ART AT THE WORLD'S FAIR.

X.

THE WORKS IN THE LIGHTER MEDIUMS OF GRAPHIC EXPRESSION.

WATER COLOR PAINTING AND THE SUPREMACY OF THE DUTCH — PASTELS — BLACK-AND-WHITES. THE PROPERTY OF AMERICA —PRINTS IN ALL COUNTRIES.

(FROM A STAFF CORRESPONDENT OF THE TRIBUNE.)

Chicago, July 12.—Oil painting bears to pictorial art a relation corresponding to that which operatic composition bears to music. It is the medium of expression in which the range is widest, the approach to verisimilitude closest, and the triumphs to be won most splendid and imposing. Why it has been the preferred medium of nearly all the great graphic artists of history, to say nothing of the legions who were not or are not great, is too plain to require any comment. It is less apparent why the other mediums should have always occupied as peculiarly subordinate positions as they have, and why they should have become more and more withdrawn from the grasp of the oil painter until to-day they are, as a rule, in the hands of specialists. The masters of water color and etching notwithstanding, and there have been a great many of them, the instances have been rare in which one of those forms of art has engaged a creative genius at the same time that he has wrought with bristle brushes and been employed with equal success. Rembrandt was unique in his time as a master of the same power, whether using the brush or the needle, and Whistler is even more unique in the same way. It is a fact worth remembering that an American is the only living artist who has achieved indisputable, world-wide fame in two important fields of art. This fact is brought into clear relief by the exhibition at Chicago. There are very few in any section of the Art Building who emulate the versatility of Whistler, and even fewer who, on their lower plane, for no one is such a miracle of accomplishment as he is, rival the completeness of his grasp. And it is another significant commentary on the general tendency of artists to use oil colors that the other mediums, when they are given the utmost possible weight, are all still of relative unimportance. It is only in special cases that one or the other of the minor mediums is given prominence. Black-and-whites and wood engravings are given much space in the American section and reflect national streams of energy. Water colors occupy a similar position in the Dutch section. These are the only cases in which some medium other than the one most in favor is sustained with anything like so general an effort and sustained in its way so well. To be sure there are omissions in various foreign sections. But the very failure of the French to show their full strength in water color, pastel and etching might be taken as an indication of the light in which those mediums are regarded. Taking the exhibition as it is, there is an unusual amount of sifting required to discover the really satisfactory works in certain departments.

PAINTINGS IN WATER COLOR.

There are two legitimate ways of using water color—either as a broad wash or with a brisker, more vivacious touch. The latter has the advantage of being in harmony with the lightness and spontaneity which seem to be the most essential qualities of the medium. The former is less brilliant, less suggestive of full acquaintance with the capacities of pure water color, but, in the hands of a strong artist, productive of hardly less beauty. It is the method of the Dutch. In Holland water colors and oils are interchangeable instruments. The artists use one as well as they do the other. They repeat, too, in their water colors the best qualities of their oils, and they do this without any confusion of the character of the former with that of the latter. They can do so for the reason that the qualities are such as water colors may easily share; qualities of tone, of atmosphere, and of feeling. The key also remains unchanged. It is sought in the same scenes, indoors and in landscape, which are reproduced in the oil paintings of the school, and it is faithful to the same grayness which is prevalent among the latter. To discuss the leading Dutch water colorists is to discuss the same men who have already been noticed, Israels, Mesdag, Neuhuys, Ten Kate, Bosboom, Blommers and the Marises, and to praise them for the same merits. The one remark to be added and emphasized is that their water colors are not mere paraphrases of oils. The spirit of the medium, though the spirit of its least distinguishing phase, is yet preserved intact. In the American section, where our water color school is copiously but not comprehensively represented, there is a characteristically eclectic tone with a majority inclining to spontaneity in feeling and style. Some of the best work is in pictures remarkable for very carefully balanced tone, landscapes by Minor, Ochtman and Mente, the "Mariana Listening to the Page Singing," which Abbey exhibited at the Academy two seasons ago, and two pictures in the Dutch manner by Miss McChesney. These, however, are not most typical of the school. What the American water colorist usually endeavors to obtain is a more off-hand, sketchy effect. It is in the pictures here by Edwards, whose style is very broad; it is in those of Maynard, who is not a particularly vivacious workman; it is very much in the pictures of Church, Childe Hassam, Jules Guerin, W. T. Smedley, Hopkinson Smith, Kathleen Greatorex, Rosina Sherwood and C. M. McIlhenny. There is no such proportion of good work among the American water colors as there is among the American oils. There is nothing to equal the paintings of Sargent or Dewjng, for the strongest water colorist we have, John Lafarge, has not contributed to this department. But there is a great deal of cleverness and there is especially a pretty general understanding of the character of the medium even where it is beyond the management of the artist. Here also there is encouragement in the progress of the American school.

The French use water color sympathetically and with skill, but only three or four of their representative artists have pictures at Chicago, Jeanniot, Detaille and Madeleine Lemaire. Boutet de Monvel has great personal charm in his work and is one of the most minutely finished technicians living. His misfortune as a water colorist is that his technique is too fine for his medium. His pictures are suggestive of pencilling rather than of brush work. Italy has two spirited water colorists in Corelli and Pennachini, and Germany has four in Reifecke, Menzel, Dettmann and Hans Hermann. Whatever Menzel does he generally does well, and six at least of his tiny water colors are daintily handled besides having the beauty of color which his great oil painting of the rolling mill lacks.

The English water colorists are of very little interest, though they are many and prolific. Their color is often harmonious and agreeable. There is also truth in their landscapes, truth of the literal, unremarkable sort. Their technique is laborious, careful to finish, every inch of a picture, and so mechanical as to be positively depressing. One of their men at Chicago, Henry Moore, a painter of marines, is a master. There is freedom and there is color in some less brilliant works by Sir John Gilbert, E. A. Walton, R. B. Nisbet and Miss Montalba. A little more pliancy than he usually possesses makes a single water color by Alma Tadema attractive, and there are some of Miss Greenaway's illustrations which are graceful and original. The remaining water colors in the English section suggest nothing favorable to the school.

PASTELS.

Looking at the pictures in the Art Building collectively it is perceived that those in water color which are of any value form together but an infinitesimal part of the whole. Most of them come from Holland, where they are produced in such quantities and on such a high level of excellence as to imply the existence of a cultivated, firmly established, national school. Quite a number come from our own States, and illustrate a school which contains much good material, more that is promising, and in course of arriving at a point which the oil painters have already reached. It is not torpid. Neither is the French school. It is, in fact, in its more delicate and sprightly vein, as active as that of Holland. But it takes no part, as a school, in the Fair. There is good work from Germany, Italy, Great Britain and Sweden. There is not enough from any one of those countries to give it eminence. Thus is the water color exhibit brought within the compass of a few lines. The exhibit of the only works in color that are left is more tenuous than that of the water colors and is more quickly summarized. In no section is there a group of pastellists large enough and brilliant enough to warrant the assumption that in their country their medium is employed in any but a casual, occasional way. If such an assumption is made in the case of France, it is based on experience had elsewhere than at the Fair. There a few pictures by Billotte, Blanche, Cheret, Hellen, Pointelin, Rafaelli, and some others of slighter significance give a very poor idea of what the French pastellists can do. Two or three English artists use pastel cleverly. William Stott, of Oldham, has sketched Swiss mountain scenery, St. George Hare has treated the nude, Miss Ethel Wright has made a fancy costume study, J. M. Swan has drawn some wild animals, and the work of them all is artistic. Capranica del Grillo is a good Italian pastellist, and three of the impressionistic Swedes, Nordstrom, Prince Eugen and Wallander, are skilful in using the medium. In the American section there is a larger collection of pastels than anywhere else in the Art Building, and it comprises some good pictures by Cecilia Beaux, W. M. Chase, Appleton Brown, Birge Harrison, Caroline Hecker, Julius Roslhoven, Charles Corwin, Jules Stewart and Anna Klumpke. But the New-York Pastel Club, which was once a little centre of vitality in its province, has not been heard of in its home for a long time, and it is not heard of here appreciably. Chase being the only conspicuous member present. The conclusion to be drawn from the exhibit, and it is in a broad sense correct, is that pastels are in America, as in every other country except France, seldom used for their own sake and used to good effect.

BLACK-AND-WHITE ART.

The greater part of what there is of black-and-white art at the Fair is good. It is also, with one or two exceptions, American. Great Britain, which has no school of illustrators to speak of, fails to send any of those artists like Sir George Reid and Hugh Thomson, who are the pillars of what little black-and-white art there is in the country. She sends instead Sir James Linton, who is correct and dull, and three "Punch" artists of celebrity, Du Maurier, Tenniel and the late Charles Keene. The only one in the quartet with a fine technique is Keene, and he, it must be admitted, is every inch a master of his pen. The French, who have dozens of capable draughtsmen, follow in this department the same incomprehensible policy which has been pointed out in other parts of their exhibit. Their black-and-white school is represented by some drawings of political personages by Renouard, a series of historical illustrations done some time ago by Laurens, and an exquisite portrait in pencil of his wife by Camille Bellenger. The drawings are good, but as giving an abstract of such work in France they are ludicrously insufficient. The Germans have been able to do themselves justice in small space, for although they have a bright pen draughtsman in Schlittgen, who is absent, and another illustrator of equal calibre, Reinecke, who has only one water color on the walls, their master of black-and-white is Menzel, and when some of his work has been shown there is little else that is worth while to bring forth. One corner in the German section has been filled with a collection of his drawings. They are marvels of truthful draughtsmanship enhanced by freedom and an original style. Menzel stands alone in his own country and has no superior in any other save, possibly, Daniel Vierge, the Spaniard, who lives and works in France.

In America the German and the Spaniard have two equals, Edwin Abbey and Joseph Pennell, and there are a number of men who, if not as remarkable as those artists, are nevertheless very close to them in the artistic quality of their work. If American art were national in no other direction, it could still take an independent and important place among the nations on the score of its black-and-whites. A large collection of the latter has been installed in the Art Building. It is almost too large. To exhibit thirty-eight drawings by one man, even when he is as clever as C. D. Gibson, is to run the risk of frustrating the purpose of the occasion. Unless a man is a genius such a display of his work produces weariness. A small group of say half-a-dozen of his best drawings would give a full account of him, and would, in concentrating the observer's attention, leave a clearer impression. It is likely that even Pennell's exhibit would have been improved if half of his forty-five drawings had been omitted. But this is not a vital point, and the abundance of work exhibited certainly contributes to enforce upon the mind the vast amount of time and energy which is expended upon American illustration.

It is unnecessary to explore in detail the collection of nearly five hundred drawings. There are few of them which have not seen the light in the principal monthly and weekly periodicals. All that need be said here in reference to the familiar drawings of Abbey, Pennell, Blum, Pyle, Reinhart, Gibson, Fenn, Remington, Smedley, Castaigne and a great many others, may be put into some general observations on the movement in which they figure. It is a movement which has carried the technique of drawing with the pen or in gouache for reproduction as far as it has been carried anywhere save by some isolated master like Vierge. The American illustrator is intelligent and receptive. He reproduces contemporary types, manners and costumes with the accuracy of the camera. If he is an Edwin Abbey or a Howard Pyle he is no less successful in imaging the life of the past. If he is a Robert Blum or a Castaigne he will put into his sketches the very aroma of foreign lands, the accent of Japan or of Provence. If he is a Joseph Pennell he will give the architectural monuments of Europe a new life upon paper. And whoever he is he will have a pictorial faculty that will make him interesting though his work be reduced to a block three by four inches in size. He will have a style that will make him noticeable though he be set in the company of any number of illustrators in the same number of a periodical. He almost never has imagination except in the sense that he can interpret an author who is not too imaginative. Abbey and Vedder are exceptional creators. But the typical American illustrator has humor and he has taste. He has above all, and this is his most precious gift, a thoroughly American note, interpenetrating all his work. It is vitalized, artistic work, and it is characteristic of the nation.

ENGRAVINGS AND ETCHINGS.

In the chalcographic department there is a strangely different condition of things in each national section which contains any prints. Whistler, the greatest original etcher since Rembrandt, is in the American section, represented by threescore well selected plates. With him are a few talented original etchers, Parrish, Platt, Alden Weir, Alex. Schilling, Mary Nimmo Moran, C. W. Mielatz and C. A. Vanderhoof. Joseph Pennell is absent. Whistler towers far, far above all modern etchers but one, Seymour Haden. Leaving the former aside the American school is small, and, though comprehending four particularly able men in Parrish, Platt, Weir and Pennell, not very potential. American wood engraving has many supports. Cole is the chief among them, having produced in his blocks from the old Italian masters the finest wood engravings of modern times. His colleagues, forming a little army in which Closson, Davis, French, Wolf, Johnson, King, Kruell and Caroline Powell are officers, maintain a primacy in the art of engraving on wood which only two men in Europe even attempt to contest, the Frenchmen, Baude and Lepere.

There are several countries which have no engravers at all, no original but at least one reproductive etcher each. Of this last description Unger in Austria and Koepping in Germany are the most noted examples. Spain has two clever reproductive etchers, Joaquin Araujo and R. de Los Rios. The Swedish Zorn is a good original etcher. In Holland are admirable original works by Storm van s'Gravesande and De Zwart and some good reproductive plates by Zilcken and Miss Van Houten. In England, as in Holland, the two kinds of etched work are about evenly divided with Seymour Haden, who exhibits here only a few of his experimental mezzotints done in Dorset, rising above his countrymen as Whistler rises above the Americans. He is the one etcher who can meet Whistler on very nearly equal terms. The best original English work that is hung here is by C. J. Watson, D. Y. Cameron, Frank Short, Oliver Hall and Mortimer Menpes. The best reproductive plates are those etched by William Hole and R. W. Macbeth and mezzotinted by Frank Short, Gerald Robinson and T. G. Appleton. In the French section there is scarcely any original work, only a study of Westminster Bridge by Felix Buhot. But the reproductive etching done in France is extraordinarily fine, and there is an incomplete but fair representation of it at Chicago in a series of plates by Flameng, Jacquet, Bracquemond, Boilvin, Gaujean, Guerard, Laguillermie and others. Regarded broadly, as all the other departments of graphic art have been regarded, the department of prints yields a considerable amount of excellent reproductive work, a small proportion of original work of the same quality, and a much smaller proportion of original work that is immeasurably finer than anything which has been done, barring Haden's work, since the golden age of etching—the plates of James Whistler, an American. On those plates it is well to close this survey of the pictorial side of the art exhibition at the Fair.

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WANTED, LADIES.—Native French teachers, resident and visiting school positions; teacher literature, rhetoric, composition, French conversation; German and French governesses and modern governesses; mathematical teacher, gentleman, Episcopalian; teacher classics, Episcopalian; sciences, Episcopalian; Ben Pitman's shorthand and commercial branches. MIRIAM COYRIERE'S AGENCY,
Cor. 20th-st. Book Building, 150 Fifth-ave.

WANTED immediately.—Teachers, ladies: Teacher, English mathematics, Latin; college graduate; teachers, languages; soprano contralto soloists; governesses. Miss DONOVAN'S Teachers' Agency, 30 East 14th-st.

Steamboats.

FALL RIVER LINE
For BOSTON, NEWPORT, Providence, Cottage City, Nantucket, Cape Cod, White Mountains, Bar Harbor, and all Eastern points.
DOUBLE SUMMER SERVICE. Steamers Puritan, Pilgrim, Plymouth and Providence in commission together. Leave New-York from Pier 28, North River, foot of Murray-st. as follows:
5:30 P. M., week days and Sundays, for Fall River direct, due 4:45 A. M., connecting with vestibuled train due Boston 6:50 A. M.
6:15 P. M., week days only, for Newport and Fall River, due Newport 5:45, Fall River 7:00 A. M., connecting with train due Boston 9:00 A. M.
Connecting Amos Lee leaves Brooklyn week days and Sundays at 6 P. M., Jersey City 6:00 P. M. A splendid orchestra on each steamer. Folder, giving details of service, mailed free on application.
New Summer book, "Quaint Cape Cod," sent for 3c. postage. "Fall River Line Tours," 2c. Address Postoffice Box 452, New-York.

NORWICH LINE
FOR
BOSTON, WORCESTER,
AND ALL POINTS EAST.
Leave Pier (new number), North River (next pier above Desbrosses-st. ferry), daily, except Sundays, at 6 P. M., connecting with new express train leaving New-London at 5:35 A. M., reaching Boston 9 A. M., Worcester 7:56 A. M.

PROVIDENCE LINE.
FOR BOSTON, WORCESTER, PROVIDENCE, ALL POINTS EAST, AND THE WHITE MTS.
Steamers Connecticut and Massachusetts leave Pier 29, (old No.), N. R., foot of Warren-st., at 5:30 P. M. daily, except Sunday, connecting trains leave wharf 6 A. M., due Boston 7:15 A. M., and 6:10 A. M., due Worcester 8 A. M. (Sunday train to Worcester from Union Station at 8:30 A. M. only). Through Parlor Cars to White Mountains leave wharf except Sunday, 7:15 A. M., due Fabyans 4:30 P. M.
AN ORCHESTRA ON EACH STEAMER.

STONINGTON LINE.
INSIDE ROUTE TO BOSTON, PROVIDENCE, WORCESTER AND ALL EASTERN POINTS. Only direct Sound route to NARRAGANSETT PIER AND WATCH HILL. New steel steamers MAINE and NEW-HAMPSHIRE leave new Pier 36, N. R., one block above Canal St., at 5:30 P. M. daily, including Sunday.

ALBANY BOATS.
PEOPLE'S LINE.
Steamers DREW and DEAN RICHMOND leave Old Pier 41 N. R., foot Canal-st., at 6 P. M. daily (Sundays excepted). Direct connection with express trains to Saratoga, Lake George, Adirondacks, Thousand Islands, Richfield Springs, Niagara Falls, Sharon Springs, and Cooperstown. Saturday night steamer connects with Sunday morning train for Saratoga and Lake George.

Hudson River by Daylight.
Day Line Steamers,
NEW-YORK or ALBANY
Daily except Sundays.
Leave Brooklyn, Fulton-st. (by Annex) 8:00 A. M.
" New-York, Desbrosses St. Pier, 8:40 "
" do West 22d-st. 9:00 "
for ALBANY, landing at Yonkers, West Point, Newburgh, Poughkeepsie, Rhinebeck, Catskill, and Hudson.
Returning leave Albany 3:30 A. M.
CONNECTIONS:
WEST POINT, NEWBURGH and POUGHKEEPSIE, with down Day Boat.
RHINEBECK (by ferry), with Ulster & Del. R. R. for resorts of the Catskills.
CATSKILL, with special trains on Catskill Mt. R. R. and Otis Elevating Railway.
ALBANY, with trains for Niagara Falls and the West; Boston and the East; Montreal and the North, and with special trains to and from Saratoga. Wednesday and Saturday at 5 p. m. from Pier 38, East River, foot of Market-st., New-York. For information apply to HORATIO HALL, Agent, at the pier.

TROY BOATS.
CITY OF TROY or SARATOGA leaves Pier 40, West 10th-st., daily, except Saturday, 6 p. m. Express trains for Saratoga, Lake George, Adirondacks. Sunday steamer touches at Albany. SARATOGA EXCURSION, $4.50. LAKE GEORGE EXCURSION, $7.80. Good during season.

CATSKILL MOUNTAINS.—Steamers KAATERSKILL and CATSKILL leave every week day at 6 P. M. from Pier 48, foot of West 11th-st., connecting with Catskill Mountains and Cairo R. R. and the new Otis Elevating Railway to the summit. Directory of Summer Hotels and Boarding Houses mailed free at pier or by W. J. HUGHES, Catskill, N. Y.

HUDSON AND COXSACKIE BOATS leave every week day at 6 p. m. from Pier 48, foot of West 11th-st., connecting with Boston & Albany R. R.

MONTAUK STEAMBOAT CO., Limited
New management; improved cuisine. For Orient route, Orient, Manhan-st House, Greenport, Shelter Island Heights, Southold and Sag Harbor. Leaves Pier 23, East River, foot Beekman-st., N. Y., daily, except Sundays at 6 p. m. Saturdays at 2 p. m. FARE, $1.25 EACH WAY.

NEW-HAVEN—FARE, $1.—Magnificent new twin-screw steel steamer "Richard Peck," the fastest and finest steamer on Long Island Sound, and palatial steamer "C. H. Northam" leave Pier 25, E. R., daily at 3:30 p. m. and 11:30 p. m., Sundays 10:30 a. m. and 12 mid., connecting with trains for Meriden, Hartford, Springfield and North. These magnificent steamers are equipped with electric lights and call bells, and furnished luxuriously throughout. Through tickets and baggage checked at 944 Broadway, N. Y., and 4 Court-st., Brooklyn.

OLD DOMINION LINE.
Steamers for NORFOLK, PORTSMOUTH, OLD POINT COMFORT and NEWPORT NEWS, connecting for VIRGINIA BEACH, PETERSBURG and RICHMOND, VA., and WASHINGTON, D. C.—Mon. (freight only), Tues., Wed., Thurs. and Sat. For RICHMOND, via JAMES RIVER.—Mon., (freight only), Wed. and Sat. For WEST POINT, VA.—Tues., Thurs. and Sat. From Pier 26, new No., N. R., foot Beach-st., at 3 P. M. Through tickets and freight rates to all points South and West. Apply at General Office of Co., on Pier 26, N. R., 11, 229, 239, 261, 287, 317A, 362, 849, 944 and 1,225 Broadway. W. L. GUILLAUDEU, Traffic Manager.

RAMSDELL LINE.—Steamers leave Pier 24, North River, foot of Franklin-st. for Cranstons, West Point, Cold Spring, Cornwall, Vinckli Landing, and Newburg, weekdays, 5 p. m., Sundays, 9 a. m.

Steamboats.

LAKE CHAMPLAIN
AND
LAKE GEORGE.
Steamers "VERMONT," "HORICON," "CHATEAUGAY" and "TICONDEROGA," on and after May 29th, 1893, will
Leave Caldwell and Ticonderoga on arrival of Delaware and Hudson trains for all points on Lakes George and Champlain, making close connections with the Delaware and Hudson Canal Co. R. R. at Plattsburg for Montreal, and with the Chateaugay R. R. for all points in the Adirondacks. For further information address
GEORGE RUSHLOW,
Burlington, Vt. General Manager.

Ocean Steamers.

A.—NORTH GERMAN LLOYD S. S. CO.
SHORT ROUTE TO LONDON.
NEW-YORK, SOUTHAMPTON, BREMEN,
FAST EXPRESS STEAMERS.
First Cabin, $90 and upward. Second Cabin, $50 and $60 a berth. Steerage, low rates. Steamers sail from foot of 2d-st., Hoboken.
Trave, Tues., July 25, 7 a. m. | Saale, Sat., Aug. 12, 9 a. m.
Ems, Sat., July 29, 9 a. m. | Spree, Tues., Aug. 15, 1 p. m.
Havel, Tues., Aug. 1, 9 a. m. | Kaiser, Sat., Aug. 19, 11 a. m.
Elbe, Sat., Aug. 5, 11 a. m. | Lahn, Tues., Aug. 22, 5 a. m.
Aller, Tues., Aug. 8, 7 a. m. | Trave, Wed., Aug. 23, 6 a. m.
MEDITERRANEAN LINE.
New-York to Genoa in less than eleven days.
Werra.....Aug. 5 Fulda.....Sept. 23 Werra.....Nov. 18
Fulda.....Aug. 19 Werra.....Oct. 14 Kaiser.....Nov. 25
Werra.....Sept. 9 Kaiser.....Oct. 21 Fulda.....Dec. 9
Kaiser.....Sept. 16 Fulda.....Nov. 4 Werra.....Dec. 30
Passage,