

The attention is at once arrested by the central Victoria vase, which is upward of six feet in hight. It is not, however, in one piece, but is built up of several pieces carefully concealed by ormolu mountings. The color of the body of the vase is excellent, and the figure of Aurora, after Guido Reni, is admirably painted but the drawing is not good. The dragon handles and elaborate ormolu mountings about the vase are well executed. The price of this vase is $6,500, gold. A few other of the larger vases are well painted, but they are not so as a rule, and in some the work is really poor. The figure drawing in nearly all could be improved. The next vase in importance is the Germania, standing in the center of the platform. The treatment of this piece is beautiful, but neither in form nor in the designs of Germania cultivating the Arts and Sciences, after Von Heyden, did I see anything to admire. At the extremities of the hall are a pair of crater vases of the same shape, with decoration on a beautiful and remarkably even blue ground. The painting on the one is a spirited drawing of Semeleter's triumphal procession of King Wine, and the other a name commemorating Samuel's Rebes. One of the two tables back of these vases contains the Helios of Klober, which is reproduced in a superior manner. The gilding and chasing on this latter piece is particularly fine. The other and larger table contains a well painted Poetry, after Raphael.

Another design after Klober is the Muse on the Victoria vase, to the right of the one first described. This piece, for delicacy of color and refinement in treatment, is one of the gems of the Exhibition. The exquisite blending of the blue tints and the color itself could hardly be surpassed. There is another vase matching this one in size and shape to the left of the central piece. It is in imitation of majolica, and is decorated with a poetically drawn figure of Eurydice, after Dossing. The Victoria shape is a favorite one in this display, and there are numerous examples of it in many sizes. The most noticeable example not yet mentioned is the tall white vase on the extreme right, with handles of pale blue and gilt. The other forms of vases are the graceful amphora, or vessels with a pointed base and double handles attached to a narrow neck; Urbino, with the curious twisted handles, and Chinese, Japanese, and Persian styles. Of the former there is a beautiful group of three to the left hand, above the Chinese vase, with medallions of the Muses and Arts on a white ground. Of the Persian ware there is a fine group midway of the screen to the right. The black enamel is pure and exceedingly brilliant, and the flower designs are particularly vigorous. A little further to the right is a set of Japanese vases also enameled in black, but lustrous. The decorations, especially the figure drawings, are of the best work in the display. Of the Urbino vases, there are four in imitation majolica with figures of Galatea and Thetis and Cupids after Raphael, forming part of the central group. To the left of them is another group of three in pure white biscuit with delicate drawings after Kaulbach of Venus and the Arts. The three pieces are models of symmetry and artistic work. Balancing them on the other side is a statuette of Antigone in very fine colored biscuit. Other examples of white biscuit are the busts of the Emperor, Bismarck, and Von Moltke. Below these vases are numberless small figures in rococo, for which this factory is famous, and jars and jugs painted with *genre* pictures and views of Berlin. Among them are arranged a number of large imitation majolica vases, notably one of great size with Kaulbach's picture of the Emperor Otto in Charlemagne's Vault in the Cathedral at Aix-la-Chapelle. A vast oval wine cooler, with relief figures, masks, and animals, is the most noticeable of all the imitations of this ware. It is a strong and thoroughly artistic bit of design, the drawing of the figures is capital, and the luster is very nearly perfect. There is an oddly-shaped triangular basin, and a vase with children, copied from Rubens, and a curious ewer with mask mouth and grotesques in relief, on a triangular stand of fine design and workmanship—all in majolica. The drawing of the children in the vase mentioned is particularly good.

On the screen are hung four porcelain plaques, the largest of which I judge to be about 30 inches in hight. This is a Madonna after Raphael. The other plaques, which are of different sizes, are pictures of the St. Agnes of Alonzo Cano, Murillo's St. Antonio, and the St. John the Evangelist of Carlo Dolce. From their position and high glaze it was quite impossible to get a good sight on any one of the four, but as far as I was able to judge, they seemed to possess a certain hard, German manner-ism and labored finish that are unpleasing. Beside them is a plateau in imitation majolica with a capital Europa, and all about the other parts of the screen are specimens of domestic porcelain, some of it painted à la Watteau, some perfectly plain, and other pieces again, decorated in the conventional and traditional manner of flower painting, a particular branch of art in which long practice has made them perfect.

EXHIBITS IN THE STATE BUILDINGS.

THE NATURAL WEALTH OF KANSAS AND COLORADO ILLUSTRATED IN A STRIKING WAY—WEST VIRGINIA'S LITTLE EXHIBITION—PREPARATIONS BY OTHER STATES.

[FROM THE REGULAR CORRESPONDENT OF THE TRIBUNE.]

PHILADELPHIA, June 9.—The Kansas and Colorado building, which is now open to the public, contains a collection of exhibits that illustrates in a very striking manner the natural wealth of these two young and prosperous communities. The building is of cruciform shape, Colorado occupying one of the arms and Kansas the other three. In the Colorado display is a collection of about 150 wild animals from the Rocky Mountains, all stuffed by Mrs. Maxwell of Denver, and many of them shot with her own hand. Among them is a Rocky Mountain lion, a mountain sheep, and many fine specimens of elk, deer, wolves, eagles, antelope, and small game. These animals are arranged on a structure imitating the rocky side of a mountain, down which a stream of water trickles among growing plants. A large number of specimens of metallic ores in masses of considerable size are shown, and among other interesting objects is a painting of Rocky Mountain scenery by F. de Bourg Richards. In the center of the building, over a handsome iron fountain, surrounded by a mass of gold and silver ore, hangs an immense representation in straw of the old bell in Independence Hall. At the end of one of the wings specimens of the grains, grasses, wools, and vegetable products of Kansas are ranged around a great map of the State, so as to produce a very striking and pleasing effect. Above these, and surrounding the coat-of-arms of Kansas, heads of wheat, rye, and oats are placed in alternate bands with wool, so as to give the appearance of broad rays spreading out from the shield. In another wing the Atchison, Topeka, and Santa Fé Railroad Company makes a display of the productions of the country along its line. The fourth wing of the building is occupied by a collection of stuffed birds. Along the walls and in cases in the wings and central space are seen numerous specimens of woods, building stones, minerals, &c., and gigantic corn, wheat, and other grains. The State of Kansas and her young neighbor, Colorado, have done themselves great credit by this rich and thoroughly representative display.

The little exhibition hall attached to West Virginia's Cottage is now open to visitors, and contains a highly creditable display of the coals, petroleum, woods, and other natural productions of that State. Around the grounds is a row of square pillars taken from the different coal mines, and showing the thickness of the seam as well as the quality of the coal. A map hung in the hall, on which the locations of all the free schools in West Virginia are indicated by black dots, far times much encouragement to the friends of education who know how little had been done in that direction in the State until within recent years. Since the separation from Old Virginia the free school system of Ohio appears to have permeated all sections of the new common wealth.

The goods for the Arkansas State Building have arrived, and are being arranged. Vermont's little mansard-roofed cottage is now finished and furnished, and should not be overlooked by visitors from that State. Rhode Island, whose building is unique and tasteful, is not ready yet.

CENTENNIAL TOPICS.

The use of the assembly room in the Judges' Pavilion has been granted to the following organizations: American Society of Civil Engineering, June 13, 14, 15; American Book Trade Association, July 11, 12, 13; National Photographic Association, August 15, 16, 17; National Agricultural Congress, Sept. 12, 13, 14.

—The Argentine Republic will be ready next week with its exhibits in both the Main and Agricultural Halls.

—Solid silver bowls worth $100 each are the prizes selected for the successful competitors at the dog show.

—A Kindergarten on the American system will be opened next week, by an American lady, in a building near the Restaurant Lafayette.

—A café is to be opened on the grounds by Senhor Luis de Rezende, representative of the united exhibitors of Brazil, to show the merits of the Brazilian coffee.

—It was the Emperor of Germany and not the Emperor of Austria, as reported, who purchased the mantel of Mexican marble. It was made in New-York.

—The New-England Log Cottage is so besieged by visitors that policemen stand at the door and admit them by detachments.

—Beware of pickpockets! They appear to be doing some business at the Exposition. A lady was robbed of $65 in a Sixth-st. car on Thursday.

—Attendance on Wednesday, 45,548; receipts, $15,836.

—Russia is making admirable displays of fine furs, with several stuffed, upright bears.

—Two large cheeses made in Buffalo, N. Y., are on exhibition. One of them weighs 12, the other 14 tons. They are ten or twelve feet high, and bound with iron hoops an inch thick.

—The dedication of the Centennial Fountain by the Catholic T. A. Union will be postponed until the Exhibition is over, in consequence of the refusal of the Board of Finance to admit members free of charge on the 4th of July.

—The Brewers, according to the address delivered by Mr. Clausen, had two objects in view in their exhibition: 1st. To do their duty in protecting national temperance against bigoted legislation; 2d, to do their duty to their country and themselves in showing how malt liquors are made. Mr. Clausen claimed that "where malt liquors are drunk, intemperance is hardly known."

—Fifty cases of wooden goods for exhibition will arrive from Mexico within a fortnight.

—To-day (Saturday) the Exhibition buildings will be open to the public until 7:30 p. m., and the grounds until 9 p. m. No admissions after 7:30 p. m.

ATTEMPTED SUICIDE OF A JOURNALIST.

Dr. Meinecke, 39 years of age, a German, residing at No. 160 Second-ave., attempted to commit suicide early yesterday morning by shooting himself through the head. The police stated that at the time of the shooting he was at Fifteenth-st. and Irving-place. There he stopped and, taking a revolver from his pocket, deliberately placed the muzzle at his temple and discharged the weapon. At the report of the pistol, several officers of the Eighteenth Precinct Police ran to the spot. The pistol was still clutched in his hand and his fingers were blackened and burnt by the powder. He recovered his consciousness after his arrival at Bellevue Hospital, but refused to state the cause of the act. He abandoned the profession of medicine some time ago, and has been connected, as an advertising agent, with the *Belletristisches Journal*. He has also written for the daily German newspapers. It was not expected that he would survive.

INJUNCTION IN AN EXCISE CASE.

Judge Donohue yesterday morning granted an injunction, on the application of ex-Judge Dittenhoefer and Robert H. Strahan, as counsel for Sheridan Shook, enjoining and restraining the Police Commissioners from forcibly entering Gilmore's Garden without the payment of the usual admission fee, or from giving directions to enter said garden without such payment. The injunction is returnable on the third Monday in June. The case is brought to meet the opinion of the Corporation Counsel that the police, when they suspect the infringement of the Excise law, may break into the place in which they believe such infringement to be in progress.

A jury sitting in the United States Court at Jackson, Miss., last week, returned the following verdict: "We the jury find the prisoner guilty as charged in the indictment, and recommend him to the mercy of the Court—but think he ought to have a new trial." He got it.

Happiness comes and goes like the flowers of spring, and a boy no sooner finds where the preserve jar is hidden, than his mother totes it away to another corner.

FIGHTING RAPID TRANSIT.

ARGUMENTS OF THE SURFACE ROADS.

SUIT OF THE SIXTH AVENUE RAILWAY COMPANY AGAINST THE GILBERT ELEVATED ROAD—WILLIAM M. EVARTS'S PRESENTATION OF THE PLAINTIFF'S CLAIMS.

The trial of the suit of the Sixth Avenue Railroad Company, against the Gilbert Elevated Railway Company was begun yesterday, before Judge Sedgwick, in Superior Court, Special Term, and the claims of the plaintiff against the rapid transit road were presented by William M. Evarts, and some formal evidence was put in. The plaintiff, in order to maintain its suit at all, is bound to show some special right in the street, and some special injury. The special right, it claims, is a contract with the city for the use of the Sixth-ave. upon which to run its railroad, and also its ownership of property on the street; the special injury is the shutting in of its tracks by the rows of pillars to support the new road, the danger to passengers in getting on and off the cars, and the fright to the horses from the passage of trains. The plaintiff, if it proves such special right and special injury, is at liberty to bring this action and assail the charter and the laws under which the Gilbert Elevated Railway Company proposes to build its road. Both sides were well represented by counsel. The counsel for the plaintiff are William M. Evarts, Joseph H. Choate, Charles E. Butler, and ex-Judge George F. Comstock, but several of the counsel engaged in the cognate case of the Ninth Avenue Railroad Company against the Gilbert Elevated Railroad Company were present at the beginning of the argument. The counsel for the Gilbert Elevated Railway Company are C. F. Stone, G. P. Lowrey, Ashbel Green, H. H. Anderson, James C. Carter, and John K. Porter. During Mr. Evarts's argument, an elaborate model of the Sixth-ave., with the tracks of the present road, with cars and horses going each way, and with the projected Gilbert Elevated Railway, with a train going each way, and with a hook-and-ladder truck of somewhat exaggerated dimensions racing by its side, was brought in.

Mr. Evarts, in his opening argument, dwelt on the contract rights obtained by the Sixth Avenue Railroad Company by its original agreement with the city, under which it built its road—rights so grave that the Court of Appeals decided that, as they involved a freehold in the streets which were only held by the city as proprietors for certain trusts, they required the confirmation of the Legislature. That confirmation was given, and all the elements existed of a valid contract between the Company—that it should serve the public under regulations to be affixed within limits by the city—and the city, that the Company's rights should be preserved intact. Whatever constitutional rights existed to preserve a contract could be invoked by this plaintiff and used for its protection. The same thing might be said of other horse railroads, and it was at once evident that no question could affect larger private interests or greater matters of public interest and use than the rights now involved. The street car companies had expended many millions. The roads were used with steadily increasing approval by the citizens. The entire transfer of passengers for the whole State by steam roads, embracing 9,000 miles, for the past year, was about 35,000,000 passengers. The Sixth-ave. road alone, in the same time, carried about 18,000,000; the Third-ave. road nearly twice as many; the Eighth and perhaps the Seventh-ave. roads had carried larger numbers than the Sixth-ave. These things were presented to show the magnitude of the interest threatened, the obvious requirements of any steam road that proposed to do this work, and the manifest injury that must be worked in the narrow area of any New-York street in which they were confined.

Mr. Evarts then reviewed the general features of the legislation for rapid transit, claiming that it was intended to protect vested interests, and, after reading the act of incorporation of the Gilbert Elevated Railway, argued that to build a road such as that contemplated by the defendant was contrary to law, and that to operate it by steam was at variance with the express purpose of the act. After referring to the powers derived from different sections of the act, Mr. Evarts produced a diagram showing a tubular railroad operated by atmospheric pressure, and supported by pillars which spanned the street from curb to curb. In referring to this he said:

Now if you will look at the schedule which follows the bill you will see the railroad known as Gilbert's proposed city Elevated Railway, and it is referred to in the act as a known and understood plan, method, and contrivance for which alone authority was asked from the Legislature, for which alone authority was given both in respect to its structure and its motive power. The bill shows that this was the method, and the published method, and the understood method, and the method which was covered by the law. Now, some objection may be made in the trial, as was indicated in some of the affidavits, as to whether this was not a plan made for effect in this suit, and whether it was not an adoption of an earl