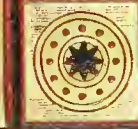




THE
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OF THE
EXHIBITION



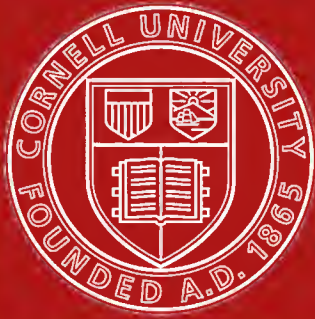
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VOLUME II

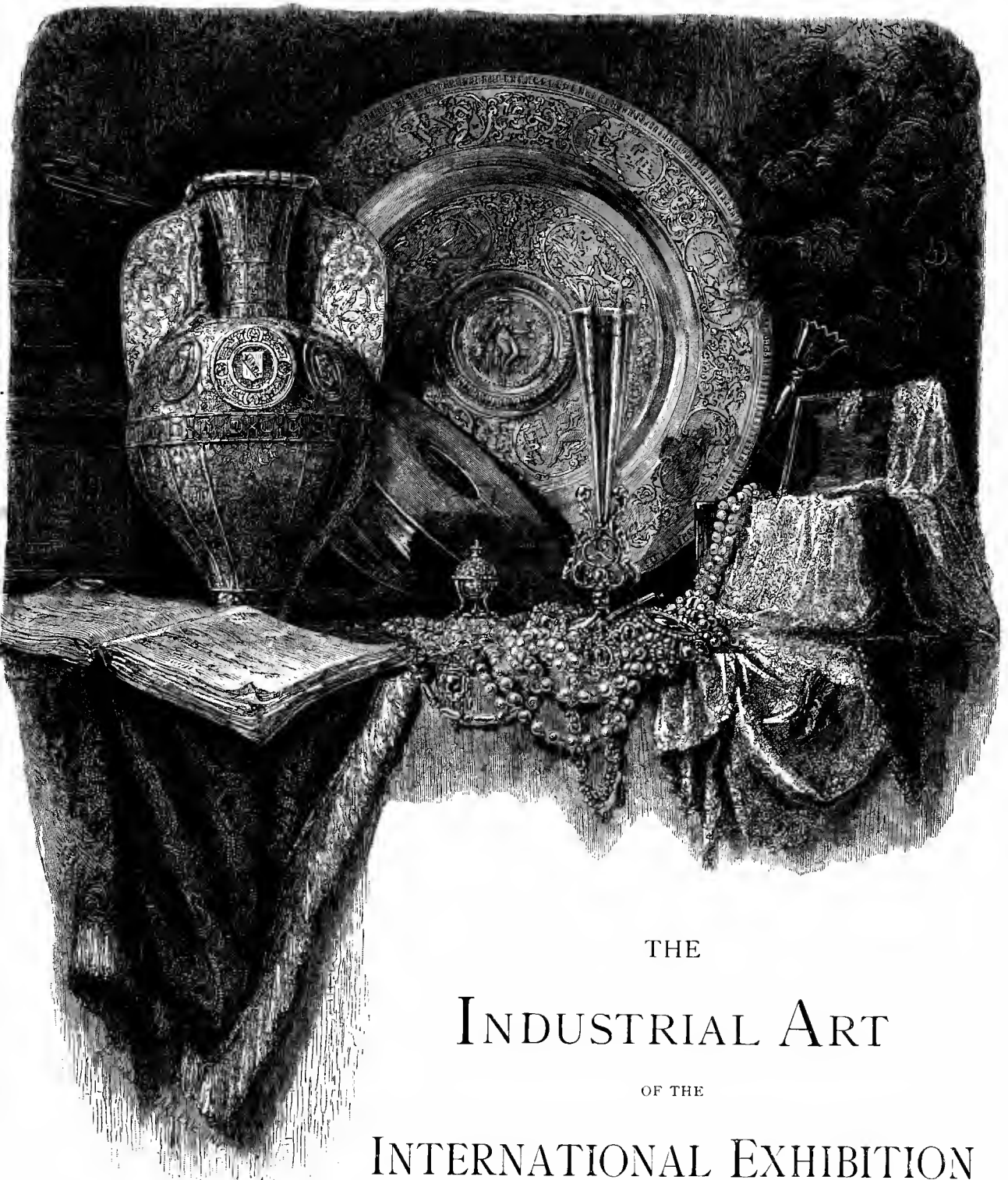
INDUSTRIAL ART

BY

PROF. WALTER SMITH

PHILADELPHIA
GEBBIE & BARRIE

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THE
INDUSTRIAL ART
OF THE
INTERNATIONAL EXHIBITION

BY
WALTER SMITH.

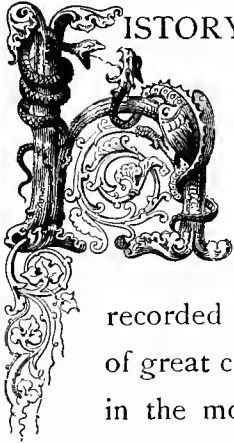
Vol. II.



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THE INTERNATIONAL EXHIBITION 1876.

ISTORY," it has been said, "repeats itself;" and this saying, like many other glibly-worded truisms which have become proverbial, has been repeated so often that its true meaning is often lost sight of. Of course, where the same general conditions exist, it is reasonable to suppose that similar effects will be produced; and since—as has been justly observed—the repetitions that are recorded in historical chronicles are the result of periodical recurrences of great combinations of events, coupled with certain general coincidences in the motives and aims that govern and influence human conduct, the careful inquirer would probably discover under the motives and aims that suggested the celebration of the nation's centenary by a grand International Exhibition of the world's products, the same condition of things as actuated Europe and England—at intervals in the past—to institute similar displays. It is evident, however, that before there can be repetition there must be precedent, and while we may be, and probably are, following in the same grooves as other older nations, we are, to all intents and purposes, making our own history; and, as in this instance, to the great majority of our people such an event as this Exhibition is an absolutely new experience.

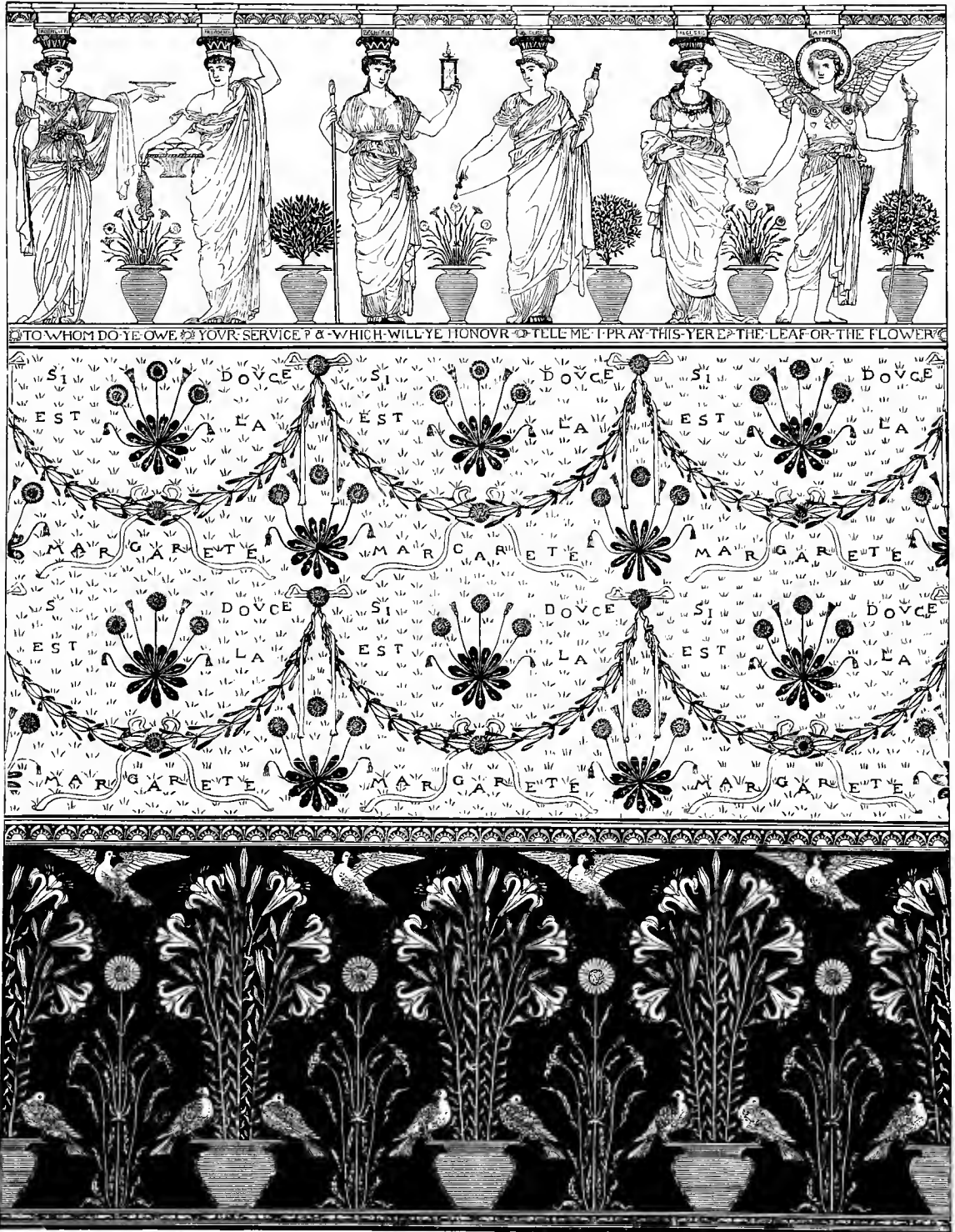
Of the inestimable practical, as well as speculative or theoretical advantages of periodical illustrations of the world's progress we have spoken in another place, our province here is simply to direct attention to one particular department of this Exhibition. But what a grand and comprehensive division it is! Industrial Art! The union of the two great elements of civilization—Industry,

the mere mechanical, manual labor, and Art, the expression of something not taught by nature, the presentation of that ideal, the mere conception of which raises man above the level of savagery.

In ancient times the Arts comprised two great divisions: the Liberal and the Servile. The latter were about equivalent to what we to-day call mechanical arts, and they received the name of *servile* because their practice was relegated to the slaves; whereas the Liberal Arts, which included grammar, dialectics, rhetoric, music, arithmetic, geometry and astronomy, were practiced by freemen alone. At the present time, however, the world, while retaining the former term, makes a different division. We speak of the Fine Arts as distinguished from those which are simply useful or mechanical; and by Fine Arts we mean poetry, music, sculpture, painting and architecture. But when we add to an article which, in itself, supplies a mere bodily want, such ornamentation as makes it lovely or pleasing to look upon, attractive to the eye, ministering to the wants of the mind, we at once place it in that great middle ground between Fine Art and mere mechanical execution, which is known as the field of Industrial Art.

Thus, only excluding the production of raw material, Industrial Art might be made to include every branch of labor. But, as a matter of fact, the application of art to industry, while affecting all branches of manufacture, has found its chief expression in a number of special directions; as in the decoration of textile fabrics, whether by stamping a pattern on, or weaving it in to, the material; in the making of tapestry, lace and embroidery; in ornamental printing and bookbinding; in furniture, upholstery, paper-hangings and *papier-mâché*; in the manufacture of iron, steel and copper, and especially in braziers; in working the precious metals and their imitations, as in jewelry; and in the production of glass and pottery.

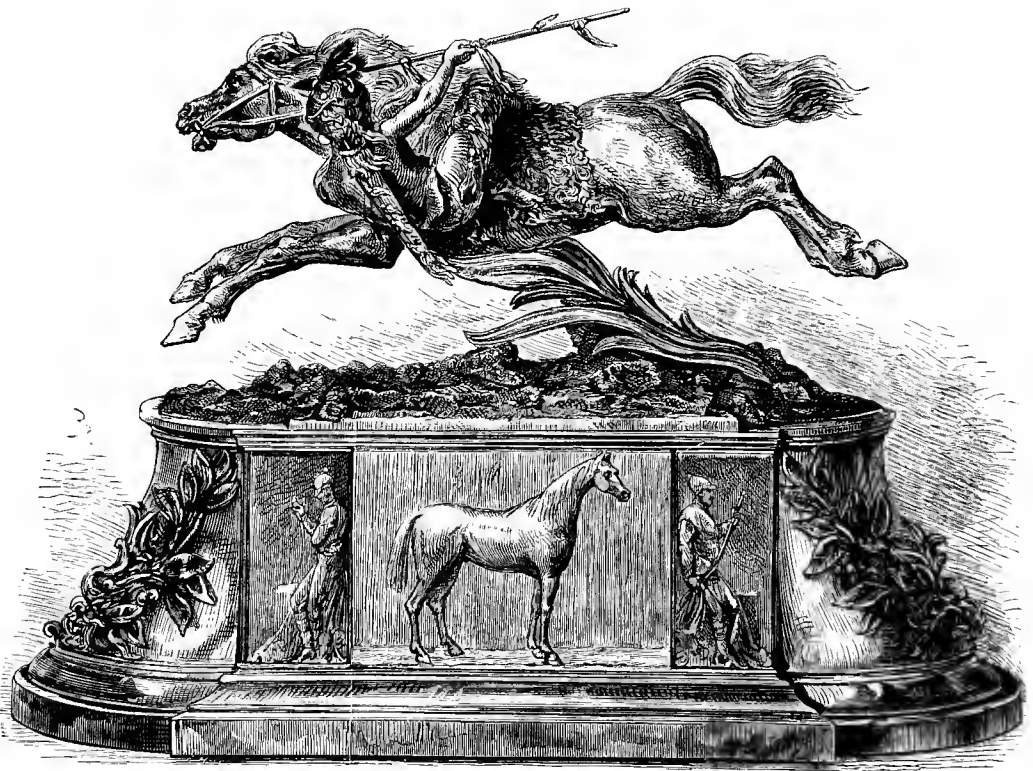
This, then, is the scope of this division of our Catalogue, and it shall be our endeavor to illustrate these pages with examples of the most admirable and artistic specimens of the widely different Art Industries contained in the Exhibition. To point out their particular merits, to give such descriptions of their construction as will be of interest to the unlearned as well as the learned reader, and to give such general information—wherever it is pertinent—on the details of the manufacture as will render the work a valuable book of reference both



La Margarete Paper: Jeffrey & Co., London.

for the artist, the manufacturer and the artizan, and for the student of Industrial Art.

Before entering upon the work of illustration, however, it will be well to give some general rules by the application of which any one, no matter how ignorant of historical art, or of those superb examples of manufacture made in days "when art was still religion," when the artist and the artizan were one, may form



Race-Cup, Silver : Tiffany & Co.

comparatively a just estimate of the claims of an object of Industrial Art to be considered worthy of commendation. The first thing to do, in this as in all other branches of industry, is to consider the purpose for which the object has been made. Exercise common-sense. If it is something for use—say a shovel—do not let the eye distract the judgment by dwelling upon the beauty of its ornamentation. Look at it from a utilitarian standpoint. Ask the question, does it accomplish its use? If, on the other hand, it is an object of ornament, as a brooch, the questions of design and ornamentation are of primary importance. In both—shovel and brooch—the quality of the workmanship is the next

consideration. Is it good, honest work, or is it sham? And in both, too, the taste and skill displayed in the application of ornament or decoration of any kind, above and beyond what their utility requires, is the third and final consideration. The first requirement from that which proposes to serve is efficient service; the next, elegance of manner in which the service is performed. If an object is so lacking in good design as to be homely, it is poor work; if it is so loaded down with ornamentation as to be unhandy or useless, it is bad work. The happy mean between the two, which combines the utility that serves the body with the beauty that satisfies the mind, constitutes true art.

Our first illustration is an engraving representing a beautiful specimen of PAPER-HANGING, manufactured by MESSRS. JEFFREY & COMPANY, Paper-Stainers, of LONDON, especially for this Exhibition. The design was furnished by MR. WALTER CRANE, also of LONDON, an architect of ability who has recently been making a specialty of interior decoration, artistic designs for furniture, etc. MR. CRANE has given this paper the name of "La Margarete," and the daisy has been chosen as the motive of the design, in the Chaucerian sense:—

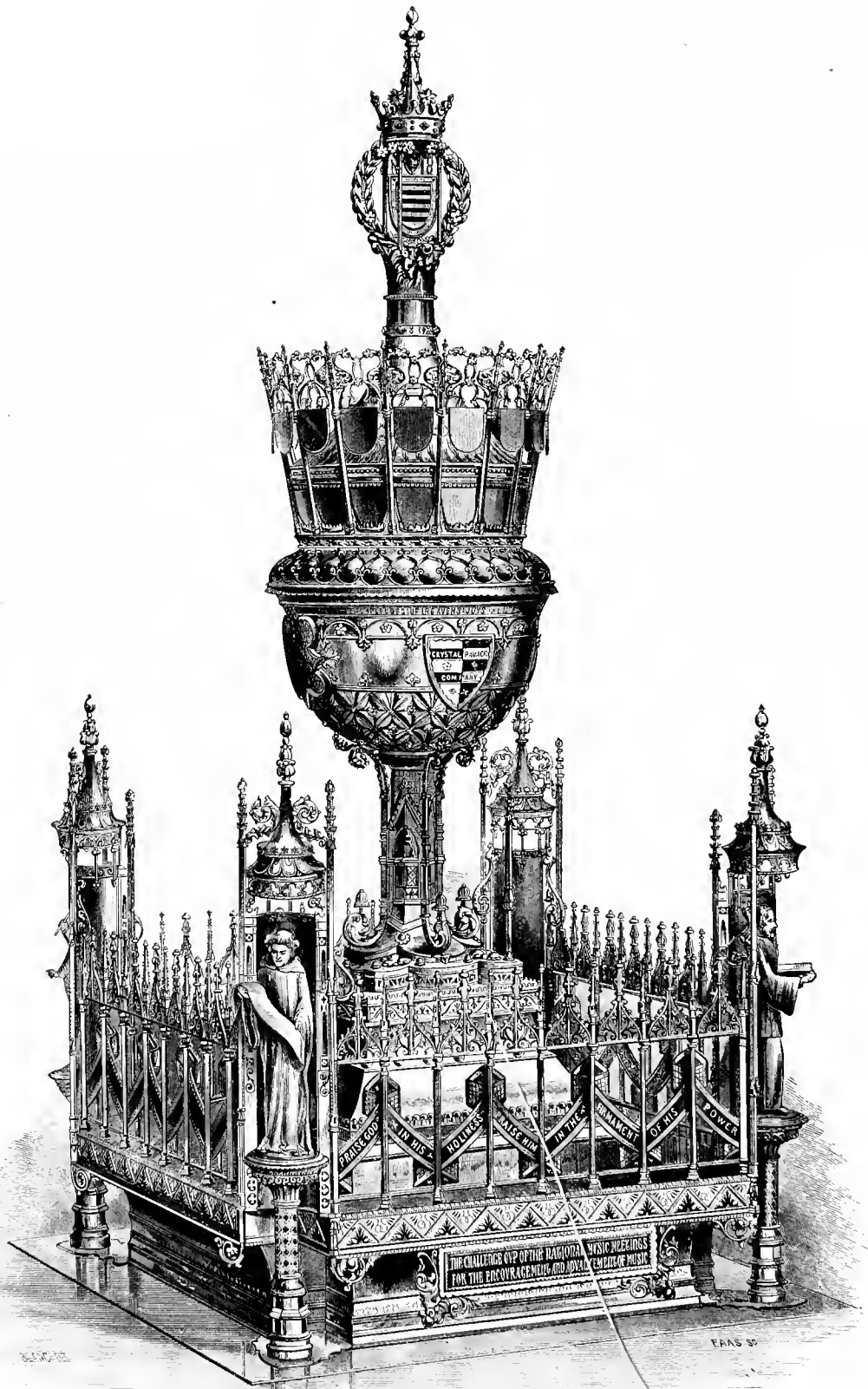
As she that is of allē flowres flour,
Fulfilled of all virtue and honour
And ever alike fair and fresh of hue.

. PROLOGUE: *Legend of Good Women.*

The frieze shows: "The God of Love, and in his hand a Queen,"—Alcestis, the queen of wives—crowned with the daisy and clothed in its colors as Chaucer describes in his Prologue, quoted above. Next in order are placed as not inappropriate attendants on the ideal wife, such domestic virtues as Diligence, Order, Providence and Hospitality, which will not be considered out of place in any house, and may fitly be represented as caryatides supporting the roof. Between the figures, the alternate plants suggest the text inscribed below them from Chaucer's "Flower and the Leaf." In the daisy pattern below is introduced the burden of the song in praise of the flower from the same poem:—

"Si douce est la Margarete."

This pattern in the paper consists of four rows of festoons, but we have been obliged to cut off two of them in order to reduce the engraving to the size of our page. In the Dado, the Purity and Innocence which the poet does not "clepe folye," is further symbolized by the Lilies and the Doves.



Turning now from this admirable production of Mr. Crane's, we give an illustration of a totally different branch of industry, in a specimen of work from the establishment of one of our own manufacturers. The "COMANCHE CUP" is exhibited by MESSRS. TIFFANY & CO., of NEW YORK. The main figure represents a Comanche hunter armed with a rifle, clinging dexterously to a galloping mustang in such a way as to shield his body and retain the use of his arms for defence or attack. The bas-relief on the pedestal is a fine specimen of *repoussé* chasing. Including the base, it is wrought wholly of sterling silver.

That our readers may have an opportunity of comparing the art workmanship of this country with that of other nations in a department of art—that of the goldsmith—which is not only one of the most ancient, but also one of the most durable in the world, we give on the preceding page an illustration of a celebrated production of the MESSRS. COX & SONS, LONDON. This beautiful work is from a design made by MR. S. J. NICHOLLS, architect, of LONDON, and was selected from eighteen other designs furnished by other artists of note. It was selected in open competition for the CHALLENGE PRIZE of the National Musical Union, valued at £1000, and was executed for the Crystal Palace Company by MESSRS. COX & SONS.

The design consists of a loving-cup, that is, a cup holding sufficient liquor to allow of its being passed round among several persons—a custom doubtless originated at the ancient love-feasts or Agapæ—supported by a pedestal and platform, all of silver gilt, richly adorned with enamels and jewels; the whole, with the cover, standing over 36 inches high. The cup itself is 10½ inches high, and is enriched with *repoussé* work, filigree work, enamels and engraving. The enamels—which are beautifully executed—comprise figures of Saint Cecilia and King David. The bowl, 10 inches in diameter, is supported on a stem and foot of varied plan, and is pierced with tracery and adorned with jewels. The inscriptions and devices, which are in enamel and engraving, upon the stand and also upon the cup commemorate the object of the design. The cover is surmounted by a crown and wreath enamelled, and the latter encloses a shield on which is engraved the title and device of the society which won the cup. This shield is so made that it can be hung within the wreath or suspended in one of the panels of the cover as the prize changes ownership, or, rather, holding. The pedestal is 18 inches square, and comprises a platform surrounded by open

tracery and enamelled scrolls, bearing suitable inscriptions. Each angle is occupied by canopied niches, containing statues of Guido, Aretino, Palestrina, Handel, and Mozart.

It would be interesting to describe the processes which such a piece of work as this undergoes from the time the drawing of the design is put in the hands of the modeller until it comes from the polisher all burnished and ready for exhibition. Such a description, to be done properly, would take up more space than could be given to it at the present time, but while we are upon the subject we can speak of one branch of goldsmith's work which is represented in the article we have just described and which is excellently well illustrated in a PITCHER from the PHILADELPHIA house of J. E. CALDWELL & Co. This sort of work is



Pitcher; Repoussé Silver; J. E. Caldwell & Co.

called *repoussé*, which expresses with exactness the method of its production. In this PITCHER—for example—after the base, bowl and neck had been formed and the lip hammered into shape, the floriated pattern was penciled upon its surface and then, by means of blunt chasing tools, was hammered outward, not to the form in which it now appears, but, so to speak, in masses. Thus, one of

roses, which now shows each leaf with distinctness, was simply a smooth, rounded surface, like an apple. After the design had been raised in this manner to its proper heights, the pitcher was filled with a cement of pitch and rosin, which hardens and makes a solid foundation for the chaser to work upon. This man then, with other chasing tools, goes over the details of the pattern and works into position the parts which are to be “set back,” or *repoussé*. The chaser's work, although it has nothing to do with the designing, is very important and requires skilled and artistic workmen, for it is in their power to give to a



St. Paul; Stained Glass: Samuel West.

poor design considerable finish and expression, or to ruin a fine pattern by working it in a spiritless, characterless manner. This process has always been a favorite one on account of the fine artistic effects of which it is capable.

In a subject like that which we illustrate on the preceding page the engraving speaks for itself. It is a design for a stained glass window exhibited by MR. SAMUEL WEST, of BOSTON. The figure itself will be recognized at once as that of the SAINT PAUL in Raphael's celebrated picture of Saint Cecilia. Of course, it is impossible to give even a suggestion of the rich color which appears in the stained glass, but the imagination can conceive the effect of the sunlight illuminating the halo round the head, making it a veritable nimbus, and enriching the scar-



Sappho; Watcomb Terra-Cotta Company.

let and embroidery of the robe with tints such as even Raphael could not paint.

The engraving on this page is selected from the exhibits of the WATCOMB TERRA-COTTA COMPANY of ENGLAND. It is a beautiful example of the high artistic qualities of a material too little employed in this kind of work. Terra-

cotta—meaning burned or baked clay—has been used from the earliest ages as a material for jugs, jars and ornamental figures, and during the five centuries preceding the seventeenth it was largely used by the Italians in architectural decoration. In England its manufacture became an important industry toward the end of the last century, and it was much used instead of carved stone ornamentation. A notable modern example of this is in the handsome façade of the South Kensington Museum, where its superior adaptability and durability for such uses has been proven. Michael Angelo employed this material in making models and sketches for his work, and it is used in that way to this day. But, when a material is capable of such fine manipulation as to produce this



Buffet or Sideboard: Allen & Brother, Philadelphia.

SAPPHO and to be employed in large masses—as for the ornamentation of a building—its value in Industrial Art can hardly be over-estimated.

On the previous page we illustrate an article of furniture, the importance of which, as a means of making or marring the artistic appearance of an apartment can hardly be over-estimated. In England this piece of furniture would be called a *Buffet*, but in this country it is almost universally known as a Sideboard. The prominent position which a sideboard occupies in a dining-room, its use for the display of silver and china, as well as for the necessary articles pertaining to the meals while the latter are going on, make the consideration of artistic design and harmony in its construction a matter of primary importance.

The subject of our illustration is an admirable specimen of its kind, and is an excellent example of the character of the workmanship for which its manufacturers, the MESSRS. ALLEN & BROTHER, of PHILADELPHIA, have more than a mere local reputation. The wood principally used in the construction of this handsome piece of furniture is American walnut, the veneering of the panels and fillets being French walnut. The under portion of the sideboard is divided into three parts, each of which contains a closet for the safe-keeping of china, etc. The doors to these closets are paneled and ornamented with artistic designs. On either side of the outer divisions rise walnut columns, with ornamental bases and capitals, supporting slabs of French Jasper. Above these slabs rises the back of the sideboard, its middle portion being occupied by one large sheet of plate-glass, separating the two sides, which also are backed by plate-glass from each other. In front of these latter an artistic arrangement of shelves, supported by floriated pillars, furnishes a means of effectively displaying rare vases, china or bric-a-brac of any kind. These outer columns are surmounted by ornamental vases, which serve to balance and give harmony to the elaborate entablature which surmounts the inner columns. The carving upon the upper portion of this is well worthy of a careful and critical examination.

For many years France has asserted and maintained her supremacy in the manufacture of bronzes—a supremacy doubtless due to the superiority of her Schools of Art, where her workmen are specially prepared and educated in correct principles of design. In this special industry—that of the bronzists—a thoroughly organized and widespread system of education prevails, and the result to the nation is shown in what has been almost a monopoly of a par-

ticular industry of immense pecuniary value. Recently, however, other nations have entered the field in competition with the French bronzists. Germany has developed some excellent talent; and more recently England, by devoting herself just as France has so long done—gradually to training the young workmen up from the Art School to designing and modeling for metal-work—has gained for herself an excellent reputation. Such work as is exhibited by MESSRS. COX & SON, of LONDON, a house whose productions are known all over the world, could not be produced by any but workmen whose education has been not only in the workshop and foundry, but also in the studio.

We ask the reader to give this work of art-manufacture the degree of attention which it merits. The material

foot, placed firmly upon the ground, supports the weight of his body; the other, resting lightly upon the lid of the closed basket, suggests the idea that the snake upon the wand is but one of several—the others being confined in the basket. The figure is in a sitting posture, and yet there is no relaxation to the muscles. We can see that the man is on the *qui-vive*, though the moment chosen is one when he naturally would be perfectly motionless. Herein lies one of the greatest merits of the work in a purely artistic sense. To attempt to convey a sense of motion in a statue or carving is not good art. Move-



Snake-Charmer: Cox & Son, London.

is bronze—first cast in a mould, and afterwards finished with the chisel. The subject is an Indian Snake-charmer, a class of men frequently met with in Asia and India and throughout the tropics. Observe the ease and gracefulness of the pose. One arm is raised, the hand holding a wand round which the snake is twined. The man's head is bent backward as he watches the reptile, while in the other hand he holds the small pipe, just removed from his mouth, by which he has created the charm. The left

ment belongs entirely to the domain of the painter. The *Laöcoon*, one of the grandest works of ancient art preserved to us, while at first view it may seem to contradict our assertion, will be found on a careful inspection to be but a proof of what we say; and we do not remember a single instance of what is generally acknowledged to represent the best efforts of antique sculpture which can be cited against us.

We turn now to a branch of manufacture which is but a civilized expression of a desire inherent to human nature—the love for personal adornment. It is the same in the savage of the wilderness as in the citizen of Paris. The Indian woman smearing her face with colored clays, the negro hanging her string of shells about her neck, the lady at her toilette fastening jewels in her ears or clasping a bracelet upon her arm, each and all are actuated by the same desire to beautify themselves. The art of the goldsmith and jeweler owes its perfection to this feeling. On the next page our engraving illustrates specimens of this work from the establishment of MESSRS. MORGAN & HEADLEY, of PHILADELPHIA. Looking at these objects from a utilitarian standpoint, what could be more useless than they? How senseless it seems to weight one's body down with metal trinkets! Fortunately, however, the refinements of civilization find other expression than in requiring all objects to be useful.

We are now considering its other great want—the ornamental. Here are six pieces, each one of which helps to supply this want. Of the lockets, all gain increased beauty from another art, of which we shall speak at some future time—the art of the cameo-cutter or lapidary. Each of the designs is different, some suggesting the study of antique models, others the artists' own design. The cross is of a different pattern from any of the other specimens. It is made in two different colors of gold, the points of the lighter-colored metal. This is a favorite style of workmanship at present, and is capable of excellent effects. The sixth specimen, as far as the goldsmith's work is concerned, is but the setting of a dozen gems. In the centre of the pin is a large amethyst surrounded by a narrow rim of gold, about which again is a string of small pearls. The whole effect is very neat and pretty.

No more appropriate exhibit could have been made by the NEW ENGLAND GRANITE COMPANY, of HARTFORD, Connecticut, to our Centennial than the spirited statue, an engraving of which we present to our readers on page 18. It is a

statue typifying the brave company of men who banded themselves together in the early days of the Revolution, swearing to be ready at a moment's notice to stop whatever work they might be at and take up their arms against the invader. It is a "MINUTE-MAN," one of those brave fellows whom Paul Revere, in his



Jewelry; Morgan & Headley.

memorable ride of the 18th of April, 1775, called from the fields and the plow, shouting to them as he went galloping past, "The British are coming!" In a few hours, over a hundred men of the "train-band"—as it was sometimes called—were collected together, and the next morning, under gallant Captain John Parker, the little band stood drawn up in the streets of Lexington determined to fight

for those liberties which were dearer to them than life. Every schoolboy is familiar with the events of that day—the famous 19th of April—and the part



Carl Conrad, Sc. The Minute Man: New England Granite Co.

played by the famous Minute-Men afterwards. But we can appropriately introduce here those charming verses delivered by Ralph Waldo Emerson on the

unveiling of the statue last year on the one-hundredth anniversary of the famous battle:—

By the rude bridge that arched the flood,
 Their flag to April's breeze unfurled ;
 Here once the embattled farmers stood,
 And fired the shot heard round the world.

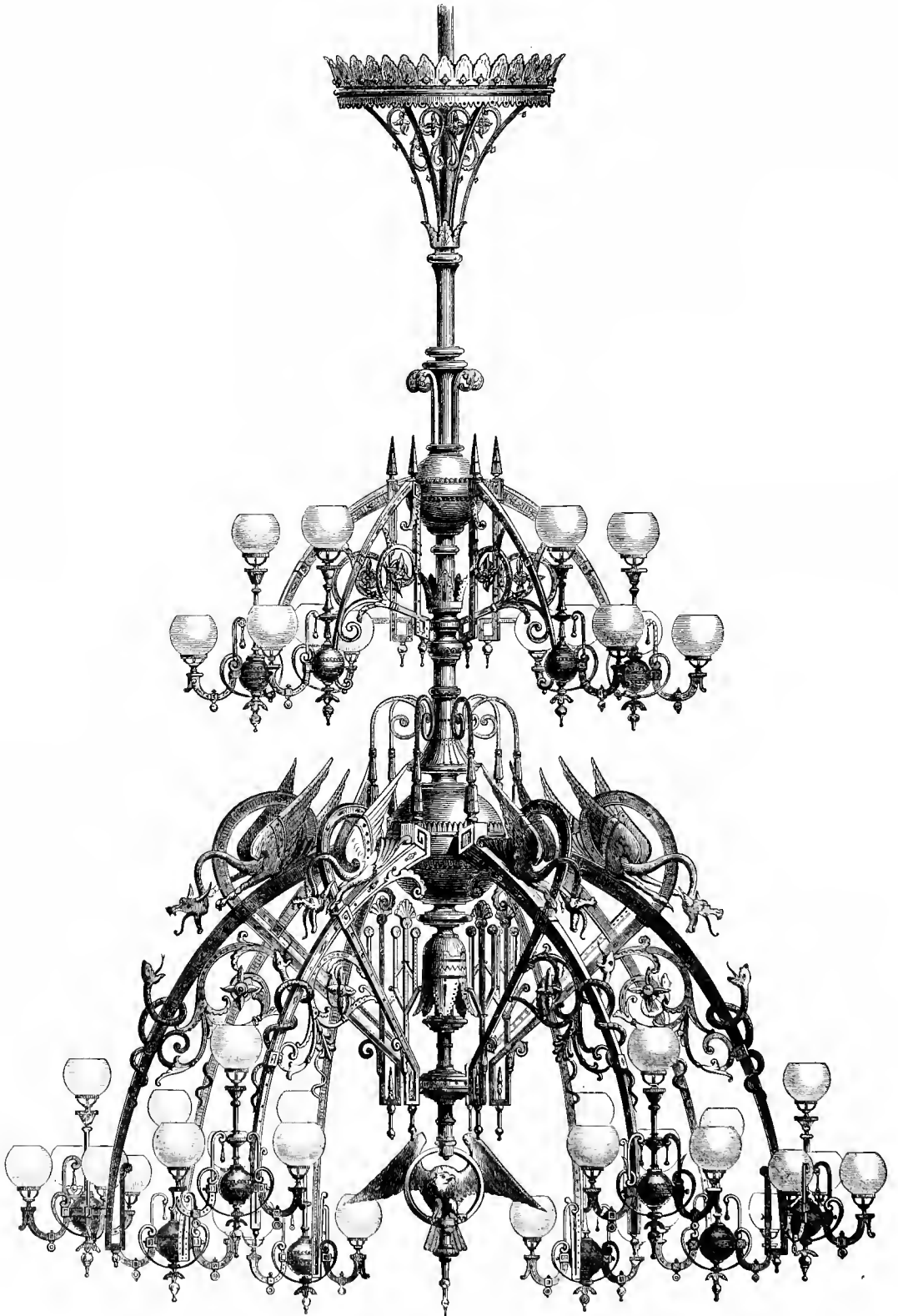
The foe long since in silence slept ;
 Alike the conqueror silent sleeps ;
 And Time the ruined bridge has swept
 Down the dark stream which seaward creeps.

On the green bank, by this soft stream,
 We set to-day a votive stone ;
 That memory may their deed redeem
 When, like our sires, our sons are gone.

Spirit that made those heroes dare
 To die, and leave their children free,
 Bid Time and Nature gently spare
 The shaft we raise to them and Thee.

The statue itself needs but little description. The reader can see for himself how admirably the artist has embodied the idea. The man stands in strong, free position, one hand resting upon the plow he is about leaving, the other grasping the musket is extended forward, and over the arm is thrown the cloak as if hastily picked up at the sudden summons. The face wears a look of determination—the look of one who is ready to do and die if need be—and the sculptor has given with rare art a loftiness, a look almost of prophesy to the expression.

Our next engraving is from an exhibit made by a PHILADELPHIA firm, who have had the products of their factories in every one of the great exhibitions where their work, by its beauty and finish, as well as its artistic design, has always attracted great attention. But CORNELIUS & SONS, the firm of whom we are speaking, quite outdo themselves in the quality of the work they have prepared for exhibition in this our first great International Exposition. The illustration we give on the next page is in every respect a work of art. It is a seventy-two-light CHANDELIER of Lacquer gilt in imitation of fine unalloyed gold. In style it is Greco-Medieval. The arcs springing from the central globe and



Chandelier : Cornelius & Sons, Philadelphia.

supporting the highly ornate fixtures, are surmounted by "grotesques," introduced with excellent effect. All the proportions of this beautiful piece of work have been carefully studied, and the result is before us in this illustration,—one of the most graceful and harmoniously arranged specimens of this famous firm's productions which we have seen.

From the fine collection exhibited by the MERIDEN BRITANNIA COMPANY, we have selected for illustration the beautiful EPERGNE, destined, doubtless, some day to adorn the board of some lover of true art. Nothing adds so much to the effect of a handsomely-arranged table, spread for a feast, as the graceful centre-piece, which should be the most attractive, as well as elaborate, piece of table ornament present. But an ornament such as this is not intended to be admired only in the dining-room; in the library, in the parlor, or in the drawing-room it is equally appropriate. There, its various receptacles filled with tastefully arranged flowers, it will always be attractive. The Company furnishing this exhibit—which we present on the following page—make a specialty of silver-plated ware, and of these goods their immense works at WEST MERIDEN, Connecticut, turn out thousands of beautiful specimens each year. The example before us is an Epergne of unusually large size. It stands 48 inches in height upon a base of 40 inches in length. Its general material is what is usually called German Silver, hardened with white metal. This material admits of a very perfect finish either in silver or gilt, both of which methods have been used in the present instance, and the whole is further adorned by the engraver's chisel. From the base—which is made of nickel-silver polished like a mirror to represent water—rise four graceful columns supporting a dome. On either side of the pillars, standing in shells of a conventional pattern, are figures. On one side, Amphitrite drawn by walruses; on the other, Neptune, his car attached to a pair of Tritons who are heralding his approach. From the centre of the dome rises a central shaft supporting a bowl of very graceful design, around whose base rise four arms curving outward and holding suspended from their extremities four other bowls of similar pattern to the first, presenting as a whole an extremely graceful and appropriate design.

From distant CAIRO comes one of the gems of the Exhibition, of which we give an engraving on page 24. It is a CABINET, designed in a style of the purest Arabic, one of the contributions of the celebrated PARVIS, whose *atelier* is

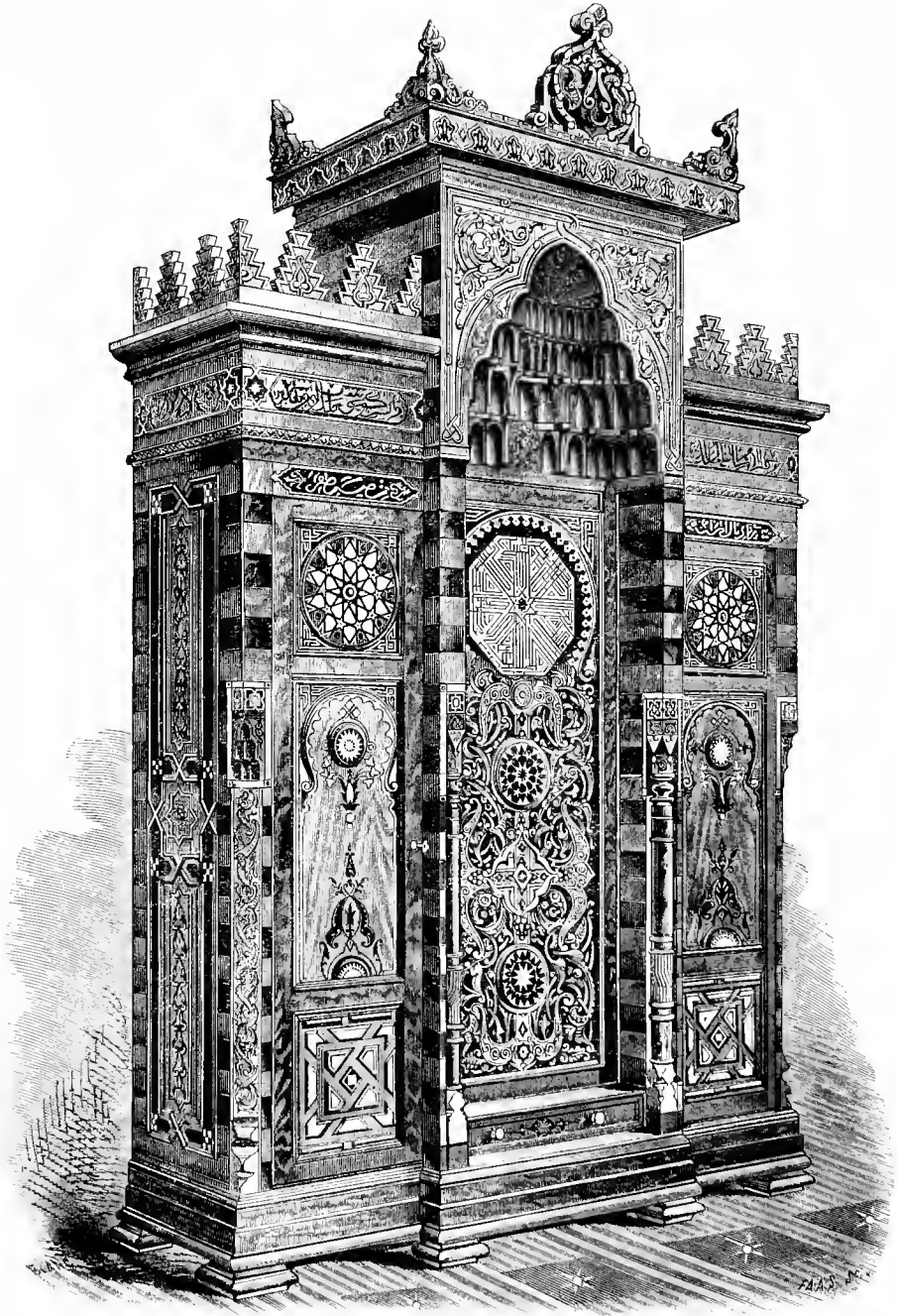


The Neptune Epergne: Meriden Britannia Co.

well known to all art lovers who have visited the interesting city of the East. This fine example of the cabinet-maker's skill is built of sycamore-wood and ebony. It is inlaid with ivory and mother-of-pearl, in those highly effective patterns that are at once the admiration and the wonder of other nations. Every detail has been worked up and studied from the specimens of the best period of Arabic art. Nothing could be more effective than the result. There is but little carving—none indeed in high relief—and yet an effect has been produced more ornate than any carving. The richness of the tracery in the central panel is particularly fine, and taken as a whole it deserves commendation of the highest description. The possessor of such a piece of work as this Cabinet would never tire of it, simply because the harmony of its parts would be constantly asserting themselves, and, like in a good picture, new beauties would constantly be revealing themselves.

This form of decoration, consisting of fantastic combinations of flowers, fruits and branches, or, indeed, of almost any intertwinings of graceful forms and lines in a repetition of the same pattern, is a characteristic of Moorish architecture that has been given a distinctive name—Arabesque. Ornamentation of this kind, either in sculpture or painting, has been found wonderfully effective; but it requires the exercise of the nicest discrimination. The perfection of its use is to be found in the Alhambra, the most perfect specimen of the best Moorish architecture existing at the present time. Its walls are particularly rich in Arabesques of various patterns, some of them of an astonishing intricacy and beauty. From Arabia the use of this style of ornamentation spread to Europe, and thence over the civilized world. We see examples of it every day in the ordinary decorations of our walls and houses and in the ornamentation of our vessels in common use. Painters and sculptors find it of the greatest assistance in making effective frameworks for their productions. Raphael's famous Arabesques in the Vatican will be recalled by many of our readers; and the use made by Kaulbach, quite recently, of some of these forms in his fresco painting is familiar to many. For the cabinet-maker a knowledge of the best specimens of these beautifully artistic designs is of great advantage. No better treatment of precious woods in *marqueterie* has been found than to follow, or, rather, to learn from, the forms designed by the old Arabians. Beautiful as is the exact imitations by the Florentines and Indians of natural objects such as

birds, flowers, etc., their copies, as a rule, show poverty of invention; whereas,



Cabinet: G. Parus, Cairo, Egypt.

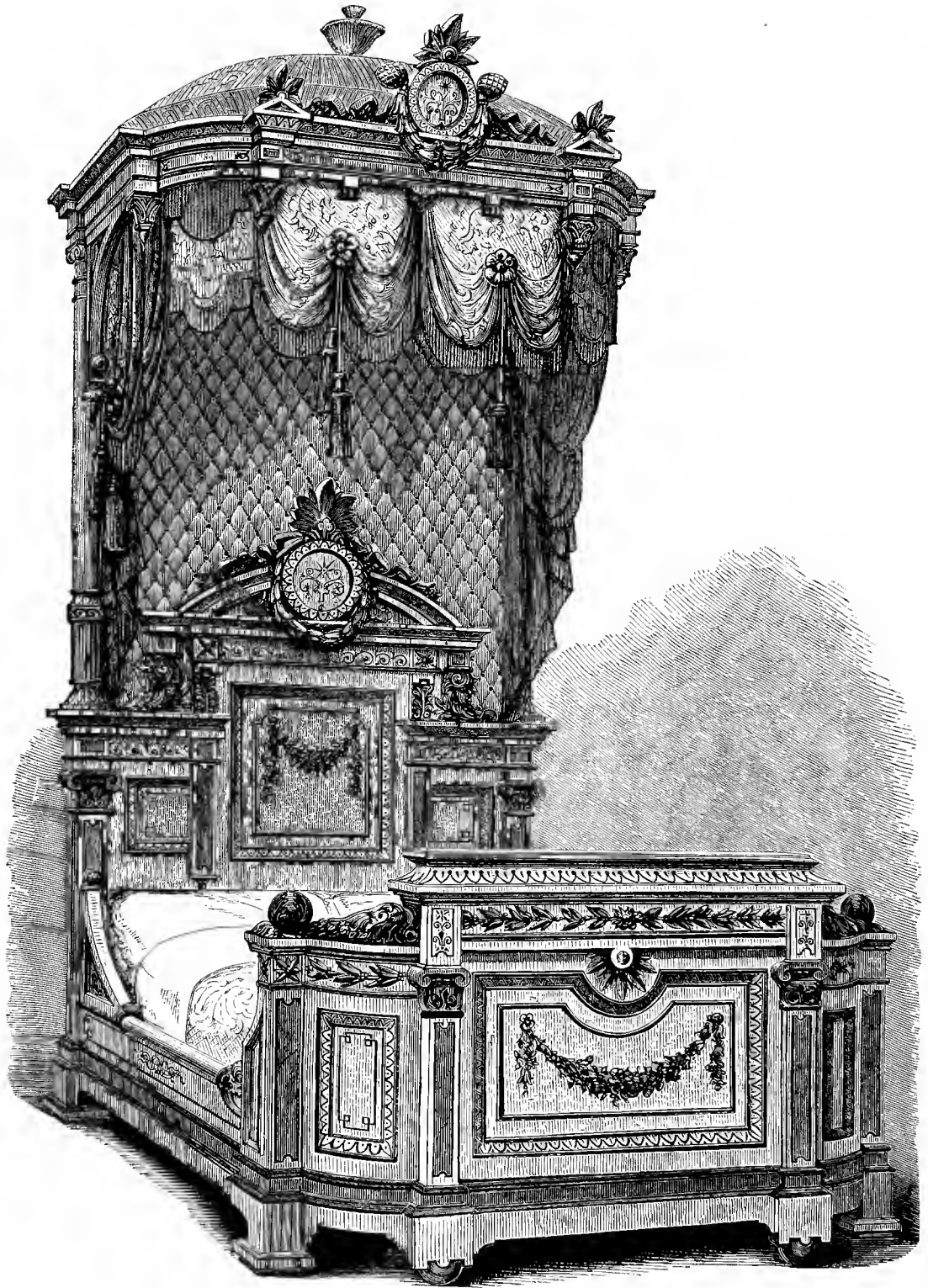
the Moorish work, while sufficiently conventionalized, shows a freedom from mannerism and richness of fancy that can hardly be too highly commended.

Our next illustrations are from a region the antipodes of Egypt in climate and character. The terra-cotta manufactories of COPENHAGEN are among its chief attractions; and the WIDOW IPSEN'S great establishment is one of those to which all travellers pay their respects, and from which they bring back the



Vases, Terra-Cotta : The Widow Ipsen, Copenhagen.

conviction that Art has found a home amid the snows of Denmark. The firm is fully represented in the Exhibition, occupying a separate room in the Danish department. We select four vases and a ewer, which fairly illustrate the grace and beauty of which terra-cotta is susceptible under artistic treatment.



Bedstead, Renaissance: Herts & Co,

The baking of earth, especially of the stiffer pipe-clays, to form utensils, is one of the earliest achievements of men emerging from the savage state. At first, of course, there was no attempt at ornament. Then a rough checker-board pattern was scratched upon the sides of the pots and jars. The next stage was to lay a sort of scroll-work in black glaze over the earthen ground; and the pattern soon developed into conventional representations of plants and animals, of which the graceful foliated pattern around the neck of the larger vase is a beautiful instance. A still further refinement was the covering of the ground with the black glaze, leaving the pattern prominent in the natural color of the earth. The shape of the vases selected is simply charming, and gives a striking idea of the ductility of the material to the shaping of fire. The decoration is painting by hand, and the artistic feeling evinced in the patterns causes a regret that the finished product should be at the mercy of a careless servant. But this is an age when we have our treasures in earthen vessels, and we must assume that the buyer of such shapely ware will suffer no profane hands to be laid upon his terra-cotta. What an education for the eye it would be if Mr. Eastlake's suggestion were everywhere adopted, and the tasteless china upon our wash-stands replaced by this beautiful ware, with its Greek figures and clear-cut conventional foliage!

The household furniture in the Exhibition is especially worthy of note. The English division abounds with beautiful apartments, fitted up with all the *meublerie* of a parlor, dining-room or bed-room. The influence of the South Kensington Museum and of the Schools of Industrial Art, which derive their stimulus from that Museum, is nowhere so apparent. But pending the establishment of similar institutions in this country, we have some good work to show. The bedstead from MESSRS. HERTS & COMPANY, of New York, which is represented on page 26, is in the "Renaissance" style, as the ordinary phrase is—a style sufficiently comprehensive to cover much variety in design and treatment. The richness and the character of the ornamentation are exceedingly striking. The contrast of the birdseye and mottled maple with the carved mouldings of flowers and fruits, of St. Domingo mahogany, is very rich. The draperies are of raw silk, drab and blue, and the canopy is of light blue silk tufted. Notice especially the graceful ornament in the circular panel at the head of the bedstead proper. It represents roses branching from



Chandelier: Mitchell & Vance, New York.

the detail, and the vigorous attitudes and gestures of the human actors in each little drama. We can see also that the middle panel turned towards the spectator represents "The Slaughter of the Innocents," and that "The Judgment of Solomon" and "The Adoration of the Wise Men" are the subjects respectively of the right and left panels. "The Dove of Peace" broods over the font. Each column is wreathed with the acanthus or the lily. There is a solidity and strength in the architectural arrangement which satisfies the eye. The columns seem worthy supporters of the heavy entablature, while the finish of detail is never allowed to mask the construction. This is true Art, whether in a church or a cabinet.

Industrial Art does not fully achieve its end unless all articles of domestic use are redeemed from the hopeless ugliness into which they have fallen, so that

our eyes shall be pleased and not pained by the surroundings of our daily life. It is noteworthy that most of this ugliness is produced by the desire to decorate, which, in the work of men destitute of artistic taste, results in meaningless and disagreeable perversion. There is a certain beauty in fitness, and a coal-scuttle or a kitchen-pail which is evidently constructed so as best to fulfil its purpose is fully justified. If, in addition, the lines of structure can be made pleasing to the eye, so much the better; but the first requisite is that the thing shall do honest work. But a curved or twisted or bedizened piece of furniture, whose shape or ornament interferes with its function, is hateful to gods and men. Then, too, we must recognize that some pieces of furniture, such as cabinets or sideboards, lend themselves naturally to a beautiful construction, while others, such as chandeliers, offer much greater difficulty. The problem is to suspend a



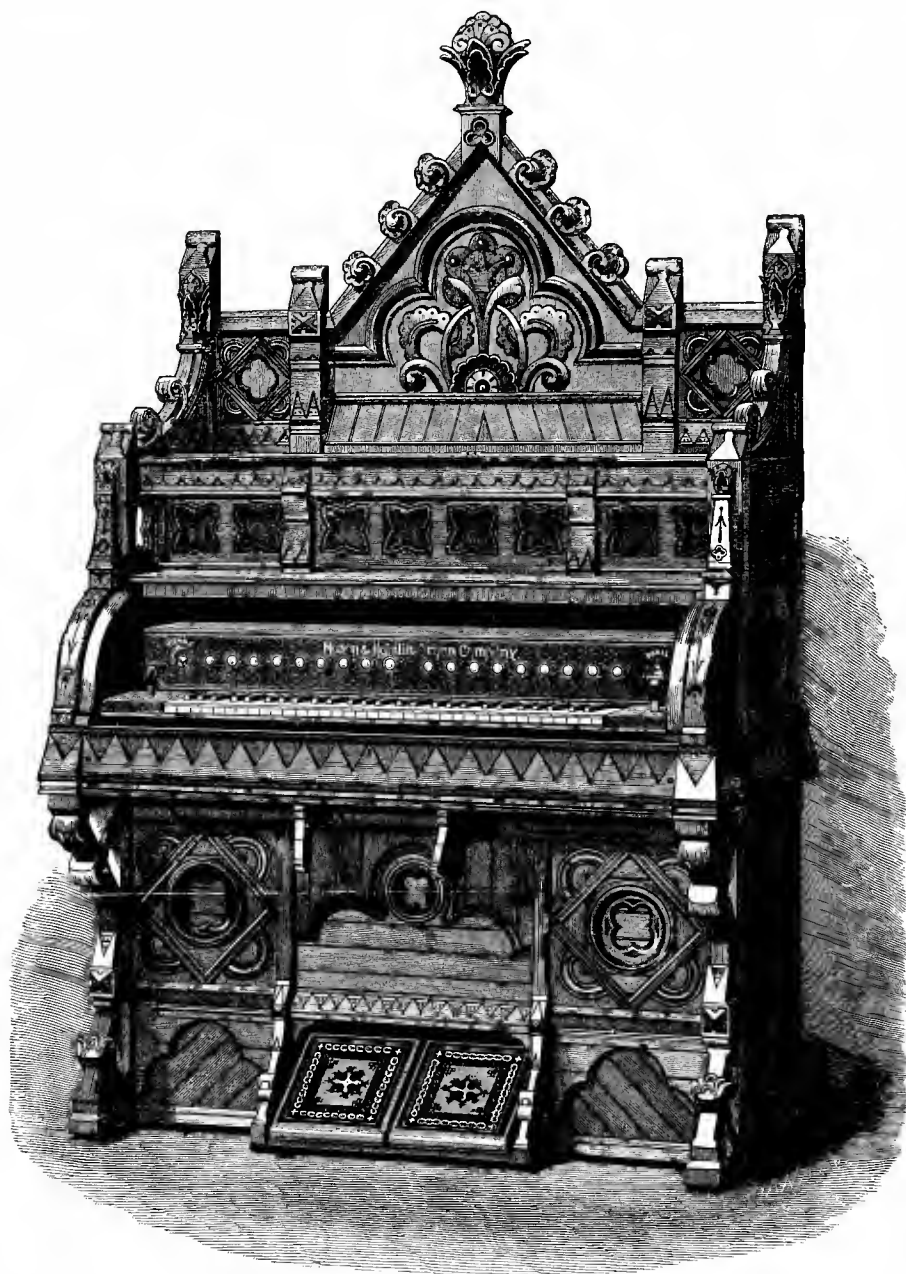
Nymph and Concha: Watcomb Terra-Cotta Co.

large and heavy mass in the air, and yet to overcome, by the grace of its outlines and the beauty of its ornament, the reluctance of the eye to see the law of gravitation apparently violated. This difficulty proves too great for most designers, and frequently, in attempting to elaborate and ornament their work, they fall into more positive ugliness. A really graceful design, therefore, for a chandelier, deserves much higher praise than the facile prettiness of a vase. Such a design is shown in the eight-light chandelier of MESSRS. MITCHELL & VANCE, of NEW YORK, on page 29. Their design has achieved a decided success in the present case. The ornamentation is elaborate but not overloaded, and the chandelier has an appearance of lightness in spite of its broad girth. The bell over the central lamp is a happy conception, and much of the glass decoration is gracefully executed. The designer has had more difficulty in a construction of metal than he would have met with in glass, which, we are glad to see, is coming extensively into use. There is something peculiarly appropriate and artistic in the use of glass for a centre of brilliancy, and we may soon hope to see our parlors and dining-rooms lighted up by lustrous chandeliers which shall reflect the light in every prismatic color.

"When Music, heavenly maid, was young," Pan piped upon a reed and Apollo played upon his flute; and both reed and flute were the essence of simplicity and grace. When David exorcised the evil spirit from Saul with his harp, the instrument was still picturesque and beautiful. But when music became more complex and more specialized, the difficulty of putting the "soul of sound" into a worthy dwelling-place became evident. What can be uglier than an ordinary piano, with its carved legs supporting a clumsy oblong mass of mahogany or rosewood? It is one of the mysteries of cabinet-making that we cannot get straight-legged furniture. The makers have got it into their heads that the curve is the line of beauty, and it is of no use to urge that the grain of wood is straight, and that, in consequence, every deviation from a right line must detract from the strength of the material. We must meet them on the æsthetic ground, and say at once that a bow-legged piano or table is as ugly as a bow-legged man.

The beauty of musical instruments, moreover, should always lie rather in their shape and adaptation to their purpose than in the richness of their ornamentation, which is in better taste if subdued and simple. In this respect the

instrument selected for illustration is without fault. MESSRS. MASON & HAMLIN have constructed an organ which we doubt not has all the excellent qualities



Eastlake Organ : Mason & Hamlin.

of tone and resonance for which their instruments are noted, and whose exterior is pleasant to the eye. The decoration is quiet and massive, and often

of great beauty. It is conceived in the Eastlake design, so far as that can be carried out in the construction of an organ. Our own taste would suggest an even simpler arrangement of the mouldings and panelings, and a straightening of the lower lines; but we ought to be sincerely grateful to MESSRS. MASON & HAMLIN for giving us an instrument free from all the abortions in the shape of ornament with which many pretentious instruments are disfigured. The public taste in this respect is rapidly improving. There are some beautiful pianos in the English department of the Exhibition—faultless in style and taste, though generally at a price beyond the ordinary reach. But this expensiveness is an accident, and will soon disappear. When once machinery has been constructed for turning straight legs, straight legs will be no more costly than crooked. In the meanwhile we must pay the penalty for living in an age of transition. After a time, perhaps, we shall not regret even the pipe of Pan, “blinding sweet by the river,” or the flute of Apollo victorious over Marsyas. That sweet easy melody of an age when performer and artificer were one has given place to grand orchestras and full choruses. Music has a power and a scope undreamed of by the ancients. When we listen to Wagner’s Centennial March, we feel that the visible form and body of so potent a spirit as that which resides in a full orchestra is a matter of secondary importance.

Our next illustration is drawn from one of the Fine Arts—that of Sculpture—which becomes Industrial only by its adaptation to machinery and susceptibility of reproduction. We do not expect from any machine the qualities of imagination and creative thought which make a great sculptor, yet when the conception is simple, and especially when the shaping hand of the artificer is allowed to give the final touch, the result may be a memorable one, to such perfection have mechanical processes now arrived. Our illustration represents a more legitimate use of such appliances than American chromo-lithographs. “Memory,” from the workshop of the NEW ENGLAND GRANITE COMPANY, who gave us the fine “Minute Man” already illustrated, is represented by a female figure, whose face indicates the time of life between girlhood and middle age. She is old enough to have a past, regrets and losses, happy and unhappy memories; but life is still high in her veins, and the future is still before her. Her thoughts now are with the past. She is

seated on a mass of rock, in the attitude of remembrance and retrospection. Her face shows a softened, half-regretful mood; her eyes are downcast and half closed; she has forgotten time and place. The left hand, lying on the lap, holds a chaplet of roses. The right arm lies across the left. Notice the ease of the position, and yet the absorption indicated in every turn of limb. One knee is raised, and the foot supported upon a slab of rock; the other foot is upon a lower stone, half slipping off, yet supported by the heel. The attitude and feeling of the statue are difficult to render by means of Industrial Art, and the designer has achieved a remarkably good result.

Perhaps there is no surer test of civilization than the desire for regular

day. The Romans followed in the same path; and when manners grew milder with the decay of feudalism, the coarse revel of the great hall gradually gave place to the elegant dinner of the gentleman.

The luxurious court of Louis XIV was especially noted for the magnificence



Memory: New England Granite Co.

and comfortable meals. The savage tears his food to pieces wherever he finds it. He passes days of hunger, and makes amends by a gluttonous feast. The civilized man eats at the same hours every day, and surrounds the time and place of his dinner with safeguards against interruption and appliances of comfort. Eating as a fine art may be said to have begun with the Greeks, who lay on couches around their tables, and made their dinner the reunion and chief event of the

of its table appointments; and in more recent times it has come to be almost a test of refinement that a lady shall secure for the inmates and guests of her house a pleasant hour over the principal meal of the day, when the cares of the morning shall be laid aside, and all the surroundings shall add to the gratification of the palate. No single element is so necessary to this result as



Épergne and Candelabra: Lobmeyr, Vienna.

a pleasant light. The brilliancy of gas, desirable in some ways as it is, has great drawbacks. Its light is glaring and harsh, and when thrown into the eyes of the diner is extremely disagreeable. So too is the heat which, as the meal goes on, a large chandelier begins to radiate. Then, too, the position of the light, directly above the heads of the guests, is very amendable. To meet these objections, we may suppose, HERR LOBMEYER has designed the *Candelabra-Épergne*, which is given on this page. A glance will show how

many requisites are united in this admirable Épergne. It stands upon the centre of the table, holding a dozen wax or spermaceti candles, whose soft light is equally shed on every side. The top is a bowl for flowers, while the larger dishes below may be used either for flowers or fruit, according to the taste of the hostess. The shape of the Épergne is such that it does not interrupt the vision—a capital point, for it is frequently disagreeable to be shut off from your *vis-a-vis*. The candelabra are simple and strong-looking, not liable to break. The ornamentation is quiet and effective. If we add to the Épergne a pair of gas-burners fastened against the side of the wall, at



Necklace, Tortoise-Shell: J. S. Adams & Co.

such a height as not to be offensive to the eyes of the guests at table, we shall have the perfection of light in our dining-room.

Tortoise-shell is a material so beautiful in itself, and in some respects so easily worked, that in spite of its fragile nature and the loss which manufacturers undergo from breakage in the process of working, it has been found so profitable as to insure for it a permanent place in our jewelry shops. The play of light upon such a necklace as that represented in our engraving, from the establishment of MESSRS. J. S. ADAMS & COMPANY, PROVIDENCE, RHODE ISLAND, is really enchanting. The eye loses itself in the soft depths of the

shell. The pattern is simple, but very pretty, and the pendant shows to great perfection the beauty of the material. As jewelry for the morning, to wear



Mirror: Herr Lobmeyr, Vienna.

against a simple house-dress or a walking-suit, there is nothing so serviceable. It is easy to put on, beautiful to see, contrasts well with dress of any color, and is comparatively inexpensive. An artistic design is nowhere more exquisitely effective than in tortoise-shell.

It is a curious fact that for many centuries before glass was made into plates, or thin slabs with flat surfaces, it was blown and turned and twisted into the most delicate and artistic shapes, such as bowls, goblets and vessels of all sorts for holding liquids, and some of the more ancient specimens of this art—things fragile and as intricately interwoven as a spider's web—preserved uninjured through the ages that have witnessed the overthrow and destruction of the cities where they were made, are now to be found treasured in our museums, the wonder and despair of the glass factor of to-day.

But could an ancient Phœnician, say one of those who, by a process now a lost art, constructed one of these fairy-like vases—could he be brought face to face with the common things of every-day use made from the same materials as his vase, what would be his astonishment!—to see himself, for instance, reflected in the MIRROR, on preceding page, which is one of the exhibits of LOBMEYR, of VIENNA. Another *ego* looking him in the eye, from some undefinable position in space—a moving, breathing human being whom he cannot touch, whose lips move but do not speak, who walks without sound, who vanishes from beyond or behind the frame in which he appears! The phenomena of reflection, to us so simple, would be, to one seeing it under such circumstances, above all things, marvelous. The knowledge that he was looking at his own image would not come until later. He would simply see a man like himself, moving as he moved, under the group of cupids floating above him.

But to us, with whom the use and character of the mirror is familiar, the special attraction is not, or presumably should not be, what we see reflected from its surface. Certainly our present interest is in its beautiful surroundings. The grace and artistic merit of the design gilded on the panels of the side rails; the happy way in which the leaf and flower ornamentation of the corner panels is treated; the harmony of all the minor details to the severe simplicity of the whole—all of these are deserving of praise, and should gain for the workmen and the artist places in the first rank with their comrades. The idea of using the surface of the upper part of the mirror as a ground on which to paint a picture is peculiarly charming—more especially for such a one as this. Obviously, in such a position and on such a surface but one idea can be conveyed suitably; that is, floating in the air. And this the artist has done most successfully. It is a lovely group, well conceived and capitally

drawn—the little cupid guiding the swan seeming, indeed, to be floating along.



Door: Allen & Brother, Philadelphia.

Our next engraving is of a kind to require but little description other than to call attention to its technical merits and to indicate the materials and

method of its construction. It represents a pair of large double doors, very highly polished, suitable for the entrance into a drawing-room, or into any of the more elaborate apartments of a mansion. It is an excellent specimen of



Entrée Dish, Repoussé Silver: J. E. Caldwell & Co.



Tureen and Salver, Repoussé Silver: J. E. Caldwell & Co.

the work of MESSRS. ALLEN & BROTHER, of PHILADELPHIA. The leaves of this door are composed of highly-polished walnut, with ornamented panels of alternate strips of precious woods of different colors, giving a pleasing relief and

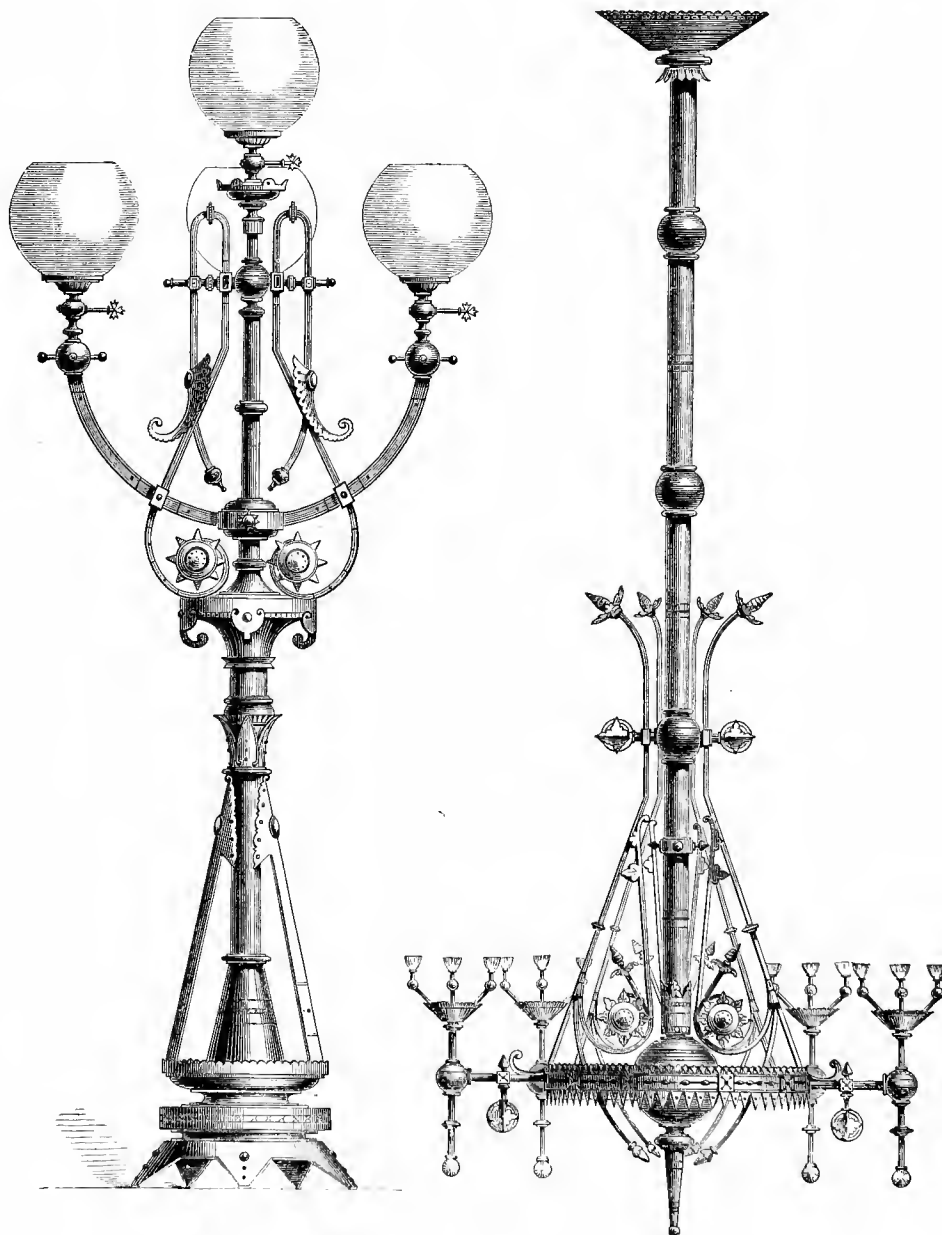
effect of light and shade. Scroll patterns and some curved lines are introduced into the lock-rail and break the severity of the outlines. On each of the main panels a finely-finished bit of hand-carving has been affixed by way of ornamentation, and the scroll surrounding them is happily introduced to lighten the upper panels. The lower divisions of the jambs are inlaid with slabs of finely-variegated marbles, above which, and separated by fillets of a chaste design, are narrow panels of the same precious woods as the door; the whole being surmounted at the lintel by an elaborate design in high relief, which gives to the jambs the effect of pillars of which these reliefs are the capitals.

It is remarkable that common as was the use of doors among the ancient Egyptians, none of those used in their temples have ever been found. But that there were doors is evidenced by the holes in the side-posts or pillars in which the hinge-pins were fastened. It is possible that as the Egyptians were metal-workers these doors were of metal, but those used in their houses were usually framed of wood and often stained first, as at the present day. These doors were either double or single, and fastened by a bolt or bar similar to those now in use. The Bible contains many allusions to the door and entrance to the house, and in several places allusion is made to the custom of placing a man against the door-post and pinning his ear to it with an awl, in token of servitude. In the description of the building of Solomon's Temple we have the following description of the magnificent carved doors of the oracle and the temple:—

“And for the entering of the oracle he made doors of olive tree: the lintel and side posts were a fifth part of the wall. The two doors also were of olive tree; and he carved upon them carvings of cherubim and palm trees and open flowers, and overlaid them with gold, and spread gold upon the cherubim, and upon the palm trees. So also made he for the door of the temple posts of olive tree, a fourth part of the wall. And the doors were of fir tree: the two leaves of the one door were folding, and the two leaves of the other door were folding. And he carved thereon cherubim and palm trees and open flowers: and covered them with gold fitted upon the carved work.”

It was also the custom in Egypt to build the better class of houses with a porch or portico in front of the entrance door, supported by columns elaborately ornamented with wreaths and garlands, decorating the frieze also, and inscribing thereon some legend of greeting or welcome.

Another custom among the Egyptians was the hanging of all doors opening on the street in such a manner that they opened inward. This too was the

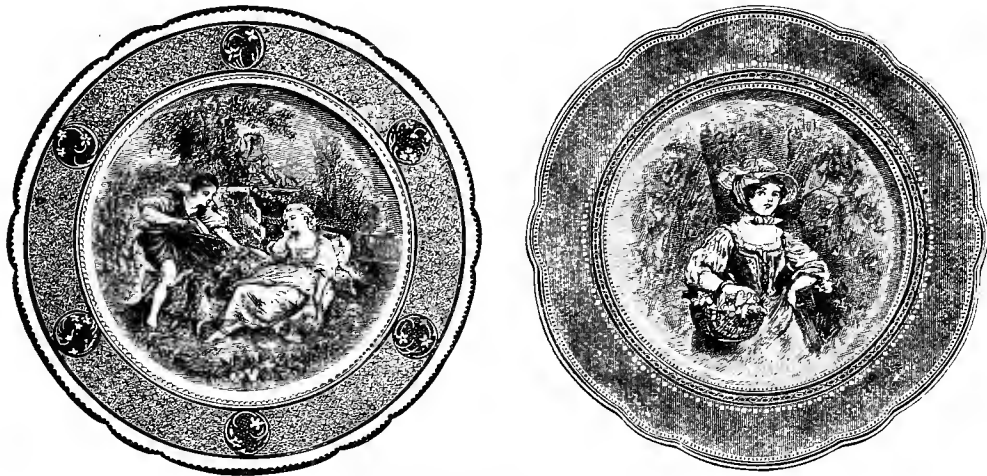


Chandelier and Hall Lamp: Cornelius & Sons.

custom of the Romans, where it was made requisite by law. But it is a curious fact that the reverse of this was the practice in Greece, where, when a person was about going out of a house, he took the precaution to give several loud

raps from within in order to warn passers-by on the outside that the door was about to be opened.

Of the many branches of manufacture in which the Exhibition has demonstrated the ability of American manufactures to compete successfully with those from abroad, in no one department of art-industry at least, is our equality with, and indeed, in some respects, our superiority over foreign makers shown with greater distinctness than among the workers in the precious metals. In silver- and gold-smith work our prominent manufacturers make a display that we may reasonably point to with pride. The house of CALDWELL & Co. makes a very attractive show. Their *repoussé* work occupies the prominent place its merits

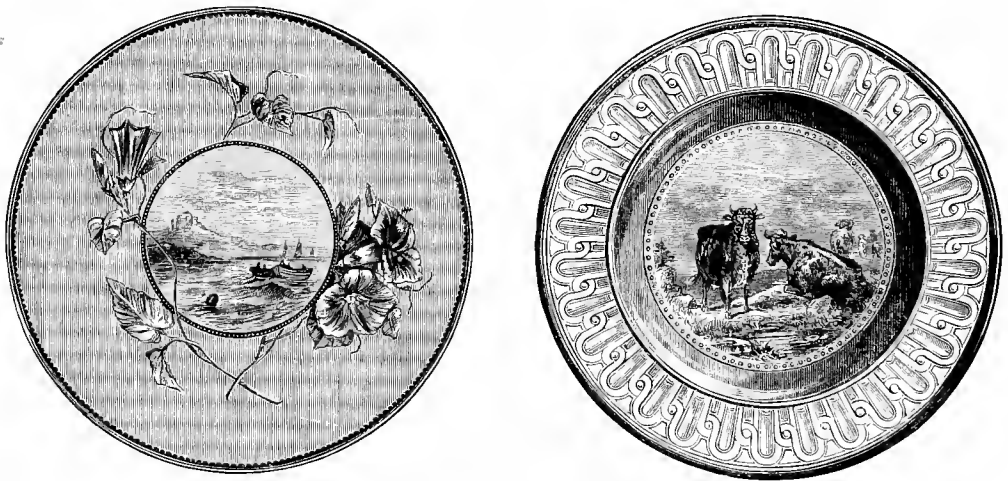


Dessert Plates : Brownfield & Sons.

deserve, among their other precious ware. We give, on page 40, two examples of this attractive and fashionable manner of decorating silver. The TUREEN is a veritable *chef-d'œuvre*. The graceful shape, antique in its lines, the elaborate, yet not too prominent ornamentation, and the fine execution of the work, are all worthy of the reputation of the firm exhibiting it. The COVERED DISH, though less pretentious, is worthy of notice. A set of these dishes, or such as these, could worthily be used in serving up a feast fit for the gods. *Repoussé* work could hardly do more than has been done with this dish. It is, literally, entirely covered with foliated and floriated designs, finely finished by a skillful workman.

Another show of which we, as Americans, may be justly proud is that of

CORNELIUS & SONS. Our illustrations of a HALL LAMP and a CHANDELIER, shown on page 42, are taken from a collection containing many specimens equally meritorious. In these days, when the correct furnishing of our homes is a matter of careful study and reflection; when true art principles are beginning to prevail, and attention is paying to the fitness of means to ends; people are making search for good and beautiful forms in the most ordinary appliances as well as in the more permanent objects, called fixtures. CORNELIUS & SONS have not only met this demand in their special line of goods, they even have stimulated it by exhibiting freely to the public thoroughly artistic designs. Such a HALL LAMP as the one we illustrate is as much an ornament to the apartment it illuminates



Dessert Plates: Brownfield & Sons.

as a statue in marble or bronze. So, too, with the CHANDELIER: the elegance and lightness of its proportions, the richness of its effect when all its burners are lit, is most noteworthy. It is with such every-day surroundings as these that we make our homes really and truly beautiful.

Perhaps one of the most astonishing examples of the adaptation of natural materials to ornamental uses is given in the art of the potter. The fabrication of rude vessels from the clay of the earth is almost as old as the hills from which the clay was dug. No traces of peoples or forgotten races have been discovered without the discoverer finding fragments of their pottery. From these rude beginnings grew up, little by little, an art which is one of the most universal in its use and employments of artizans of the industries of the world.

For uncounted centuries China—that treasure-room in which we are constantly discovering methods and appliances which were thought to be the result of our own modern civilization,—China has been making that form of pottery known as porcelain. Its manufacture in Europe is of a comparatively recent date, and in England still later.

Nevertheless, English potters, with characteristic attention to detail and



Buffalo Hunt: Meriden Britannia Company, West Meriden, Conn.

thoroughness of manipulation, within a few years of the establishment of the industry among them, began to produce ware of a superior quality. Only in the matter of design and ornamentation were they excelled by their more fortunate European brethren who were artists as well as artisans.

But coming down to the present period of Exhibitions, we see in the artistic progress England has made since her first World's Fair, and in the effort made to overcome her inferiority in the way of decorative china, one of

the most striking examples of the benefit of these great competitive examinations—for this, in truth, is what these huge shows amount to in their best sense. Such illustrations of the art-work of English potters, as we give on the preceding pages, is worthy of any Continental modern school. The DECORATED DESSERT PLATES, shown on pages 43 and 44, are from the STAFFORDSHIRE potteries of MESSRS. BROWNFIELD & SONS, and give ample proof of the art-education of their workmen. It is really quite impossible in an engraving to give even a suggestion of the delicate color which blends so beautifully with the soft porcelain of England, but our artist has faithfully reproduced the fine ornamentation in landscape and *genre* pictures which distinguishes these specimens. We give four different styles of design, each beautiful in its way, though they are, to our thinking, almost too beautiful to be applied to the use for which they are intended. The plate with the landscape medallion and the delicate vine spray surrounding it we should be tempted to frame and hang up as a *plaque* rather than to eat off of it. Nevertheless, we think no one would object to owning a service of such plates as these with which to honor his guests at a banquet.

From the MERIDEN BRITANNIA COMPANY, of WEST MERIDEN, CONNECTICUT, we have a group in the fine white metal, heavily silver-plated, which is their specialty, representing a scene such as cannot be witnessed outside of America. The artist, whom we feel safe in pronouncing an American, has desired to illustrate something exclusively our own. With this intent he could hardly have chosen anything more fully answering his desire than the characteristic group shown in our engraving on the preceding page. It is a BUFFALO HUNT, not as practised in our day, when the poor brutes are slaughtered by hundreds, for mere sport, by bands of white huntsmen armed with repeating rifles, but as in the days of old, before the crack of a firearm was heard, when the Indian of the plains hunted his game with the spear and bow. There is an equality in such a contest as this as makes the group one of thrilling interest. The supreme moment of the battle has been chosen. The infuriated bull, wounded by an arrow, has turned and is charging the hunter; the Indian, firmly bracing himself upon his unbridled steed, whom he guides by the pressure of the knees, is waiting, with uplifted spear, the onset. The horse, terrified, yet under too good control to fly, snorts and paws the ground. Action is expressed in every

muscle of each figure in the group; and one cannot but feel, after looking at it for a moment, a certain sensation of expectancy, a wish that the *dénouement*



Book-case: Prof. E. Gijani.

could be acted out, which are sensations attesting the realistic power of the artist. The group stands twenty-one inches in height upon a base twenty-

seven inches long. It has been carefully and skilfully finished, and would form a fine centre-piece for a buffet or mantle-shelf.

A beautiful example of the wonderful wood-carving for which the Italians have been famous since mediæval times is the BOOK-CASE exhibited in the Italian Court. It is designed and carved by Prof. Egisto Gijani, of Florence, after the style practised in that city in the fifteenth century. The material is European walnut, very highly polished. The base and plinth are inlaid with panels composed of figures, grotesques and masques carved in very high relief, with supporting columns at the sides of a singularly ornate design. A group of cupids standing upon a vase support another vase from which the slender shaft of the column proper rises. Surmounting the top is a symbolic group of figures supporting a medallion bust of Lincoln.

It is in looking at such work as this that we realize how greatly the knowledge of what is fine and beautiful in decorative carving in wood is due to the opportunity for study and training which a country like Italy, so rich in the best examples of this art and of art in general, can afford. The study of the wonderful carvings at Perugia or of similar works of the highest excellence inspires the artisan to attempt to imitate them. Even if he fails he has exercised certain art impulses in the right direction; and this process acting through the individual on the masses, has occasioned that modern *Renaissance* that, awakening to the glory of mediæval art, is now manifesting itself throughout Italy in two ways—the one in the astonishingly clever imitations of *tricento*, *quattrocento* and especially *cinquecento* work, which is calculated to deceive even the shrewdest connoisseurs by the likeness to the original; and the other in an endeavor to do true, honest work, using the old masters simply as instructors who shall guide the student and encourage him to develop his own ideas, and not become a servile imitator.

The immense influx into Italy of wealthy amateurs and ignoramuses, the one anxious to get good specimens of good mediæval work, and therefore willing to pay liberally, the other determined to have something "antique," because it seems to be the correct thing to have, and as a consequence ready to pay exorbitant prices, has given a truly astonishing impulse to the trade of the dealer and the trade of the imitator. Rich as Italy undoubtedly was in art-treasures in those glorious days when art was still religion and religion

found expression in art, if but half the stuff annually carried off from her cities since then was genuine, she would long ago have been stripped of her glories; instead of which she is to-day a seemingly inexhaustible mine, growing richer rather than poorer to the intelligent searcher after art-treasures.

DANIELL & SON, of LONDON, make one of the finest ceramic displays in the English section and, indeed, in the Exhibition. Their cases contain examples of the choicest wares produced in the famous Staffordshire potteries. We select



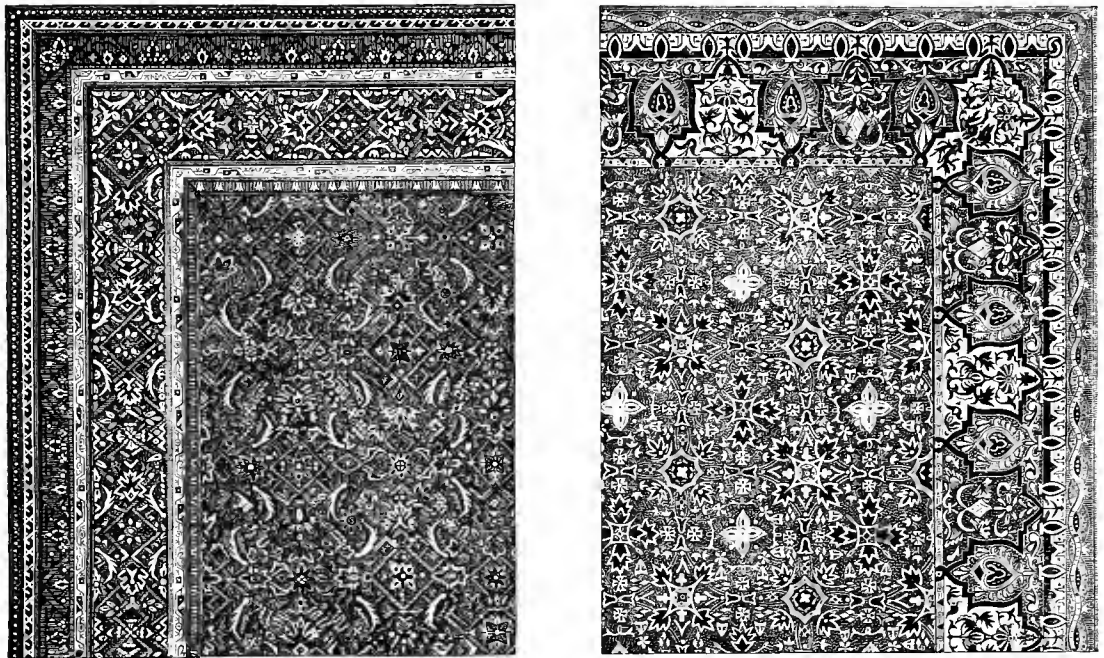
Porcelain Vases : Daniell and Son.

for illustration two pieces—a pair of vases—which are among the *chefs d'œuvre* of their collection. Our engraving shows their beauty of form and the exquisite designs which enrich them. But the composition of the ware, and the method by which they are decorated, give them a peculiar and great value. The vases are porcelain of a deep chocolate color, of superior evenness and depth of tone. On this body, after the first firing, the design has been painted by a process known as *pâte-sur-pâte*, or paste on paste. Exactly how this was done was for a long time kept a secret at Sevres, where it was first invented

in 1847, by Ebelman. During the Paris Exposition of 1867, some English workmen—potters from Staffordshire—sent over to report on the display to their fellow-craftsmen at home, saw this ware, then first exhibited as a novelty, and discovered by inspection the secret process pursued in its production. At the beginning of the Franco-Prussian war, among other Frenchmen coming to London was M. Solon, of Sevres, who of course knew the secret. His services were at once secured by the Messrs. Minton, of England, and the successful production of the new ware was begun by them. As the name implies, the painting is produced by painting with a paste upon the body of the ware. This paste, when liquid, is a white opaque substance; but when hardened by firing, it takes a most exquisite translucency. It is this latter property that makes the finished result so beautiful. The body-color of the object painted is seen in different tints, varying in depth according to the thickness of the superimposed paste. The result is an appearance of high relief to what is actually *basso-relievo*. Naturally the artist must calculate these effects with the greatest nicety, and constantly look ahead, so to speak, to the transformation which the fire will produce on his drawing. A careful examination of our engravings will show what minute and delicate work is possible by this method. Each link in Cupid's chain, every leaf and flower, even the finer folds of the drapery, are expressed with exactness. This *pâte-sur-pâte* work has sometimes been compared with the famous Jasper ware of the Wedgewoods. In certain ways they are properly comparable. But while Wedgwood's productions have a certain well-defined sharpness of outline—resembling the cameos and intaglios which he took as his models—not to be seen in *pâte-sur-pâte*, the latter is incomparably richer and softer in its effect, blending its tints and tones with a subtlety and delicacy quite unapproachable by any other method.

It would be an interesting and instructive study to trace the influence of Orientalism upon European arts and customs from its earliest manifestations to the present time. We all know how much ceramic art is indebted to Persia and neighboring countries; and the invasion of the Saracens into Europe brought with it additional knowledge of the wonderful peoples who lived far to the southward of the Mediterranean and Caspian seas. Then came the invasion of the Moors, and the proud crescent threatening to dominate all Christendom. And then the tide turned. Slowly but surely the progress of civil-

ization—as we call it—made itself felt in these heathen countries, so rich in treasure and wonderful productions of the chisel and the loom. Each succeeding traveller brought back marvelous accounts of the wealth of the new country, its strange customs and beautiful wares. These wares, too, began to be generally known. At first, thought fit presents for the acceptance of kings and emperors, the enterprise of merchants brought them within the reach of the richer classes, and at length, as commercial facilities increased, so great was the importation that even the masses could buy.



Carpets: The Bigelow Carpet Co.

At the present day the desire for oriental shapes and patterns in furniture, household ware, room decorations, and textile fabrics has become so great that manufacturers in this country and Europe have turned their attention largely to productions of this kind. Let us pause for a moment and inquire why this demand is so universal. If we can find the answer, we discover a law of great practical value to the artisan. Some will say fashion has much to do with it, and others that the novelty of the designs is a chief cause. Doubtless there is much truth in the latter assertion; but mere novelty is not everything; back of that is a true art-feeling. Everything, even the most insignificant article

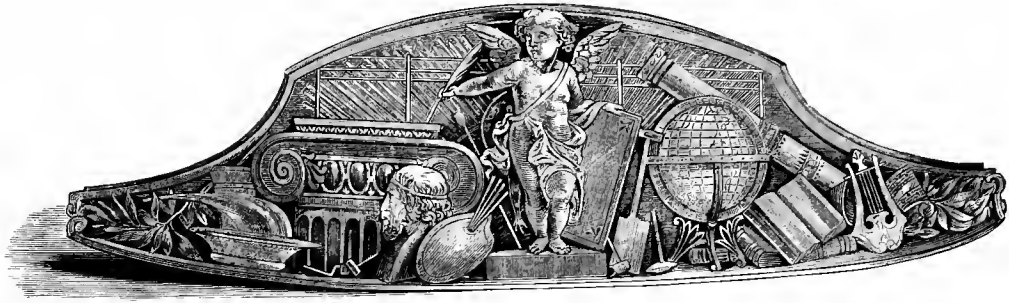
in daily use, bears the impress of artistic feeling. In their rugs, while no two ever are alike, the designs are of the very highest order. The material may



The Century Vase : Gorham Manufacturing Co.

not be as good as in other countries, and certainly the manner of hand-weaving cannot compare in evenness or finish or durability with our machine-made fabrics; but the blending of color, the spirit of the design, is far ahead of anything that can be produced by the average artisan of this or any other civilized country.

Therefore when our skilled workmen, with their superior facilities for the manufacture of the stuffs, study the patterns of these masters of color and design, and imitate them intelligently, we have, perhaps, the perfection of workmanship. On page 51 for example, are two specimens of carpet from the BICE-



Details of the Century Vase.

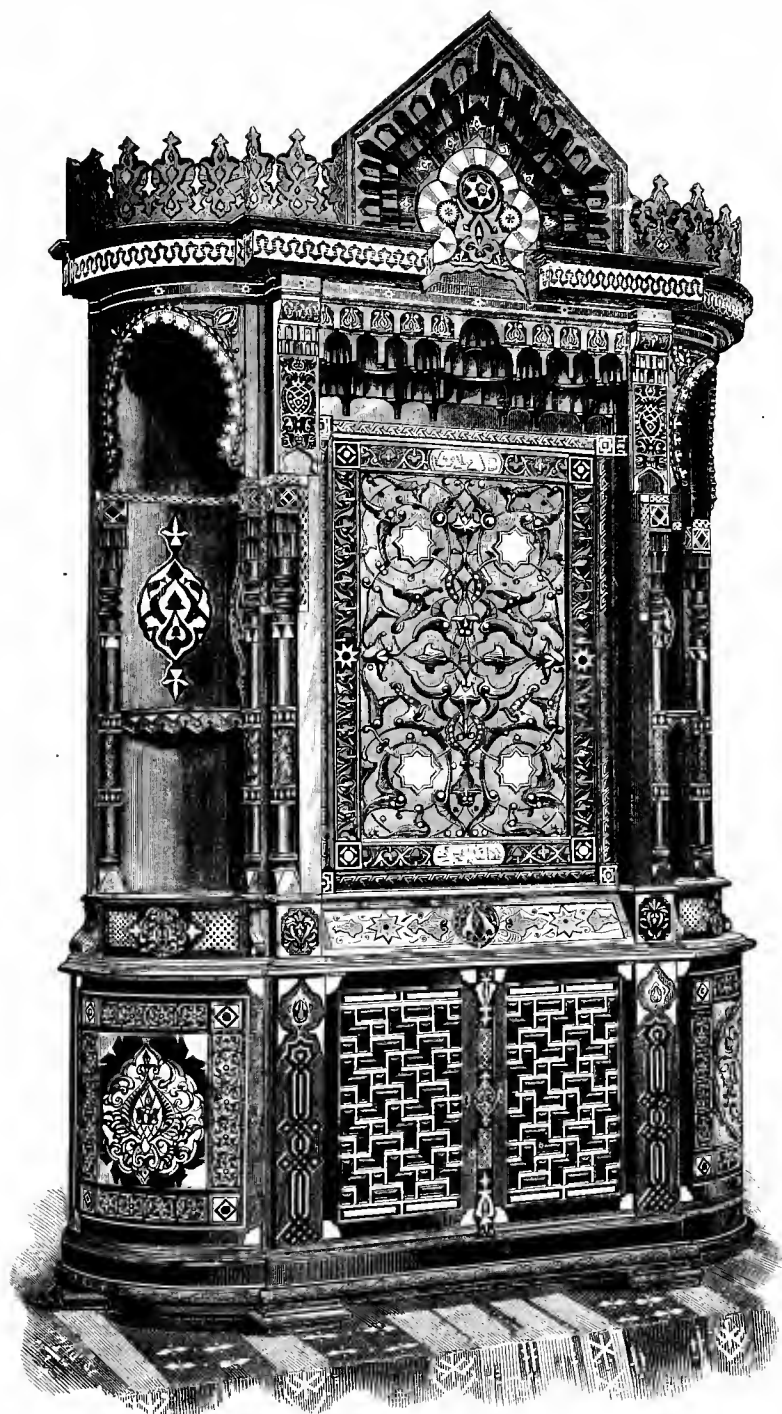
LOW CARPET MANUFACTORY of Massachusetts. They are of the quality known as Turkey ply, that peculiar finish into which the foot sinks as into moss, and which has a warmth and comfortable feeling suggestive of rest and repose. The patterns of the body of these carpets are unmistakably oriental, and the border follows the same model. One difference—made, doubtless, as an economic measure in order to bring these goods within the means of every one—is, that

having chosen one figure the manufacturers reproduce it over the entire surface of the carpet. This would never be the case in a genuine Turkey rug. There, every one of the little scrolls and medallions would be different, though harmonious as a whole. But a genuine Turkey rug can only be bought by rich people, and had the BIGELOW COMPANY undertaken to reproduce these costly fabrics with exactness, their carpets would necessarily have been nearly as high-priced as the originals; whereas, now we have, in such patterns as those engraved, the essential features of the hand-made rug, offered at a very moderate price.

From the GORHAM MANUFACTURING COMPANY'S exhibit of silver and silver-plated ware, we engrave for our readers on pages 52 and 53 their *chef de bataille*, the solid silver CENTURY VASE, designed and manufactured expressly for the Centennial Exhibition. Some misapprehension has heretofore existed as to the character of the ware manufactured by this Company, an impression prevailing that when in 1865 they began manufacturing plated goods, they ceased making the solid silver-ware that for upwards of thirty years had been their specialty. This is not the case, and no better evidence is needed of the perfection to which they have brought this latter branch of their business than the example before us. It is a truly beautiful and perfect work of art, doing credit to the artists and workmen who produced it, and through them to the nation which they represent.

If the design is carefully studied it will tell its own story—the story of the rise and progress of our republic upon a soil rich in natural resources, triumphing over barbarism and civilized enemies from without, strong in its own integrity and uprightness, until on its hundredth birthday, commanding the respect and admiration of the world, it bids all nations come and see for themselves its progress, offering a hearty welcome to all alike. That the reader may the more thoroughly understand the *motif* of this fine work, we shall give a detailed description of its parts.

The piece is five feet four inches long, and four feet two inches high. With the exception of the slab of polished granite on which the plinth rests, every part is sterling silver. The designs are by George Wilkinson and Thomas J. Fairpoint. Beginning with the base from which the whole fabric of the republic was reared, we have the native red man and the pioneer of civil-



Cabinet—Ebony, Ivory and Mother-of-Pearl: G. Parvis.

ization representing the first phase of our existence. Native fruit, flowers and cereals, happily combined in groups, typifying the fruitfulness of the soil, orna-

ment the ends. One of these groups is shown on an enlarged scale in another engraving on page 53. A foliated scroll-work of graceful design connects the several groups. Above and encircling the solid granite slab are the thirty-eight stars of the republic, bound together and resting upon as sure a foundation as the rock itself. On either side of the plinth are groups—one, the Genius of War, holding her dogs in the leash, her whole attitude expressive of her fierce purpose and her surroundings—the shattered tree and the broken cannon-wheel—indicative of the desolation of her course. On the other side we have the contrast—the lion led by little children, and emblems suggestive of peace and security scattered around. Between these two extremes our republic steadily rises upwards, directed and led in those stormy days of trial by the strong hand and inflexible will of Washington. It is fitting, then, that the Angel of Fame, while holding in one hand the palm branch and laurel, should with the other hand place a wreath of immortelles upon the brow of him who was indeed the Father of his Country. On the opposite side is another medallion, the genius of Philosophy and Diplomacy, with one hand resting on the printing-press, and the other holding the portrait of Franklin—the one man of this country who was truly a philosopher and a diplomatist of the highest order. And as from the plinth the perfect vase rises, so from those colonial times sprung at a bound the young republic. On the front panel of the vase we see the Genius of the Arts, ready to inscribe on his tablet the names of those famous in Literature, Science, Music, Painting, Sculpture, and Architecture. In the reverse panel the Genius stands ready to record our advancement in Commerce, Mining and Manufactures. Crowning the vase we have the last and grandest scene in our hundred years of existence. Here is America holding aloft the olive branch of peace and the wreath of honor, summoning Europe, Asia and Africa to join with her in the friendly rivalry with which she enters on the second century of her existence.

The reader who has followed us through this description, and who will now turn to the vase, will see how splendidly this noble theme has been treated. Aside from the mere mechanical execution, which is perfect in its way, the story of the republic has been told by fitting emblems brought together into one harmonious whole, which in itself—more, perhaps, than any other feature of the design—typifies the cause of our great prosperity.

There is but one adjective which can be applied to the subject of our next engraving—the CABINET from M. Parvis, CAIRO, EGYPT—and that is, magnificent. Let the reader imagine a ground of the finest ebony, polished till it resembles jet, in which are inlaid masses of ivory and rare pieces of mother-of-pearl, carved with all the patient labor and minuteness for which the East is famous, the whole following a design of extraordinary intricacy and elaborateness. The most remarkable feature of this work is its finish. Not a joint is anywhere visible; the bits of ivory or mother-of-pearl are so nicely fitted together that they seem like solid pieces of a marvelous bigness. The longer one looks at the design, the more intricate it seems to become. The heads surrounding the grotesque mask in the central panel come out with greater distinctness, and new forms reveal themselves in the frieze and ornamentation to the panels on either side. Surely, when the artisans of Egypt can produce such work as this, it is too soon to say that the glory of the East has departed.

From the exhibit of STARR & MARCUS, of NEW YORK, jewelers and goldsmiths, we have selected, as a subject for engraving, the DIAMOND NECKLACE and PENDANT which occupy the place of honor in their principal case. Our illustration conveys, as well as it is possible for the graver's art to do it, an idea of the brilliancy of these superb articles; but whoever is privileged to see the originals will realize how impossible it is to give in black and white much more idea of the gems themselves than their size and shape. Their commercial value we believe is very great; but their value to connoisseurs who recognize the purity of the stones, the evenness of their cutting, and the exactness of size, shape and brilliancy in the pairs, hardly any estimate can be placed upon their worth.

We wonder how many of our readers know what a natural diamond really looks like. All are of course familiar with the gem as it is offered for sale in the dealer's window, but few would recognize in the insignificant lump, looking more like a morsel of clay than anything else, the origin of the sparkling brilliant which is the first and most precious of all the products of the globe.

We need not enter into the discussion of what the diamond really is. Whether it is vegetable or mineral, whether it is pure carbon or a vegetable substance slowly pressed into a crystalline form, is yet to be determined by

science. But some notion of the manner in which the natural stone is afterwards treated may be of interest. The workmen of Amsterdam, as everybody knows, have almost a monopoly of the trade of diamond-cutting. Standing before a swiftly-revolving steel disc, called a "skaif," lubricated with oil, the diamond-cutter presses the diamond, soldered into a brass holder, against the steel, and grinds down one of the faces or facets. The shape into which the



Diamond Necklace and Pendant: Starr & Marcus.

diamond is to be cut has been determined beforehand, but it is often necessary to change the original design as the work progresses, owing to flaws or imperfections in the stone. After one face is ground, the stone is taken from the solder, cemented so as to present another surface, and so the work progresses. It is easy to conceive how delicate must be the manipulation to produce the exact angles for the highest refraction of light in a stone which is cut into, say, fifty eight facets. A slight slip may damage a gem to the extent of hundreds of dollars. It is not generally known, yet it is well for those who possess

diamonds to know, that it is a dangerous experiment to emulate the example of Francis the First of France, and attempt to scratch with them upon glass. The glazier's diamond always presents a *natural* angle as the cutting edge; but as the gem has artificial angles, it may be that one of these may be used by the amateur, and owing to the peculiar crystalline structure of the diamond he will be dismayed to find that he has split off a portion of the stone, and ruined its beauty and symmetry for ever.

Some pages back we referred to our indebtedness to the Orient for many forms and objects of beauty, but we think that it will surprise most of our readers to know that that thoroughly English composition which is called Punch originates and derives its name from India or Persia. *Pouch* in Hindostanee, *punji* in Persian, and *pancho* in Sanscrit, each mean five, and five ingredients enter into the composition of this delectable compound when it is properly prepared. The fifth ingredient in India is jelly, which is their substitute for sugar, otherwise an old-fashioned English punch and an Hindostan pouch are equally insinuating and pleasant to the taste. And supposing the punch properly mixed, what could serve it up more royally than the PUNCH-BOWL and GOBLETS of the MERIDEN BRITANNIA COMPANY, which we illustrate in our engraving. The design is figurative of the use to which it is to be put. The vine-leaves and grapes, the Bacchic masks, the Goddess of Mirth, the generous size of the bowl and the number of goblets—all are suggestive of the festive board, the jolly Christmas time when young and old make merry, toasting the absent, drinking to the health of those present, passing the evening in harmless revelry and song.

One of the most interesting and instructive features of the Exhibition is the evidence it affords of how our young republic, in its one hundred years of existence, has thrown off the simplicity of living necessary in its early days when existence was a long struggle with poverty, and with increasing wealth and prosperity is gathering to itself the most costly and elegant appliances for making life not only comfortable but luxurious, which money can buy. In every quarter of the world the invention of the artist and sculptor and artisan is taxed to supply the demand which wealth and culture make upon every branch of manufacture to give us of the best that can be produced. And our own workmen, though lacking the facilities for study and self-education to be had

on the Continent, are so constantly receiving into their ranks foreign artisans



Punch-bowl and Goblets: Meriden Britannia Company.

of the best class, that their joint work, which may fairly be called productions of American industry, compare favorably with European examples.

In nothing is this desire for sumptuous articles of use more apparent than



Chimney-piece: M. Marchand, Paris.

in the decorations and fittings for houses, especially for furniture and fixtures.

Take for an example the elaborate CHIMNEY-PIECE exhibited by M. MARCHAND, of PARIS. Only a wealth and a desire for its expression in some permanent form, such as gave encouragement to artists in the most prosperous days of Europe, could inspire such a design as this. Probably fifty years ago there was not a mansion in the country where such a magnificent combination of carving and highly ornate decoration, finding expression in statuary and gilding and polychrome enamels, could have been appropriately placed. To-day there is not a principal city in the land that has not its houses where this or equally splendid work could not be properly placed; and if we imagine a room, proportioned to suit this piece, decorated in a like style of richness, and filled with furniture to correspond with it, we have an apartment that is nothing less than palatial. M. PIAT, the designer of this mantelpiece, received the decoration of the Legion of Honor as a reward for his design. Its prevailing style is pure Greek. The material is the best black marble, relieved by gilding and polychrome enameling. On each side of the fireplace stand Poetry and Music. The head of Medusa is seen at the back, in the panel surrounded by a border in a fine Greek pattern. Above, on the pedestal, is a noble figure of Minerva, finely gilt and enameled. The panel back of the figure is relieved by a graceful design of vine-sprays after an Etruscan pattern.

It is quite fitting and natural that at the present time, when we are celebrating our Centennial, that our manufacturers, in producing simply ornamental figures, should desire to typify, by every means in their power, the eventful hundred years of the nation's history. The theme is a grand one, capable of being treated in a thousand different ways and viewed from a thousand different standpoints; and therefore the number of groups which are to be seen in the Exposition illustrative of this subject is, perhaps, larger than of any other subject. Among these manufacturers are REED & BARTON, of TAUNTON, MASS., who send a large group, symbolic of PROGRESS, which was designed by W. C. BEATTIE. Its length is five feet, and its height four and a half feet. The progress of America from savage to civilized life is represented by a contrast between its condition in the fifteenth and the nineteenth centuries. On the left hand we have a group representing the primitive state of the country: the party of savage Aztecs thinking of nothing but war—even the mother teaching her tender offspring the use of the bow; the barren rocks and scattered

bones indicating the lack of all notion of profiting by the fruitfulness of the



Progress: Reed & Barton, Taunton, Mass.

soil, while the angry serpent may be looked upon as typifying the fight with untamed nature.

Four centuries pass, and behold the contrast! The Genius of Columbia, bearing the olive-branch of peace in one hand, and the fasces of just government in the other, passes before us. Mercury, the swift-footed god of commerce and oratory, leads her steed by a flowery bridle, and thus symbolizes the guiding influences of his arts which have led us to prosperity. Beside Columbia walks Plenty, with her overflowing cornucopia; while beneath their feet spring the plants and fruits which indicate the prosperous results of agriculture. A student-group in advance, surrounded by the implements of science and studying problems which will still further advance our interests, indicates that the future holds in store for us other knowledge, and that to the progress already made more is to be added. A bas-relief upon the pedestal represents the landing of Columbus, and above rises the vase with the dove and olive-leaf, typical of the peaceful period during which the arts have flourished. Surmounting the whole is the figure of Liberty, standing upon a broken chain, bearing in one hand the palm of victory, while with the other she holds the scroll on which is inscribed the record of our progress. She is the inspiring genius to whose benign influence we owe our prosperity.

Of woman's work, the Exhibition contains many examples—some of it, such as the carving in wood, of a kind heretofore monopolized by men, and others, such as the needle-work, of a character truly feminine. In this latter class, decidedly the most interesting display in the Main Building is the contribution sent from LONDON by the ROYAL SCHOOL OF ART NEEDLE-WORK.

This School, recently founded by the Princess of Schleswig-Holstein and other noble ladies, under the patronage of the Queen, has for its object the revival of that famous embroidery and other work of the needle for which the women of England were so famous three centuries ago. It will be remembered that at that time England had the reputation of making the finest ecclesiastical vestments in the world. But with the decay of the Church came a corresponding decadence in the demand for embroidery, and consequently the art fell into disuse. Chiefly owing to the encouragement now given to it by the Royal School is this beautiful branch of woman's work being revived. The School employ the very first artists and designers of England to furnish them with designs, and in the display sent to this country are patterns by such well-known men as Morris and Crane and Pollen. We select for illustration a

superb set of door-hangings, decorated after designs furnished by the last-



Designs for Door-hangings: Royal School of Art Needle-work.

named designer. They are a valance and side-curtains or *portieres*. The material is a heavy red Utrecht velvet, on which the design of pines and

flowers is worked in embossed gold; the scroll-work and foliated patterns being done in *appliqué* with different-colored velvets. The effect of the whole is gorgeous in the extreme, making this set, perhaps, the most striking in the collection.

People who think of glass merely as a brittle, transparent substance should visit the Austrian exhibit, and especially the display of LOBMEYR, of BOHEMIA, to be made aware of its malleability, its varied uses, and a material capable of being turned into the most beautiful forms. It is said that even at Vienna the display of crystal was not so fine as that made here. In Lobmeyr's collection are superb pieces of engraved crystal, various kinds of Bohemian ware and bone-glass. In the latter the color is something truly astonishing. There are vases of royal blue with fine gilt decoration, shaped after the most exquisite Etruscan models. Here are toilet-bottles of the old pilgrim shape, and opaline ware in the style of the ancient Venetian glass. Some specimens are ornamented with flowers in the Persian manner; others are of the Renaissance period, and others again have the enameled green scales of Venice. Some of the most noticeable specimens are crystal vessels covered with a layer of transparent red glass, which has been cut back through to the crystal in wonderful and intricate patterns. We engrave a group of several of the most beautiful of these charming objects, each one of which is a marvel of the glass-worker's art

The ITALIAN COURT of the Exhibition contains many choice and beautiful things from that wonderful land whose soil has for centuries been a mine from which the nations of the world have drawn the richest treasures of antiquity that adorn their museums; and yet, great as has been the drain upon her, it is probable that to-day Italy contains, deep buried amid the ruins and the debris of her former greatness, more riches a thousand-fold than all that have been taken from her to the present time. But it is not alone with the remains of her past splendor that Italy is supplying the demand for those things of beauty which carry refinement and culture into every corner of Christendom. While one portion of her people are busily engaged searching for objects of ancient art, another portion are equally busy in reproducing with infinite skill and patience the famous works of the old masters in every branch of art, and still a third class are hard at work trying to supply the demand for antiquities

by manufacturing whatever the dealers may desire. Yet it is a noteworthy feature in the modern work of the Italian workmen that they invariably select



Group of Glass-ware: Herr Lobmeyr, Vienna.

the very best models to copy. They do not even restrict themselves to their own masters, fruitful as they were in good work, but they avail themselves of the art-work of other lands and nations. In a walk through those portions of

the Court devoted to terra-cottas and marbles and bronzes, French, German and Egyptian works are to be seen together with examples of ancient and modern Italian art.

We select for illustration a bronze *replica* of the famous MERCURY of JEAN BOULOGNE, of DRUAL. This work, the crowning effort of the great sculptor's life, is familiar to every one by its numerous reproductions in stone and metal as well as by photographs and engravings. It is a favorite ornament for lawns, for pinnacles of buildings, for the tops of columns, and in smaller form as a statuette it adorns cabinets, mantels and niches in the walls of rooms. Again, it is seen in the ornamentation of clocks, vases and objects of that sort, on *epergnés* and other table ornaments, and finally we have it reproduced by the goldsmiths on articles of personal adornment. Indeed, we remember no statue that has been so universally copied for various uses as this Mercury of JEAN BOULOGNE.

The Swedish exhibit of pottery and porcelain is certainly one of the finest in the Exhibition, both for quality of the material and for its artistic use. The RÖRSTRAND LIMITED Co. are the principal exhibitors, and from their famous factory, excepting only the Royal Works of Berlin, comes the best assortment of porcelain, majolica and parian shown in the Main Building. In porcelain the RÖRSTRAND Co. exhibit one piece that alone would have attracted the attention of visitors to the Swedish Court. It is certainly one of the *chefs-d'œuvre* of the Fair, and as an example of what can be done with porcelain it is almost unique. It is a CHIMNEY-PIECE, standing about twelve feet high, constructed entirely of hard and soft porcelain. Its general color is lavender and celadon, picked out with gold, but there are other colors blending with these and making an harmonious whole of great delicacy and richness. The fire-place is surrounded with a beautiful border of flowers and leaves in white porcelain picked out with gold. The columns on either side are divided into plain panels of lavender and gold, separated by richly-ornamented medallions. Above the columns is a frieze with scroll-work of singularly beautiful design in celadon, lavender and fine tracery in gold, while above that again is the white porcelain shelf, resembling in its purity and polish the richest marble. Above this, in the centre of a long horizontal panel ornamented with an elegant scroll pattern in relief, is a charmingly modeled figure of Cupid, in the round, which is one

of the most beautifully executed porcelains we have ever seen. Just over the Cupid, in a niche prepared for it, is an Etruscan vase, standing some three feet high. The design and coloring of this vase may be said to be the *motif* for the rest of the chimney-piece, which is, so to speak, built up around this central figure. On either side of the vase are columns, banded into diamonds below, and ornamented above with medallions containing the insignia of the arts and sciences. The whole space between the niche and columns is filled with scroll-work, highly elaborated, yet of the most chaste design. The upper part of this superb work is in harmony with the richness of its lower portion. While the ornamentation is equally elaborate, it is lighter in color and treatment, and gives an effect of finish which is altogether satisfactory. Whether in this piece we consider the adaptability of the material to the use proposed, or the character of the ornamentation allowable in an object of this kind, or simply the effect of the whole as we see it, there can be but one opinion of its merit, and we cordially recommend it to all, not only for its mechanical execution, which few will appreciate, but for its purity and harmony of design, which all can study and admire.



Mercury, bronze: Italian Court.

part of this superb work is in harmony with the richness of its lower portion. While the ornamentation is equally elaborate, it is lighter in color and treatment, and gives an effect of finish which is altogether satisfactory. Whether in this piece we consider the adaptability of the material to the use proposed, or the character of the ornamentation allowable in an object of this kind, or simply the effect of the whole as we see it, there can be but one opinion of its merit, and we cordially recommend it to all, not only for its mechanical execution, which few will appreciate,

but for its purity and harmony of design, which all can study and admire.

The famous RÖRSTRAND WORKS were established in 1726—just a century and a half ago—at Rörstrand. The greater part of the porcelain manufactured always has sold in Sweden, but of late years an export trade has grown up with France and England, as well as with the adjacent continental nations, and promises to be of importance in the future. As but the materials for porcelain abound in Sweden, the manufacture, as compared with that of other countries, becomes simply a matter of competition in skillful manipulation and artistic treatment. In the former of these the Swedish workmen already excel, and they certainly are not far behind either France or Germany in color or design. The display of majolica at this Exhibition made by Sweden is in many ways the best of all. Beside porcelain and majolica, the RÖRSTRAND WORKS make parian and bisquit ware and various grades of commercial China. At the present time their business gives employment to between five and six hundred persons; the production of the works having a value of about \$900,000 annually.

From Sweden—which, everything considered, makes the best display of ceramics in the Exhibition—comes the spirited group which forms the subject of our engraving shown on page 72. It is a *replica* in terra-cotta by S. H. GODENIUS, of STOCKHOLM, of the spirited group, THE GRAPPLERS, by J. P. MOLIN. The engraving gives a capital idea of this fine work. The moment chosen by the sculptor is a critical one in the contest, and moreover—this is a point which we have referred to before, but we wish to emphasize it—a moment strictly correct in an artistic sense. The combatants at this instant are *motionless*, and this, we contend, is the only proper theme for sculpture. Action past and future may be indicated, but present, actual motion belongs only to the domain of the painter. As we have said, at this moment the grapplers are at rest. An instant more, and the one who has seized the upraised wrist of the other, preventing the intended blow, will have turned the odds against his adversary, and have clinched for a fall. We are glad to see the reproduction of works of this class in terra-cotta. The material is a noble one, capable of an infinite variety of uses in the arts and manufactures and, with care, can be made a valuable accessory to sculpture. Next to Italy, Sweden's terra-cotta is the most satisfactory in the Exhibition.

There is a growing tendency in this country to make certain homely articles of furniture appear, when not in actual service, to be something other than they



Chimney-piece: Rörstrand Co. Limited, Sweden.

really are. Theoretically, this tendency is a bad one, because it partakes more or less of sham, which, if we may be permitted to use the figure of speech, is a partially-explored country of vast extent, though without determinate limits, whose inhabitants and all their belongings are regarded with suspicion and contempt by the honest people who have seen how unsatisfactory and unreal everything belonging to them proves to be. But in the modern manner of living, there are certain conditions of existence which justify a certain amount of deception, and indeed render it altogether praiseworthy. Here, for example,

is a young couple of moderate means, who cannot afford to keep house or to rent a suit of rooms in the neighborhood where it is desirable for them to live. If, however, they could manage to live in a single apartment, they could readily afford to remain near their friends. The cabinet-maker of to-



The Grapplers, terra-cotta: S. H. Godenius, Stockholm.

day steps in and tells them that nothing is easier. He will supply them with furniture that shall make of the one apartment a bedroom which can be turned into a parlor at a moment's notice. He provides them with a bedstead which by some ingenious mechanism transforms itself into a sofa, a wash-stand that becomes a writing-desk, a wardrobe that has the appearance of a secretary, and the thing is done. Now, all this is a very proper and justifiable proceeding. Our young couple do not want to receive friends in a room which suggests its use as a bed-room, and they cannot sleep on parlor furniture; but in this way their difficulty has been removed.

If we follow the fortunes of this imaginary pair, and look in upon them again when their economy at the start has enabled them to have a house of their own, luxuriously furnished with all the appliances of wealth and culture,

day steps in and tells them that nothing is easier. He will supply them with furniture that shall make of the one apartment a bedroom which can be turned into a parlor at a moment's notice. He provides them with a bedstead which by some ingenious mechanism transforms itself into a sofa,

we find a corresponding desire to make things answer for several useful purposes, and by this economy of room gain more space for what is purely ornamental. In the sleeping-room, for instance, where there is now no neces-

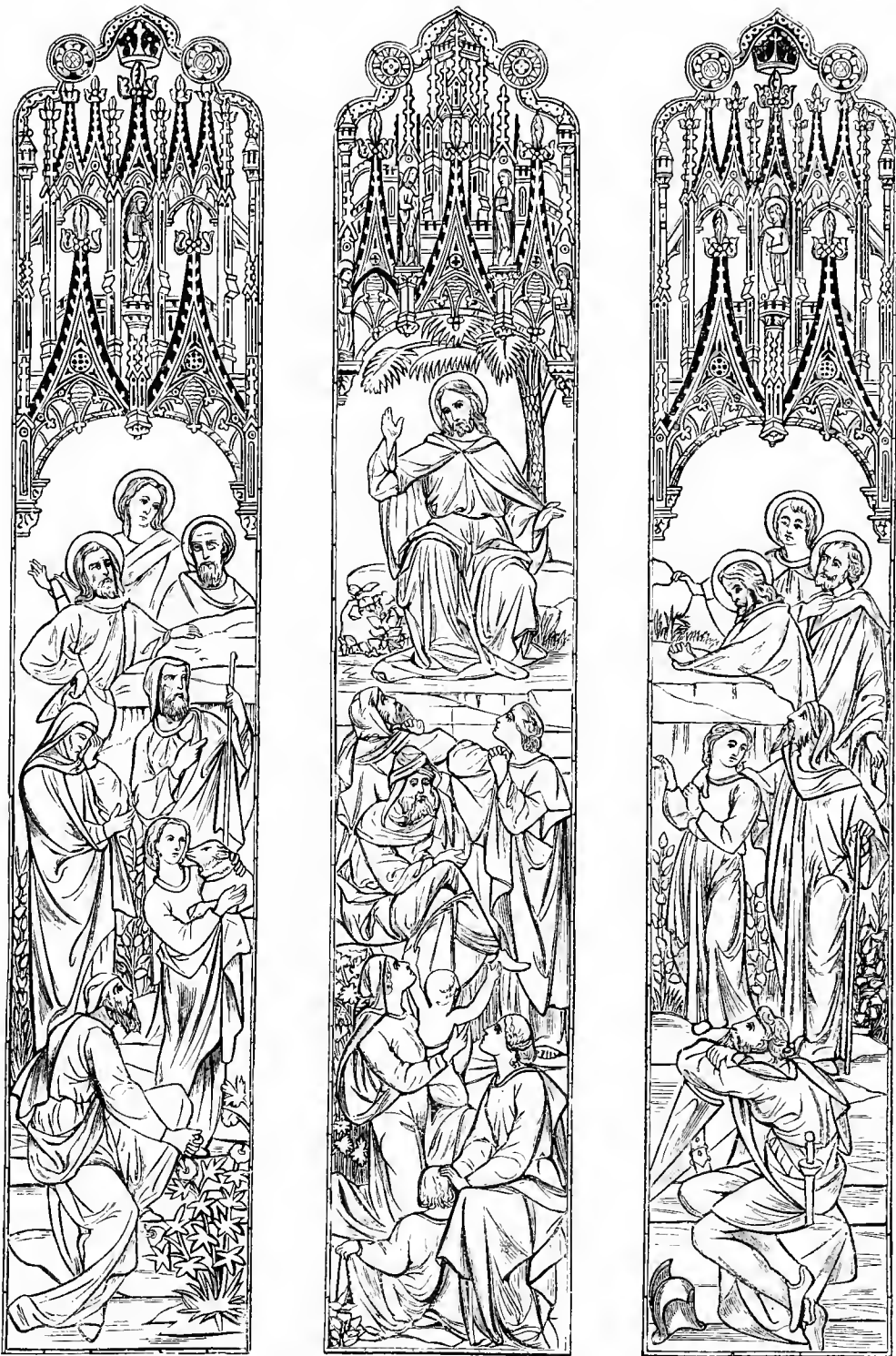


Wardrobe: G. Vollmer.

sity for concealing the bed, we find such a WARDROBE as this of VOLLMERS. In itself it is a superb piece of furniture; but in place of a paneled door we have a broad mirror, which thus gives just that much wall-space for pictures or what

ornaments we please. Then, on either side of the mirror-door are spaces nicely contrived to hold the numberless little articles—statuettes, vases and pretty toilet articles—that women love to have about them. Beneath the broad slab at the base of the glass is a roomy drawer, and on each side of it cupboards, where the “mysteries” of the toilet or the jewel-box may be kept under lock and key. So that in short we have an article of furniture combining several uses, all grouped together into a form of artistic beauty. The elaboration and finish of the work is excellent. The light, delicate color of the satin-wood ground is relieved by the rich mahogany decorations. The elegantly-curved lines of the design, the finely-wrought scroll-work, the harmonious combination of effect at the top, all help to make this wardrobe a real work of art, an addition to its primary use as a piece of necessary furniture.

Our next illustration is an admirably-designed STAINED GLASS WINDOW, manufactured by COX & SONS, of LONDON, the well-known ecclesiastical decorators. The window is divided into three parts, each section being complete in itself, yet forming together an harmonious whole. The subject is that beautiful incident in the life of Christ when he gathered the multitude about him on the mountain and spake to them those words of mercy and tenderness and love—so different from the lessons of the elders—which have come down to us through the ages, bearing their sweet message of consolation and hope to many a weary heart; their divine wisdom becoming but the more apparent as we recognize what those few simple precepts, uttered eighteen hundred years ago, have done toward revolutionizing the nations of the earth, and bringing civilization out of barbarism. It is very right and proper that Christian people should be constantly reminded of this sublime occasion; and no means are so effective and real than to aid the imagination by means of pictorial representations. Long before the art of painting and staining glass with figures was invented, frescoing and panel-painting were in common use. Yet it was a glorious thought which first conceived the idea of making the church-windows, through which the light of day diffused itself throughout the sanctuary, a medium by which the splendor and glory of that other and first Light should be typified in the mind of the worshippers with colors such as no canvas can produce. Of all the adornments which man, in his desire to make the house of God beautiful, has brought into the church, the stained glass window is, to



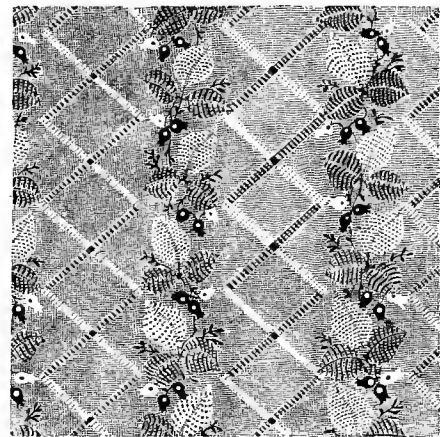
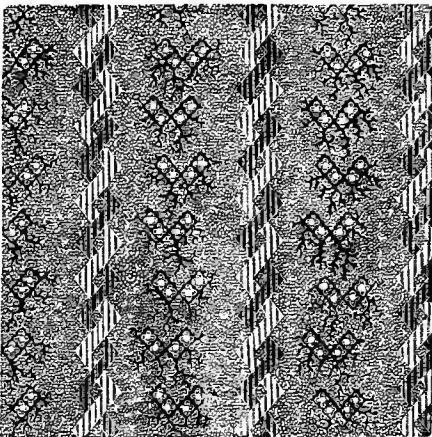
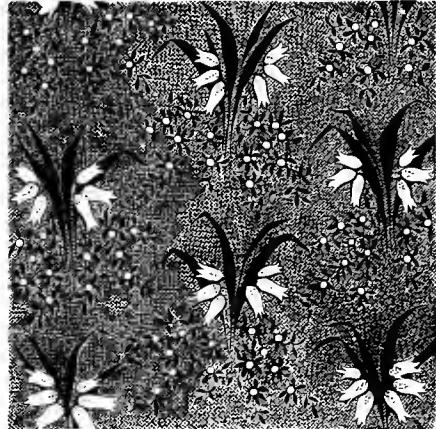
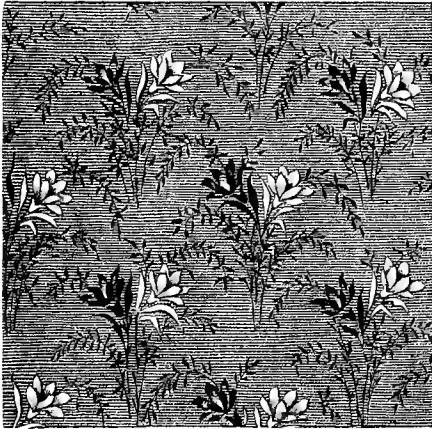
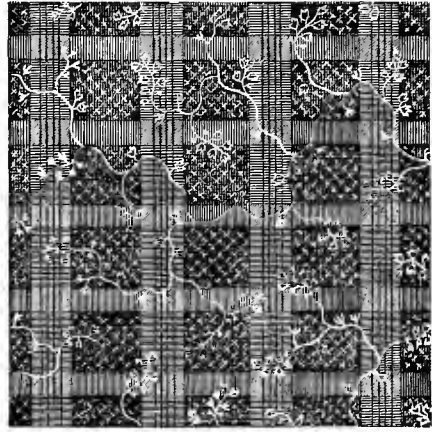
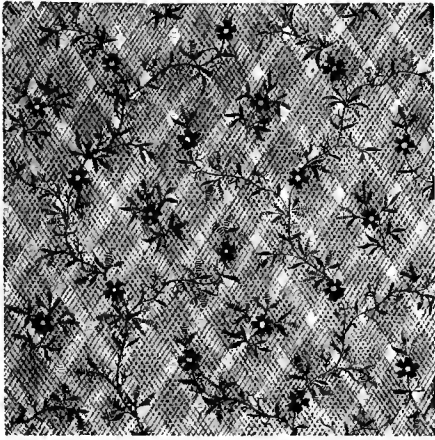
Stained Glass Window: Cox & Sons, London.

our thinking, the most appropriate and beautiful. It may be simply contrasted masses of harmonious color, or it may be as elaborate a painting as the

subject of illustration; and in this respect it is one of the noblest forms in which art may express religion.

We engrave on page 77 some of the PRINT PATTERNS used by the AMERICAN PRINT WORKS, FALL RIVER, MASS., in their manufacture; and as these figures may fairly be taken to represent the fashion of the day, it is curious and interesting to note how much we have improved in this respect within the past few years. Perhaps it would be more correct, in speaking of fashion in dress, to give all the credit of this change to the sex whose reign and *fiat* in this respect is supreme; and, indeed, we are quite willing to give woman everything she may claim in this respect. While it is highly probable that men designed the patterns before us, it is equally certain that they never would have become popular if they had not pleased the women's fancy. It is not so very long ago, say when our grandmothers were girls, that the young creatures thought themselves very fine indeed if they were attired in robes on which impossible peacocks and birds of paradise—whose plumage certainly resembled nothing terrestrial—were displayed. We find examples of these dresses in the colored prints of the time, and occasionally one is discovered in a long-forgotten trunk, and preserved as a precious accessory for tableaux. At a later period, indeed, within the recollection of many of us, dresses were covered with great sprawlings in glaring, ill-contrasted colors, such as none but a savage of to-day would delight in. And now we have such patterns as these—neat, carefully designed, with proper regard for the color-effect, and altogether pleasing and attractive to the eye.

From the truly regal display of porcelain made by the ROYAL PORCELAIN WORKS at BERLIN, we select for illustration two figures, each a masterpiece in its way. The one is a large oval vessel intended to be used as a WINE-COOLER, or if desired it can be used, as it is at the present time, for a JARDINIÈRE. In either use it makes a very striking and beautiful object; but the design and style of ornamentation make the former purpose preferable. The material, though porcelain, is treated so as to resemble Italian majolica, and none but an expert could pronounce upon its genuineness. The design is masterly and the execution faultless. Nothing could be more spirited than the lines of the Triton's head, the modeling of the mermaids who clasp hands above his waving locks, and the graceful curves of their attitude. The handles



Print Patterns : American Print Works, Fall River, Mass.

on either side are ornamented with masks and scroll-works suggesting shells, and a simple border above and below serves to give finish to the rim and base.

There is an entire absence of anything like "finnikiness" about the ornamentation of the piece that makes it appear peculiarly massive and noble. Every part of the design is drawn with a strong, bold hand, suggestive of the best period of this style of work. The vase is of an entirely different style and treatment. Its material is the hard porcelain made in Europe, and on its glossy white surface are painted flowers copied with careful exactness after nature. Long practice in the art of flower-painting has enabled the Berlin artists to bring their work to the highest state of perfection; and the roses here represented blend their hues as perfectly as if painted with nature's pencil.

The superb MIRROR which we engrave on page 81 is from the display of the MESSRS. ELKINGTON & Co., of LONDON, manufacturing silversmiths and art-workers in the precious and other metals. Silver, gold and steel enter into the composition of this piece, which in beauty of design, fulness of elaboration, and mastery of technical execution, is one of the finest examples of modern metal-work in the Exhibition.

In style this mirror has all the richness of finish and elaboration without weakening by overloading, with ornament of the best period of the Italian Renaissance. In his design the artist has been singularly happy in his choice of subjects for illustration. Nothing could be more beautiful and suggestive than the groups with which the piece is adorned.

The mirror proper is a sheet of heavy plate-glass, of an oval shape, with beveled edges. This is encircled by a smooth, slightly rounded frame of steel damaskeened in gold in the most delicate of arabesque scroll patterns. At intervals between these scrolls are gracefully-drawn birds, some resting balanced on a spray, and others winging their flight through the air. The plumage of these beautiful feathered creatures is indicated by chasing so minute that the aid of a glass is necessary to appreciate its fineness.

Encircling the steel frame is another of silver, in which the mirror swings. This frame is ornamented with sprays of leaves and flowers beaten out and chased in the manner known as *repousse* work. The sockets for the support of the mirror are also finished by the same method. On either side of this frame and welded to it are uprights or pillars of silver backed by steel. On these pillars, resting on a ledge a third of the height up, are Greek vases containing sprays of flowers, also done in *repoussé* work. Above the flowers are

garlands, gracefully festooned below the capitals of the pillars, which are finished with masks and scrolls. All the work here, both in design and execution, is of the highest merit, and represents the perfection of this branch of the silver-smith's art. Resting at the base of the pillars upon the broad stand are two groups in silver of the same general design, but differing slightly in pose. Both represent a draped female figure toying with a little child. In the



Vase: Royal Porcelain Works, Berlin.

one group the little fellow is holding up a glass to catch the reflection of his companion's face; and in the other he is playing with a fan while in the act of listening. These groups are very well worthy of study. The pose of each one of the figures is admirably rendered; the expression on each face is wrought with skill, and the drapery is perfect. Surmounting the pillars are



Wine-cooler: Royal Porcelain Works, Berlin.

pairs of doves, in attitude and expression as lifelike as possible; every feature of their wings is executed with wonderful minuteness and softness.

Crowning the arch above the mirror is as charming a group as ever assisted at a lady's toilet. Two little cupids are nestled there, one standing up and holding a lighted torch in his hand; while the other, crouched at his feet, is looking down as if in admiration at the fair consultor of the glass. The idea conveyed by the attitude and expression of these little loves is exceedingly charming. No one, no matter how homely, can look into the mirror without being conscious that here at least are two who are struck with admiration of her charms.

All of these groups just described are, like those first mentioned, done in silver and finished by the graver's tool. In the same kind of work are the pair of winged cupids who seem to have been playing hide-and-seek, and to have come suddenly upon each other while flying round the medallion which ornaments the base of the silver frame. Their little faces betray mischief, glee and a pleased surprise at their sudden rencounter. One can easily imagine that they have but just flown out from behind the back of the glass, and that a whole troupe of their gay companions is still romping there.

This completes the ornamentation in detail. Now we see how artistically all combine to make an harmonious whole. Nor can we fail to be attracted by the purity of the way in which the theme has been treated. As to the technical execution, we have already spoken of it with the highest praise. There is but one point further that we would call attention to, and that is the damaskeened work. There are three ways of doing this: either by making a fine incision with the graver's tool, and fastening in a thread of gold wire, which is the oldest and best method; by hacking the surface with a knife and fastening the gold on superficially; or by etching the pattern in with acid and then placing the gold in the cavity. This last method approaches the former in effect and finish, and cannot readily be detected from it, and it is either by this method or by the first-mentioned process that the wonderful damaskeened work of the MESSRS. ELKINGTON is done.

Our next engraving represents the CHILI CUP, exhibited by REED & BARTON, of TAUNTON, MASS. This fine example of the art of the silversmith was sent by the manufacturers to the Chilian Exposition, where it gained a prize, and has since been known by the name given above. Looking at it in detail, we observe that the cup rests upon a square, polished stand, without any decora-

tion save a narrow raised border of leaves and flowers. Encircling the base of the cup is a beautiful floriated design in low relief, and on this base, resting against the central shaft, are two large shell-shaped vessels of polished silver,

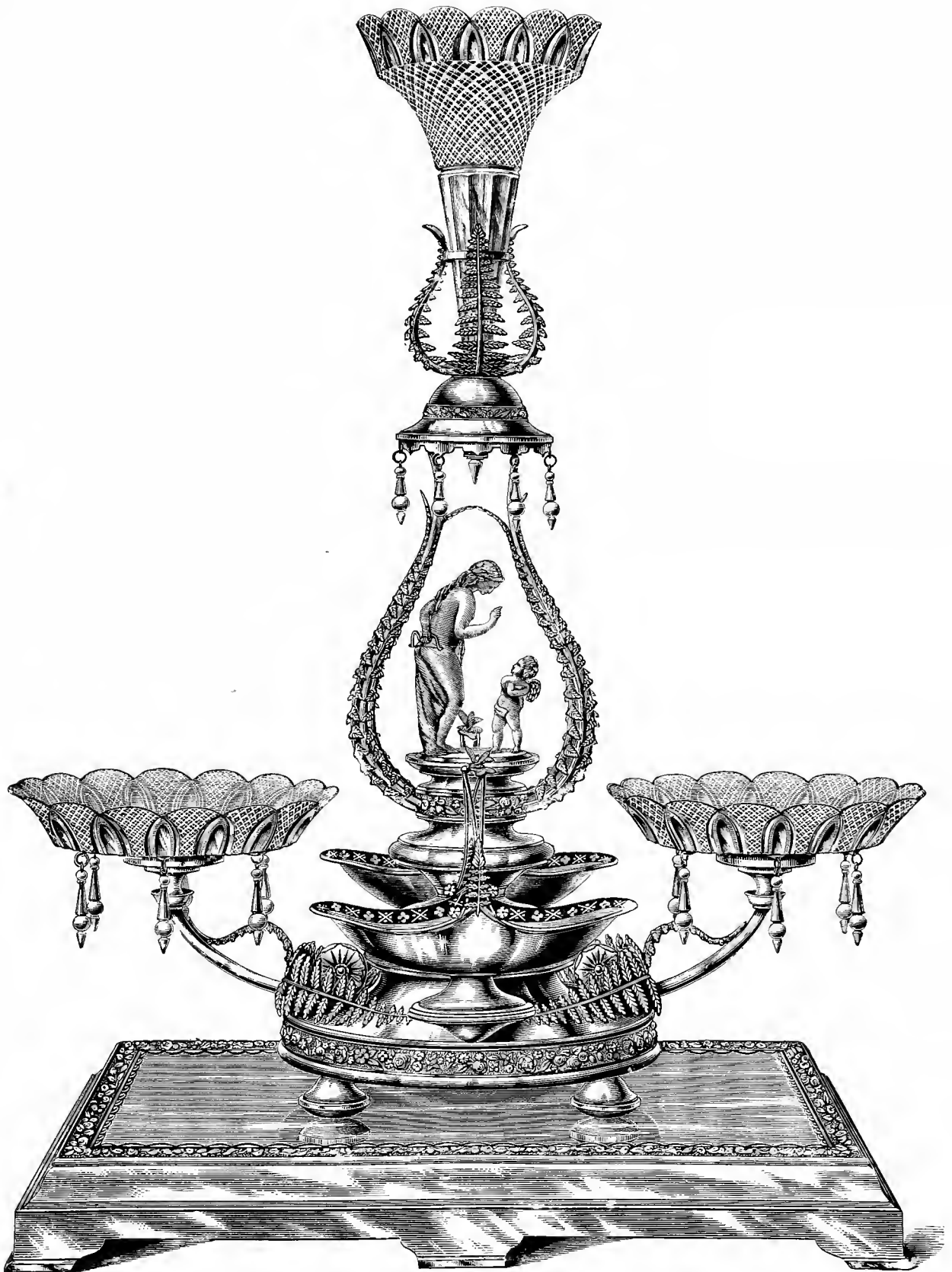


Mirror: Elkington & Co., London.

without any decoration except some simple chasing on the inner side of the rim. Resting on the base are tree-ferns—wonderfully perfect copies of these graceful plants—so disposed as to give a pretty finish to this portion of the

design. On the sides of the shaft, raised somewhat above the shell-shaped vessels by curved branches, are finely-cut glass dishes with silver pendants. At this level the shaft separates into two slender branches, covered with delicate ferns twining about them; and the branches themselves, first bending outward and then inward, form a harp-shaped figure, within which is a charming group of Venus and Cupid. Cupid has evidently been about some mischief, for his mother has taken his bow away from him and is holding it behind her back with one hand, while the other is raised to give emphasis to her admonition. The little fellow stands in defiant attitude, as if conscious of no wrong done, but it will not be long before he will be begging for his bow again, for without that he can have no further sport. Balanced on the upper part of the branches is a vase of crystal and silver, its base surrounded by pendants, and the same design of branches and fern-leaves carried out on a still smaller scale. The effect of the whole figure is peculiarly light and airy, and if we imagine the vase and dishes filled with flowers and fruit, there could hardly be a more chaste or elegant centre-piece for a table.

We wish that it was possible to give to those of our readers who may not be fortunate enough to see it a good idea of the wonderful play of light and the surprisingly rich effect of color in this glass VASE of LOBMEYR'S. But neither engraving nor words can do more than suggest its brilliant appearance. In the sunlight no jewel reflects rarer prisms of color than flash from its angles. By looking at the engraving it will be seen that the shape of this vase is of an admired Greek pattern. Its handles, twisted like those of the Urbino vases, represent serpents, their heads pressed flat down upon the rim in an attitude of watchfulness, and their bodies attached by finials to the bowl. The vase itself is composed of crystal, enameled with red glass. Around the body extends a broad zone containing scroll-work and figures cut through the enamel to the crystal. The engraving here is of the most minute description, every leaf and tendril being worked up with infinite pains. In the centre of the zone is a winged female figure, supported on either hand by lions conventionally treated. There is no ornamentation upon the stem and base of the vase, but it rests upon a pedestal, with lions' heads as handles, and the shaft engraved with lovely festoons held up by ribbons. The work here is as minute and intricate as that above, though the design is not so elaborate.



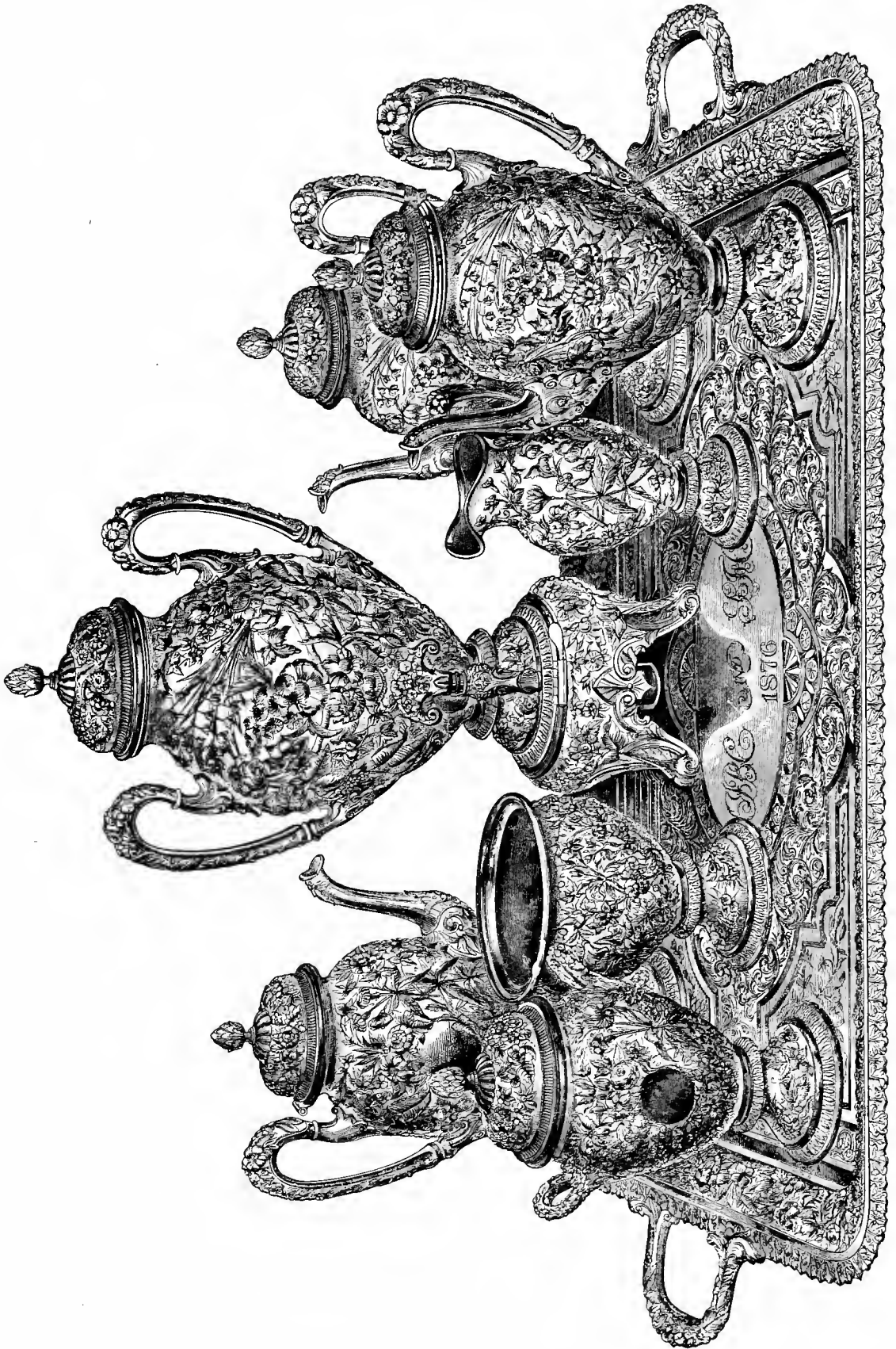
Chili Cup: Reed & Barton, Taunton, Mass

For a drawing-room ornament, or for a collector's cabinet, or for purposes of illustration in a museum, we have seen no single piece of crystal that is a better example than this of the perfection of modern glass-working.



Vase: Herr Lobmeyr, Vienna.

We wonder that, in these days of collection-making, more people have not taken to getting together specimens of artistic glass. Certainly a well-selected assortment of choice crystal makes one of the most beautiful and



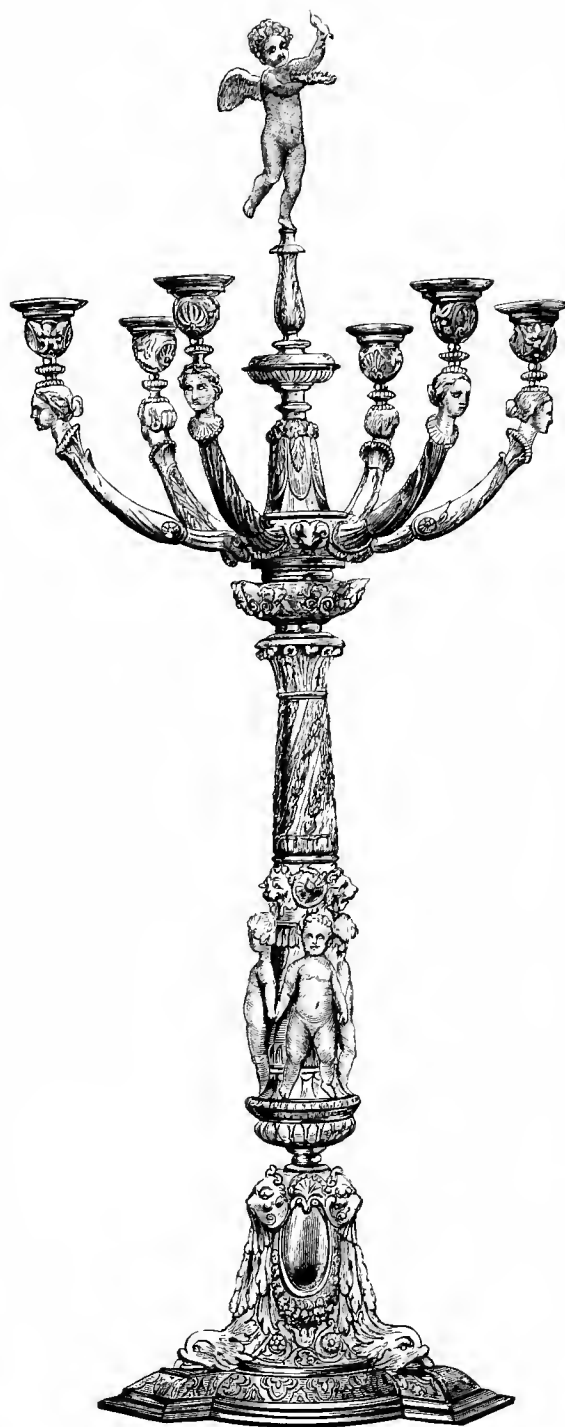
Service, Repoussé Silver: Messrs. Bailey & Company, Philadelphia.

interesting collections that it is possible to make. At present the china-mania seems to have gained almost complete possession of the public.

The elegant SILVER SERVICE which we engrave on page 85 is selected from the large and beautiful exhibit made by the MESSRS. BAILEY & COMPANY, of this city. It consists of eight pieces—the urn, coffee-, tea- and chocolate-pots, sugar-bowl, cream-pitcher, waste-basin and waiter—all of solid sterling silver, elaborately ornamented with *repoussé* work. We are glad to see that it is again becoming fashionable to place the urn upon the table, for certainly it is one of the most beautiful vessels in itself, and its use is so suggestive of comfort and good company, that it is a pity it was ever banished. At breakfast and at tea its place on the table as an ornamental feature is as prominent as that of the *epergne* at dinner. All the other vessels and dishes are subservient to it. Notice how in this group it dominates all the other pieces and gives a finish and completeness to the whole, which without it as a central figure could not be expressed. It will be observed also that its form and manner of decoration give the *motif* for the design in the rest of the set. Resting upon a beautifully-shaped stand on four feet, and so arranged as to contain the spirit-lamp, the urn rises graceful and symmetrical as a Greek vase. On either side of the ovoid-shaped body are the curved handles, and surmounting it is the crown-shaped lid, terminating in an ornamental knob. Every portion of the urn and stand is decorated with *repoussé* work of the most elaborate description. Flowers, leaves and grasses twine and intermingle over its surface with all the luxuriance of nature. Yet while thus simulating a natural growth, each spray and tendril has been placed in position by the cunning hand of the artist, whose training enables him to decide where it will be most effective. If the other pieces are examined carefully it will be seen that the same general grouping of natural objects has been followed in their decoration; so, too, it will be observed that the design of these other vessels follows the same curves as in the urn wherever it is possible. Of course in the pitcher an allowance has been made for the bend of the lip, and in the pots a spout must be made which shall harmonize with the handle. To accomplish this last-named effect is, by the way, one of the most difficult things in designing a tea or breakfast service. It is rarely that one finds a really satisfactory tea-pot or coffee-pot. When the curves of a spout balance, so to speak, those of the handle, we

may have something altogether lovely in appearance; but when we put the beautiful object to the test of actual use, we find that the liquid, instead of flowing from the proper orifice in an abundant stream, first trickles from the nozzle, and then, as we continue to tip the vessel, bursts from under the lid with a sudden outpouring that is as astonishing as it is overwhelming. Perhaps the most satisfactory shape for pouring purposes is the old-fashioned tin or earthenware kettle with its straight spout

The material is solid silver, with gold gilt ornamentation. The piece stands about thirty inches high, and is covered, with the exception of the figures,



Silver Candelabra: M. Christesen, Denmark.

and high, round handle. But this honest, homely little body rarely rose above a place beside the logs in the fireplace. There it sung and was comfortable; and it would make but a sorry figure if introduced to the company of such fine, twisted objects as now glitter and shine upon the tables of nearly every one who has the means to purchase them.

On this page we give an illustration of the silversmith's art as practised in DENMARK. It is a CANDELABRA exhibited by M. V. CHRISTESEN, of COPENHAGEN.

with fine chasing and relief-work from base to top. The candelabra rests upon a triangular-shaped standard ornamented with dolphins' heads, masks and medallions in gold gilt. Around the edge is a very pretty border of chasing. Resting upon a cup-shaped base are four gilt figures of children, standing back to back and clasping hands around the shaft. These figures are cut in very high relief and thoroughly well designed and executed. Just over their heads is a zone of masks, and above that the shaft tapers up to a capital of Corinthian shape. Above that, again, the six curved branches of the candelabra unite, and from their junction rises a pedestal on which a charming little cupid, with a wreath and bow, poses as lightly and airily as if he had just alighted there. The branches terminate in skillfully-executed women's-heads, on which rest the candle sockets. These heads are gilded, and a fine gilt line winds around the stems beneath them in a manner similar to the work on the main portion of the shaft. This beautiful article is exhibited by M. CHRISTISEN with a group of table furniture, and its position and size indicate that it also is intended for table use. In Europe, even in those portions where gas has been largely introduced, most people prefer the soft and subdued light of candles to the dazzling glare of the other means of illumination; and as it is customary to place the candles on the table, many elaborate and beautiful devices are made to hold them. Certainly no one who has seen a handsome feast set off in this way will deny that the effect is much more pleasing than can be produced by any arrangement of gas.

The FOUNTAIN which we engrave on page 89 is a very remarkable illustration of the admirable adaptation of the ware made by the MESSRS. DOULTON, of LAMBETH, ENGLAND, to purposes of decoration, or rather ornamentation, on a comparatively large scale. This fountain, which stands about eight feet high, is composed entirely of the peculiar composition known as Doulton-ware, and is modeled after designs furnished by the promising young artist and sculptor, MR. GEORGE TINWORTH, of LONDON. The prevailing colors in this spirited and artistic production are rich browns, greens and yellows, which blend together in a subdued and harmonious way that is very effective. The basin of the fountain, which is about seven feet in diameter, is surrounded by a border of large leaf-shaped figures, with others backing up against their interstices. From the centre of the basin rises an imitation rock-work construction with caves



Fountain: Doulton & Co., Lambeth, England.

and hollows, from which grasses and aquatic plants depend. At intervals around this rock-work are gracefully-modeled swans, and by a clever contrivance the water is raised to a level with

their bellies, so that the birds seem actually to be swimming and disporting themselves in their favorite element.

Above this rock-work and resting on it as a base is a platform with three curvilinear sides and rounded ends, from the centre of which rises a sheaf of rushes, which forms the shaft of the fountain. About this sheaf is grouped a trio of cupids riding astride of dolphins which the little fellows have captured



Greek Vases: A. B. Daniell & Son, London.

and harnessed. The modeling of these figures is particularly clever. Each one is different, yet it would be hard to select any one as the best. Swans coquetting and pluming their feathers complete this group. Above is a second but smaller basin shaped like a shell with scalloped edges. From its centre and forming a continuation of the shaft is a group of storks, standing back to back, as erect and stately as if conscious of their reputation for wisdom. Above them is a third and smaller basin, resembling the second in shape, and

above it the shaft terminates in the tall seed-stalks of the rushes, crowned by a bunch of pods.

In the treatment of his design MR. TINWORTH has made a happy blending of conventionalism and realism, and has confined himself to a strict simplicity of detail with a success attainable only by artists of exceptionable ability. The mechanical execution of the piece is also worthy of mention. The colors are



Group of Artistic Pottery: Gustafsberg Co., Sweden.

remarkably even and pure, and the salt-glaze of the Doulton process gives them a brilliancy and lustre unattainable by any other means.

From the collection of rare porcelain and faience made by A. B. DANIELL & SON, of LONDON—certainly one of the choicest ceramic exhibits at the Centennial—we illustrate two of their beautiful GREEK VASES, modeled after well-known specimens in the British Museum, and decorated by the *pate-sur-pate* process by the celebrated artist M. SOLON, formerly of Sevres, but now in the employ of the Messrs. Minton, of England. These vases are of a

chocolate-brown color, so deep in shade as to seem to be black in certain lights. The base and the lower portion of the body are decorated with gold lines in the sunken portions of the modeling. On the zone which surrounds the body throughout its greatest length are figures of the Graces and Cupids drawn with unsurpassed delicacy and skill. We have already described the *pate-sur-pate* process at length, but it may be as well here merely to remind our readers that this painting is done with a sort of liquid china, which in its wet state is opaque; but after firing, this paste becomes either semi-transparent or opaque, according to the thickness with which it is laid on. The practice and skill necessary to produce artistic results by this method, as well as the care requisite in the firing, are sufficient reasons for the extreme costliness of the articles thus produced. This pair of vases have been bought by Henry Gibson, Esq., of Philadelphia.

The upper part of these vases—the neck, handles and lip—are ornamented with fine enameling in red and yellow, after approved Greek patterns. These enamels are very rich and brilliant, and though sparingly applied, are an exceedingly effective feature of the general design.

The group of articles which we engrave on page 91, in variety of form and material give an excellent idea of the character of the exhibit made by the GUSTAFSBERG COMPANY, of SWEDEN. Here is terra-cotta, parian, imitation majolica, and different qualities of porcelain. The large vases on either side of the engraving are, as will be seen on inspection, different views of the same piece, which occupies the place of honor in the MESSRS. GUSTAFSBERG exhibit, and is, undoubtedly, the *chef d'œuvre* of the collection. This vase stands about four feet high, and from the foot upwards is one solid piece of porcelain. The general color of the piece is a clear sky-blue of remarkable evenness. The border around the foot, the channels around the lower part of the body, the scroll-work above and the relief-work generally are gilded with gold. The zone around the middle of the vase contains a finely-painted subject representing the procession of the Arts. The coloring of the figures is very rich and varied, and they are seen with clearness against the back-ground of pure white enamel.

A vase of Persian shape, decorated with figure-subjects of Peace and War, crowns the group. Other vases of different styles and shapes can be seen

dispersed throughout the collection. Fine porcelain dinner-services, plainly but richly decorated with bands of color, will be observed also. An excellent beer-mug of cream-colored stone, with blue enamel in relief ornamentation after the German style, is here, and also a ewer of an Urbino pattern in majolica. The fine group called "The Grapplers," which we illustrated in a recent number, and numerous busts and statuettes in parian, will be observed, as also, standing just back of the majolica fruit-dish, a pair of covered vases in parian of the open-work or basket-pattern which is so much admired.

The beautiful



Persian Vase and Pedestal: Herr Lobmeyr, Vienna.

Persian VASE and PEDESTAL exhibited by M. LOBMEYR, of VIENNA, and engraved by us on this page is a very beautiful specimen of the highly artistic effects obtainable in crystal. In color it is a rich ruby red of astonishing brilliancy, which is heightened by the superb decoration, which consists entirely of gold gilding.

We would call special attention to this decoration, for it is an admirable illustration of the advantage of art education. It is in the spirit and style of that wonderful nation—the Persian—whose decorative designs are seen and admired in every part of Christendom, and whose influence in

this branch of art has been perhaps greater than any other people. Any one familiar with Persian work will see how thoroughly this decorator has mastered their principles of design; and this mastery could only be attained by facilities for study such as only Europe affords.

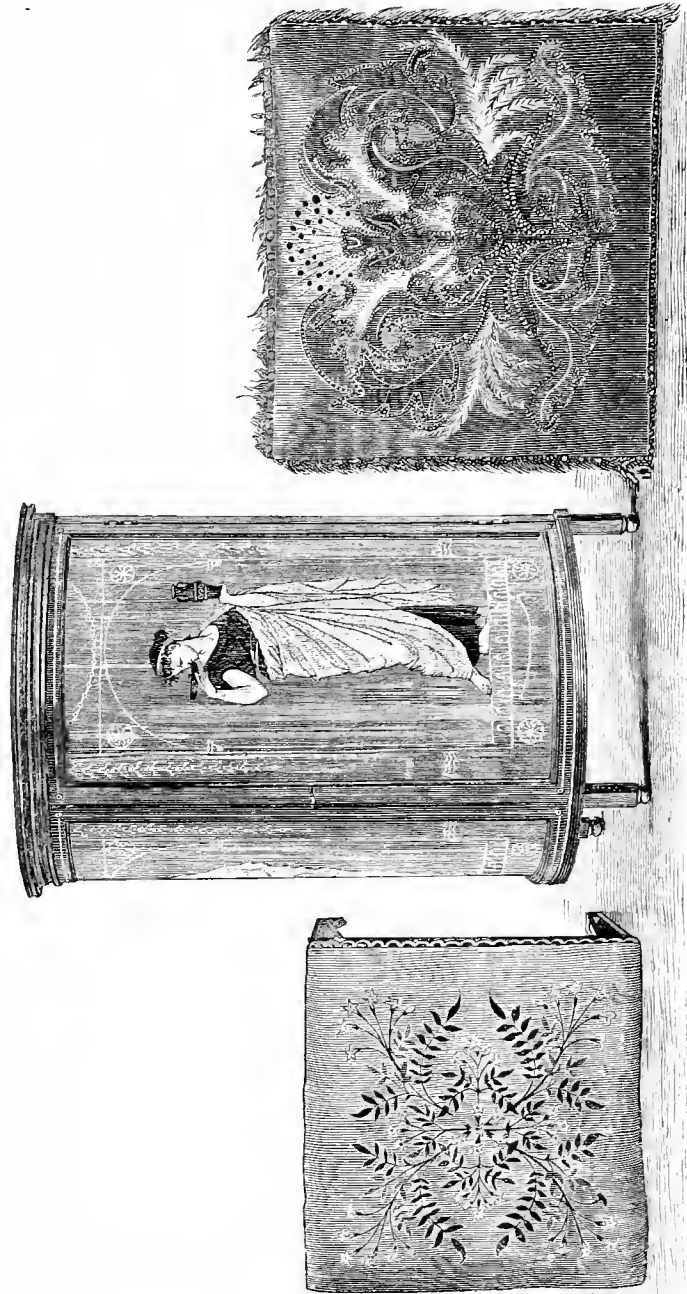
The most ignorant observer will, although unable to give the reason of it, notice the beauty and harmony of the whole effect; yet, if he reflects for a moment, and if, while remarking the astonishing amount of work there is on this vase, he has judgment enough to perceive that it is subservient to the design itself and entirely unobtrusive, one of its main claims to excellence will have been discovered.

The term arabesque, which is used to designate the intricate scroll- and leaf-patterns such as are seen about the zone of this vase, implies that this style was invented by the Arabs. But one of the very best authorities of modern times—Major R. Murdock Smith, R. E.—asserts that the Arabs never were an artistic people, although their rulers were distinguished patrons of the arts. Nevertheless, these rude people knew enough to adopt and carry with them the arts of the people they conquered. Thus when, after conquering Persia, they overran Europe, establishing themselves in Spain, they gave to the latter country as their own what they had acquired in Persia. The same high authority mentioned above is of the opinion that it is far from improbable that even the Alhambra itself was chiefly the work of Persians, who stood to the Arabs in much the same relation that the Greeks did to the Romans.

The many uses to which art needlework can be put is well illustrated by the exhibition made by the ROYAL SCHOOL OF ART NEEDLEWORK, of LONDON. We give three examples on page 95. The first of these is an OTTOMAN COVER, embroidered in a very delicate flower- and leaf-pattern after a manner which is a favorite one among the pupils of the School. This consists of copying the leaves and flowers in color and veining with careful exactness, and at the same time conventionalizing their general arrangement to allow of the repetition of the design as part of one pattern.

The second piece is a CABINET with a figure-subject, also embroidered—the design evidently the work of an artist, probably Crane himself. Work of this character requires long practice and skill with the needle, as well as instruction by competent individuals. But the general result is so satisfactory,

and the work itself is so thoroughly feminine, that we sincerely trust something of the same kind will be attempted in this country. We have a fancy

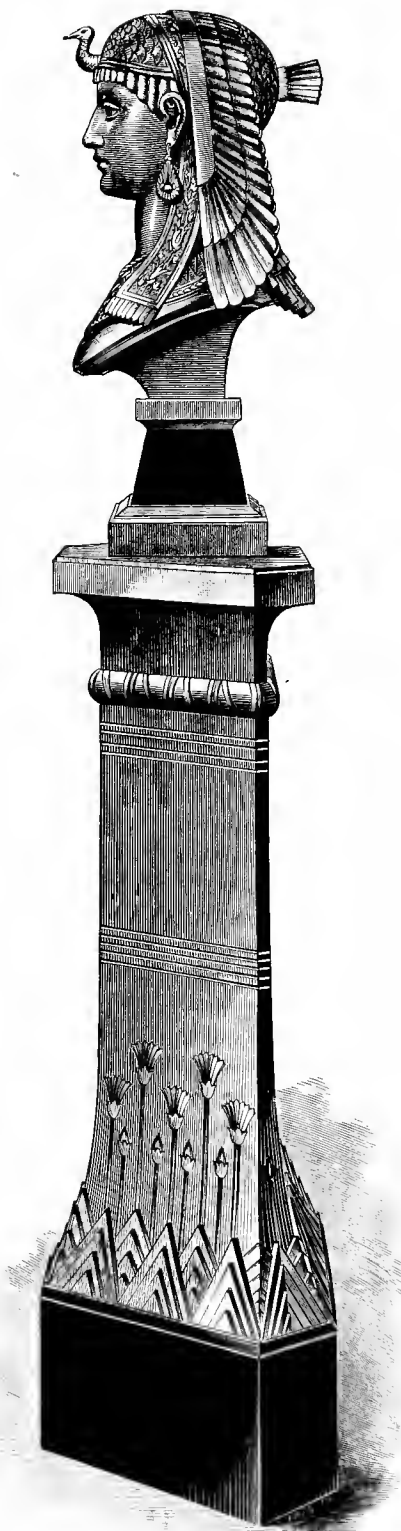


Designs in Needlework: Royal School of Art Needlework, London.

that our lack of art schools and other institutions where women can learn to employ themselves usefully and profitably at work which is in itself interesting

and beautiful, is one of the causes which drives them to so unsex themselves as to seek to engage in men's affairs. Give our American women the same art facilities as their European sisters, and they will flock to the studios and let the ballot-box alone.

On this page we engrave the bronze bust of a woman who lived, if she lived at all, in a time when men would have scorned the thought that any of her sex could minister to their intellectual pleasure. Her whole duty in life was to make herself beautiful—to present herself before her lord decked out in all the bravery of barbaric ornament. How elaborate this was can be estimated from the



Bronze Column and Bust: Mitchell, Vance & Co., N. Y.

elaborateness of the head-dress which we see here. Yet no one can look upon the perfect contour of this face, the firm lips, the noble brow, and calm, steadfast gaze of the eye, without believing that here at least was a woman intellectually man's equal.

This beautiful bronze, which is equal in artistic merit to anything shown in the French or German Courts, is from the American exhibit of MESSRS. MITCHELL, VANCE & CO., of NEW YORK. The reader will not fail to observe the bronze pedestal on which the bust rests, which is in itself a remarkably fine and perfect piece of designing. The pedestal is triangular in shape, its columnar

ornamentation—the upper and lower members—having all the simplicity and severity of Egyptian outlines. The decoration of the base has a certain orientalism in the arrangement of the pyramidal designs, and the lotus—the sacred flower of the Nile—is worked in as an accessory to the detail.

There is something



Greek Vase: Mitchell, Vance & Co., New York.

peculiarly suggestive and appropriate in choosing for the ornamentation of a clock—a mechanical apparatus that records the flight of time—emblems and figures taken from that country whose very existence to-day is a constant reminder of the centuries gone by, whose monuments stand as silent but sublime records of the glory of past



Egyptian Clock: Mitchell, Vance & Co., New York.

ages. The very name of Egypt brings up to the imagination the splended reigns of the Ptolomies and the Pharaohs, the superb pageants that are recorded in pictorial inscriptions on the tombs of the kings and in the comparatively modern papyrus and manuscript. And the fact that but a few of the stupendous works of that astonishing epoch of civilization are preserved to us intact, while our means of comparison are entirely inadequate to apply to the even more stupendous ruins that uprear themselves above the present level of the land, makes us contemplate the achievements of that age with something akin to awe. Who dare say what was the limit of the knowledge of the ancient Egyptians? Who can affirm that that vast monument of manual labor, that grandest achievement of engineering skill known to the world—the Great Pyramid—does not stand the silent monument to some gigantic discovery in science of which we know absolutely nothing?

Once it was thought that this monument was but the shrine of a king—that the carefully-concealed chamber with its stone sarcophagus was the place where the royal dust reposed. Later it was discovered that this theory was untenable on many accounts, and at length a famous astronomer advanced a theory that the whole structure symbolized a knowledge of the planetary system, of the shape, size and motion of the earth, comparable with our latest discoveries. Certainly the coincidence of his deductions with the position, size and shape of the several passages and chambers was more remarkable if his premises were wrong than if they were true. Perhaps in future ages the true meaning of the Great Pyramid may be discovered, and our age be reckoned as a night between two days.

One cannot look at this beautiful work of MITCHELL, VANCE & Co. without its ornamentation taking us back to those marvelous times and so reminding us of the flight of time and the mutations which all things mundane undergo. The vase, the shape of the base, and the smallest feature of the decoration have been studied with consummate skill, and produce a grand effect. The draped female heads on the pedestals at the side have a beauty uniquely their own. The kneeling attendants holding aloft their fans and balancing jars upon their heads suggest, by their costume and accessories, long-forgotten customs. The zone around the clock-face contains the symbols of the months, and the winged globe above may typify the flight of our sphere through space. The

thought, the conception of such a design as this was an inspiration, and the way it has been executed shows the talent and skill of the genuine artist.

We engrave on this page a decorated DISH or PLATEAU, exhibited by E. G. ZIMMERMAN, in the German Court. This fine and elaborate piece of work is of a class too highly finished and too costly for the ordinary uses to which plates are put, but it is designed to serve a purely artistic end by being



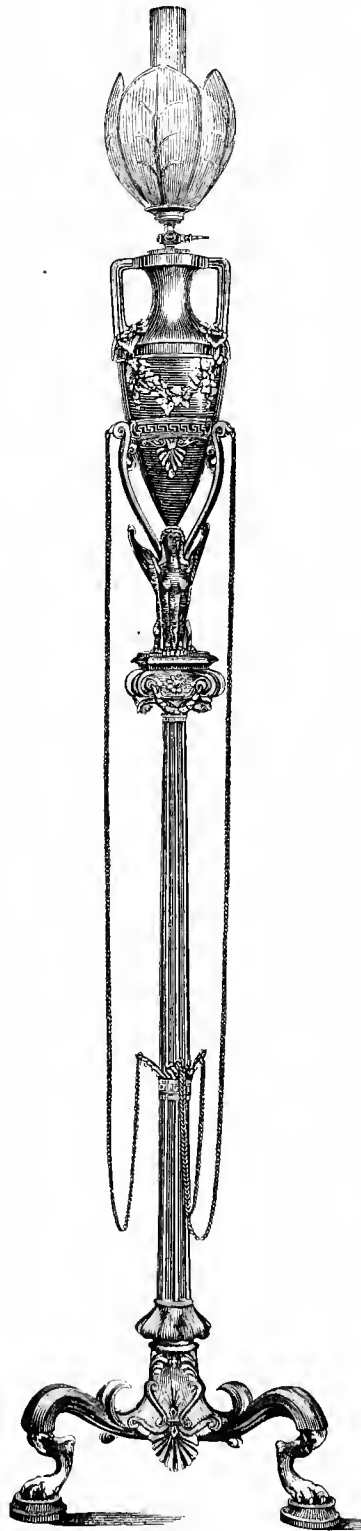
Silver Plateau: E. G. Zimmerman of Hanau.

suspended from the wall or given a place on a mantel or in a cabinet.

This custom of using artistic plaques and plateaux for decorative purposes is extremely popular just at the present time; and as the fashion is a good one and founded upon thoroughly artistic principles, it is likely to continue.

No one who has not tried the experiment himself or seen it tried by others can realize the excellent effect of hanging some brightly-colored dish or plate such as this upon the wall in the same manner as a picture. It lights up a room wonderfully, and when several of them are so disposed with pictures and engravings at irregular intervals the *tout-ensemble* is capital.

The delicate and shapely BRONZE LAMP, which is the subject of our next illustration, is one of the beautiful art productions of the establishment of MESSRS. SUSSE FRÈRES, of PARIS. France has always been the chief centre for the manufacture of artistic bronzes, and it is to the perseverance and energy of such establishments as the one from which this example is



Lampidare; Susse Bro's, Paris.

taken that she owes her precedence.

In Paris, which, as far as art products go, is France—in Paris the workman possessed of artistic taste or inspiration has unsurpassed and perhaps unequaled facilities afforded him for the study of design from the very best models. On Sunday, which is the working-man's holiday, the visitor to the great metropolis will find all the superb galleries and museums thronged with crowds of cleanly, orderly artisans of both sexes. These people have paid no entrance-fee to gain access to the treasures about them. The doors are open to one and all irrespective of class, and the only exaction is an orderly and decorous behavior.

Visiting any one of these museums on a Sunday, it is curious to observe what keen and

intelligent critics these artisans are. Especially in subjects with which their occupation makes them acquainted, is their judgment just.

Is it any wonder, then, that these men, going back to their work at the beginning of the week, take with them into the shops and manufactories an art-feeling, fostered and encouraged by the splendid examples they have been studying, which finds expression in the work they afterward produce? No: when we think of this fact, the reason why French workmen exceed all others as art-workers



Marble Font: Struthers & Sons, Philadelphia.

flowers. Light chains fastened to the socket-ring depend nearly to the base of the standard, and remove the appearance of thinness to that portion of the

becomes evident.

Look at this Lamp as a specimen of French work. See how perfectly plain and simple it is, and yet what elegance and grace of proportion it bears! A thin, fluted standard supported on curved legs terminates in a broad capital, on which rests a winged griffin. Above this figure is a rest or socket, in which stands the body of the lamp, a lovely amphora draped with garlands of

article at the same time that they give an effect of lightness. Chain ornamentation such as this was practised by the ancients at a very early day. The Greeks especially, who studied ornamentation of all kinds with zeal and enthusiasm, early discovered the fine curves and lines which were obtainable by this means; and the reader will not fail to observe how in this instance this simple addition of pendant chains finishes and completes the whole design. Supposing them absent from this lamp, the least critical observer would see the top-heavy appearance that would be presented. Then would come the question how to remedy this defect; and we venture to say that no one who had not previously seen and studied the effect of such ornamentation would think of suggesting chains as a remedy.

From the display of MESSRS. STRUTHERS & SONS, of PHILADELPHIA, we select for illustration a MARBLE BAPTISMAL FONT, which in design and execution is entirely the work of their employees. It is, therefore, a thoroughly American work, and as such our city may well be proud of it; for in simplicity and grace, in purity of sentiment and harmonious blending of ornament suggestive of use, it is comparable with anything shown in the foreign courts.

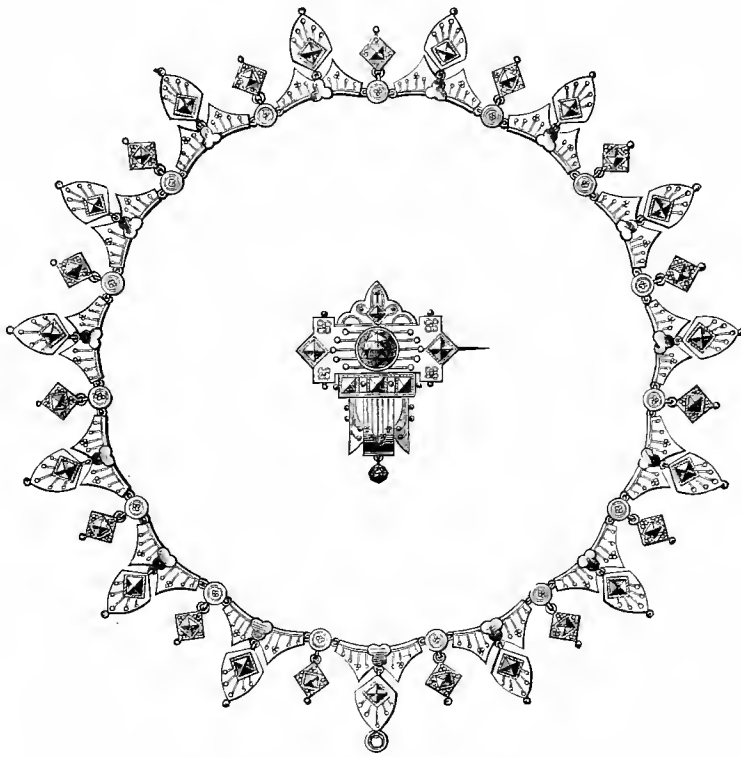
The artist has chosen for his theme the Lily, the flower emblematic of purity and innocence, and as such typifying the condition of those little ones who are dedicated to be Christ's servants unto death.

In the treatment of his theme the artist has shown almost as rare judgment as in his choice. From a plain octagonal base rises a slender, round shaft, on which rests a circular basin with receding mouldings lessening toward the rim. Around the foot of the shaft are strewn numbers of yellow lilies, their round, flat leaves disposed on the horizontal plane, while here and there among the group are sprays of the delicate garden-lily, the blossoms half hidden in their sheltering sheath-like leaf. Rising above these, almost to the rim of the basin, is a sheaf of lordly white water-lilies, their long, smooth stems bound to the shaft of the column by a ribbon-band, their broad leaves and graceful flowers encircling and completely hiding the lower portion of the basin.

The disposition of these flowers is simply beautiful, and one can readily see that nature was closely studied before the arrangement was made. Nothing more highly realistic than this group could be imagined, and the sculptor has reproduced it in the marble with a marvelous fidelity.

We are heartily glad that this font is exhibited at the Centennial Exposition, for such a work as this does more to disprove the hackneyed comment of Europeans upon our civilization—that we are too materialistic to regard beauty of ornament—than all the protests of our most honored writers.

In the matter of jewelry, goldsmiths' work and silver-plate manufacture, our foreign visitors are unceasing in their expressions of praise of the quality of the work done, and of astonishment at the richness and variety of the display.



Necklace and Breastpin: Morgan & Headley, Philadelphia.

It is indeed a most gratifying fact that in the manufacture of artistic jewelry our leading American houses compare favorably with foreign firms. It may be argued that for this species of work we import large numbers of European workmen, and that our designs are theirs or copied from French and English novelties. And doubtless it is true that hardly a large manufacturing jewelry establishment exists in this country without its quota of foreign assistants but for all that the work produced is in a large sense American, and, at least, an American public which pronounces upon its claims to fashion.

Moreover, there are certain set and well-defined styles which we have inherited, or by long use have a claim to, that from their intrinsic worth and beauty always claim the popular favor. A jeweler or goldsmith by following these can never go wrong, and even if he has no originality or invention himself, the number of celebrated antique examples at his command is quite inexhaustible.

In the beautiful specimen of American goldsmiths' work which we illustrate on page 103—a NECKLACE and BREASTPIN manufactured by MORGAN & HEADLEY, of PHILADELPHIA—the makers have combined a large amount of originality with a careful study of a strictly classical design. The result is a set of ornaments having all the merits of novelty combined with the best taste and most refined treatment. The necklace is light, graceful and highly ornamental without being garish, while the pin is remarkable for its simple elegance.

Stoneware, *grès* or *steingut*, as a certain kind of hard pottery made in England, France and Germany is called, according to the nation making it, was formerly manufactured in the latter country of a quality and cheapness that caused it to be largely exported to the former kingdoms. Antique German *steingut* of certain localities, such as Nuremberg, Cologne and Creussen, in Bavaria, is much sought after and prized by the ceramic student. The famous *Creussener steingut* mugs bring fabulous prices. Some of these pieces, which are of a dark brown color, have relief figures of the Apostles and Evangelists ranged round them in arcades, and hence are commonly called Apostle tankards.

The Cologne *steingut* or *grès*, as it is more commonly called, was at one time more generally known throughout Europe than any other kind of stoneware. The majority of the pieces were designed for the homeliest household uses, but their durability and the character of their ornamentation were such as to make the demand for them universal. The ware was mostly made in moulds, and was produced in immense quantities.

Of late years the reproduction of this *grès* has been undertaken at nearly all the large factories of Germany, and so successfully is it made that in many instances none but an expert can detect the difference, especially when, as is too commonly the case, the original marks are copied and the stamp of the true maker is suppressed.

We illustrate on this page a group of three ANTIQUE GERMAN VESSELS, manufactured by MESSRS. MERKELBACH & WICK, of GRENZHAUSEN, who make a specialty of the production of this style of ware. The piece without a handle is a very fine copy of *grès de Cologne*. The body is of a soft gray color, on which is the raised ornamentation and the blue enamel coloring. The lower part of the piece has grooves or depressions radiating upward at regular intervals to the central zone, which contains a coat-of-arms supported by winged griffins and scroll-work. Above this is a collar with a twisted incised

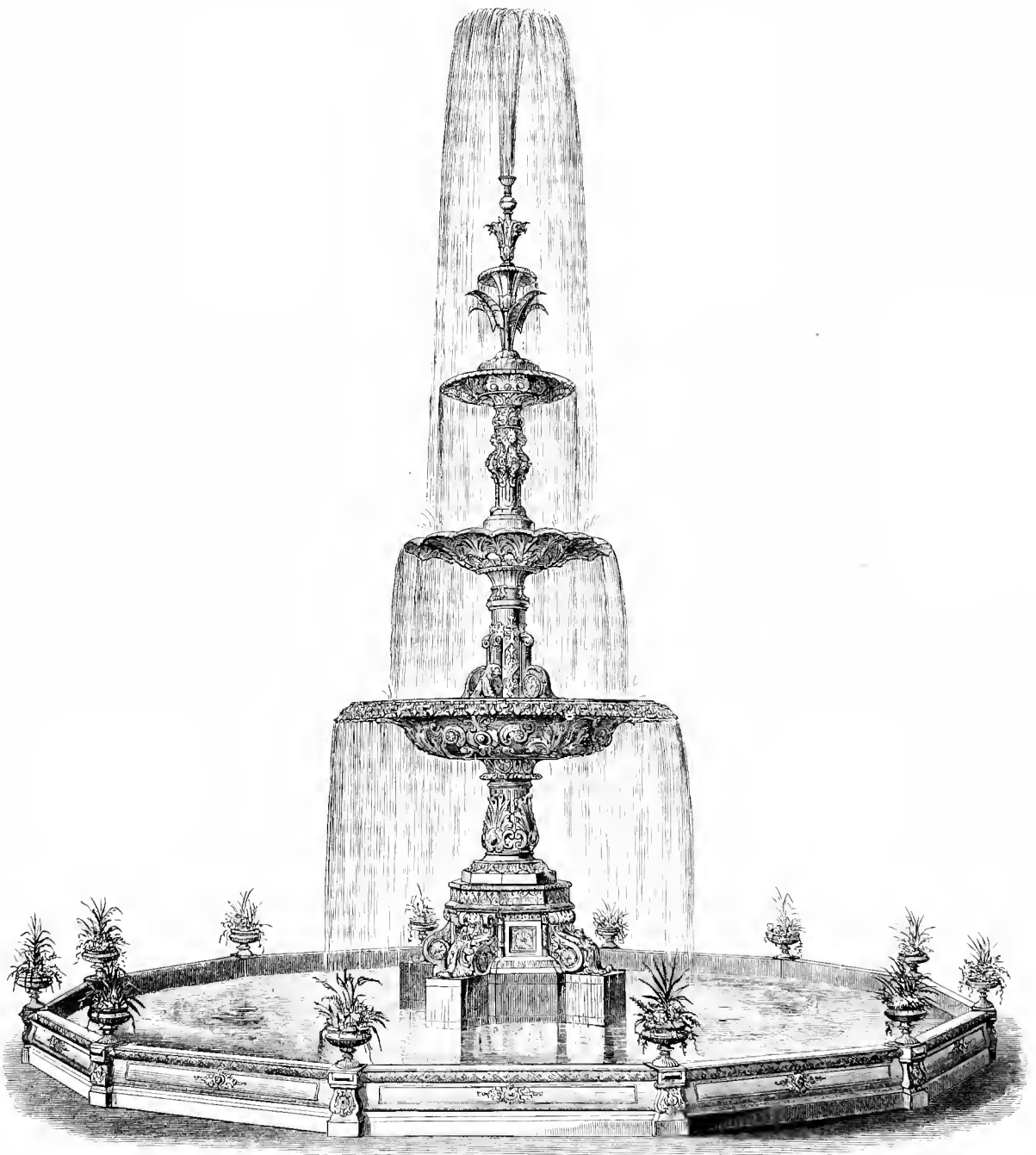


German Steingut: Merkelbach & Wick, Grenzhausen.

pattern, separating the zone from the arabesques and garlands which cover the upper part of the bowl. Around the neck is a band of rosettes in low relief picked out with color.

The ewer, the largest piece of the three, is copied after a very favorite style. The bowl is flattened, with medallions containing relief ornamentation and a display of arms and heraldic devices upon the sides. A mask is introduced as an ornament to the spout, but the handle is made very plain and as unobtrusive as possible.

The third piece partakes in its decoration of a more oriental style. Its shape, too, is Eastern and might have been copied from a Moorish vase. The



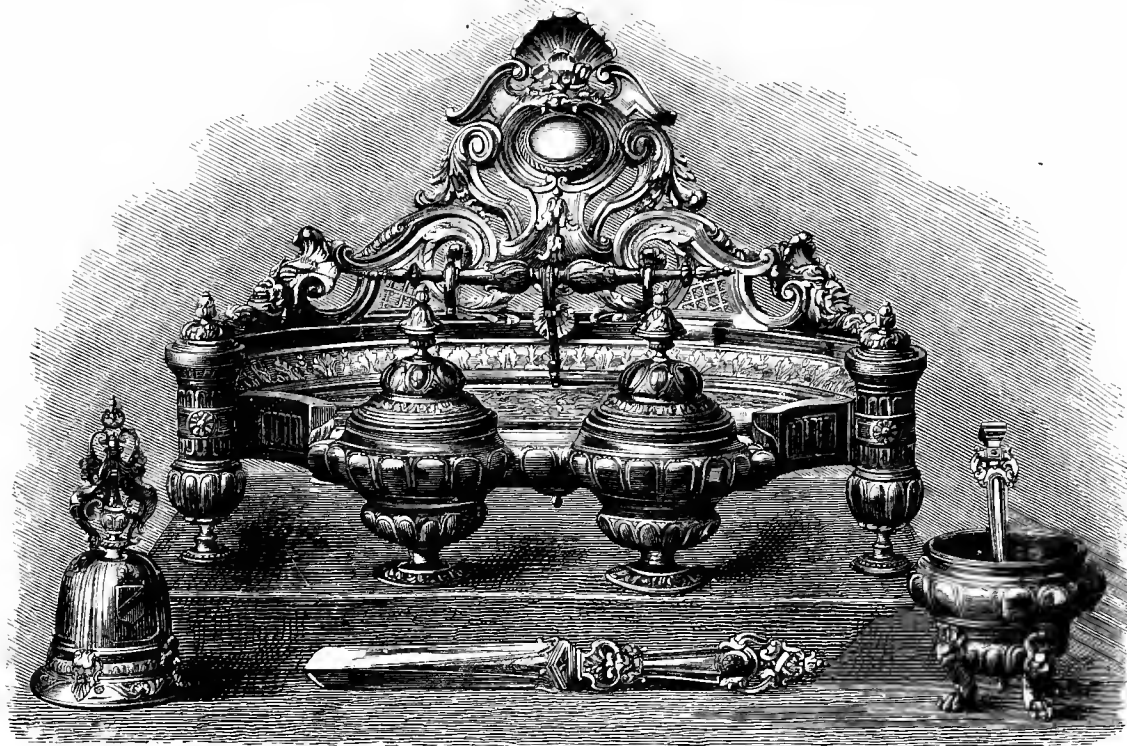
Iron Fountain: The J. L. Mott Co., New York.

decoration consists of brilliant arabesques dispersed over the surface in a pleasing and effective manner.

On this page we present our readers with an illustration of the handsome

FOUNTAIN manufactured by the J. L. MOTT CO., of NEW YORK, that graces the northern portion of the nave of the Main Exhibition Building. This fine example of artistic casting is erected just as it is seen in the engraving at one of the divisions of the nave, and is kept playing water all day long.

Indeed, the only way to judge of the beauty of a fountain is to see it in operation, for the fall and curves of the water form a component part of the



Bronze Lukstand: Henri Perrot, Paris.

general effect. And this fact should always be taken into consideration by the designer, although evidently it is too often neglected. How often we see fountains that in themselves are beautiful, but when seen in operation the apertures from which the water is ejected and the curves made in its fall render the whole thing ridiculous or monstrous.

Nothing is more beautiful than falling water, whether it is in sheets or in broken streamlets or dispersed in spray; and in the present instance we may be said to have these three phases combined.

The fountain rises from its basin in a series of four basins, each smaller than the other, and is surmounted by a small vase-shaped pinnacle, from the orifice of which a slender column of water shoots upward to fall again in spray. From over the smooth lips of the upper basins other water falls in sheets into the third compartment, which has scalloped edges; from the depressions here it falls in streams into the fourth receptacle, from which it flows in one broad transparent sheet. The effect of all these changes is exceedingly pretty, and yet no one of them is of a nature to hide the beauty of the design.

The BRONZE INKSTAND, with its accompanying set of writing appliances,



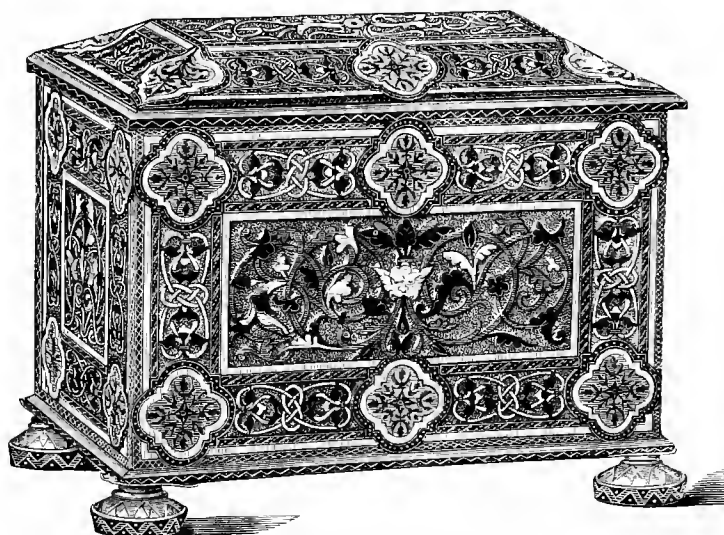
Table Glassware: Lobmeyr & Co., Vienna.

manufactured by M. HENRI PERROT, of PARIS, which forms the subject of our illustration on page 107, is an excellent example of the fondness for rich ornamentation which is characteristic of the French. The pieces are really sumptuous in design and workmanship, and simply as ornaments to a secretary they would command attention anywhere. If the philosopher's theory, that our thoughts take color from our surroundings, is true, the fortunate possessor of such writing appliances as these should have flights of fancy such as the Arabian romancers might envy.

The GLASSWARE of LOBMEYR, of VIENNA, which we illustrate on this page, is both useful and ornamental. One of the pieces is a crater vase with handles, and is probably intended merely for ornament. But all the other pieces are

suitable for table furniture, either as card-receivers or as receptacles for dainty and choice confections at dessert. And in this connection we may say that we trust the time is rapidly approaching when people generally will open their eyes to the fact that it is within the power of every one to make the dinner-table something more than a board from which to feed,—to beautify it so that it may be æsthetically attractive.

The sooner the absurd custom of putting down upon the table only certain dishes of a conventional shape containing certain meats, and removing



Enameled Casket: Emile Philippe, Paris.

them as soon as they have done their purpose—the sooner this absurd custom is done away with the better.

There is not a household so poor that has not some ornamental dish or vase in china or glass that would answer a far higher and better purpose if used to grace the board at meals than if left upon a mantel-shelf or behind a glass simply to be looked at.

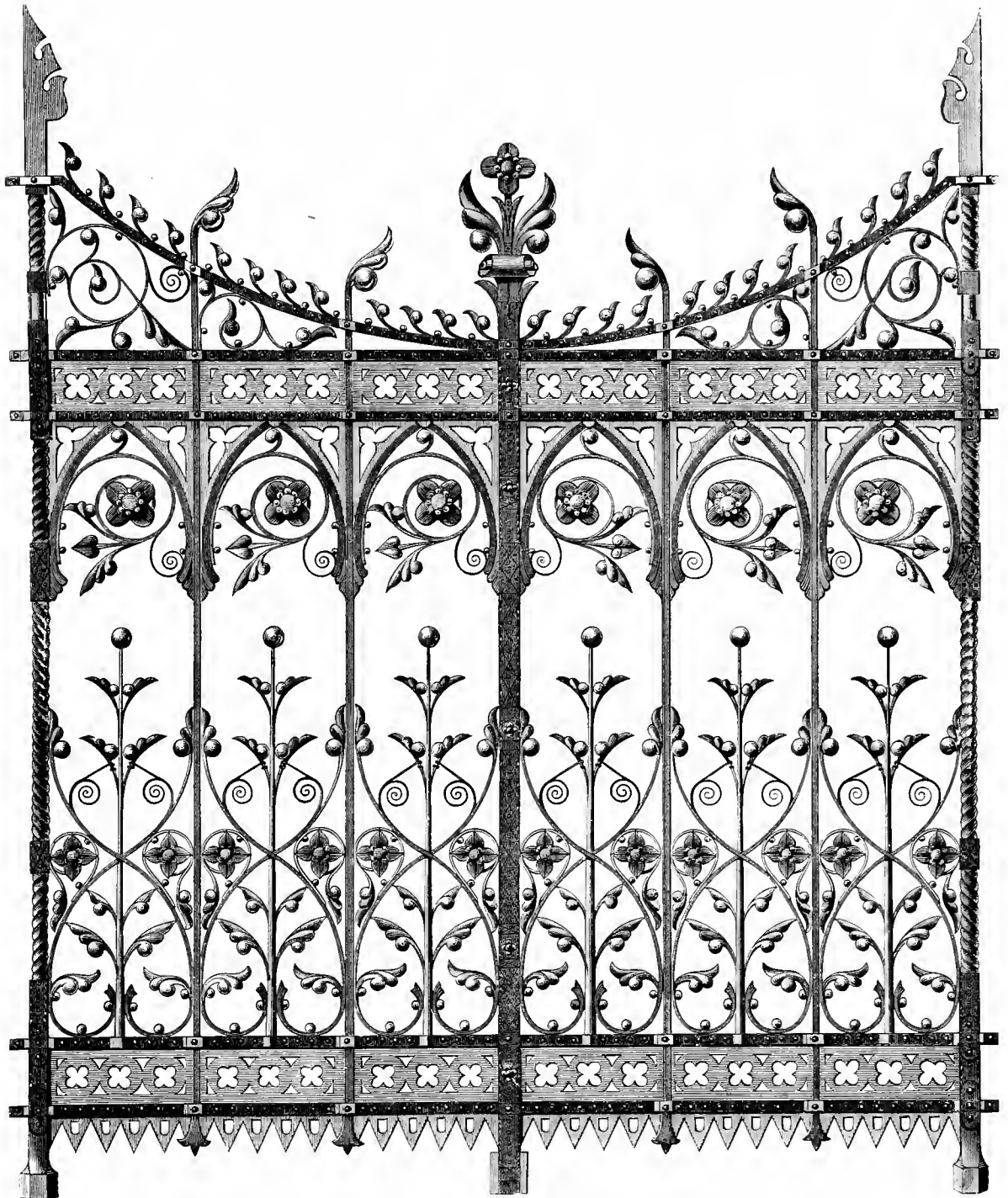
Our good grandmothers and, in some instances, our mothers washed the cups and saucers themselves after the evening meal, and the guests sat by and chatted while the sweet housewifely action was going on. But now, because servants are careless, we are told that we must be content to look at the odd and pretty bits of china that we may possess as curiosities too precious to be

used, and take our meals off sets any piece of which can be replaced if by chance it gets broken.

All this should be changed. With a little care and trouble the dinner-table could be made artistically beautiful. For example, with one of these beautiful dishes of LOBMEYR'S made to answer some trifling purpose at dessert, a refining and artistic tone would be given to all that portion of the meal.

Not satisfied with their country being the centre for the production of artistic jewelry and personal ornaments of all kinds, the French artisans exert themselves to produce elaborate repositories for the precious productions of their skill. Such a JEWEL CASE as the one which we illustrate on page 109, manufactured by M. EMILE PHILIPPE, of PARIS, is a treasure in itself. It is one glittering, brilliant mass of enamels on metal. The skill with which the intricate pattern has been wrought and the strength with which the bits of bright color have been contrasted are very remarkable. The mere technical skill and patient labor required in the production of such a work as this is very great, and to produce the finished work without a flaw can only be accomplished by long familiarity and practice in the processes required. By looking carefully at our engraving, some idea of the minuteness and delicacy of this work can be obtained. Each shade represents a different enamel color, and it will be seen that the central panels contain intricate foliated patterns. Around each of these panels is a narrow edging or frame of small squares of vitreous paste of different colors; then comes a border of scroll-work and medallions within another edging similar to the first. The whole affair is not more than seven inches long by five inches wide and height, and may be called a *bijou* to contain *bijoux*.

England may well be proud of the exhibition made by her colonies at our Centennial Fair. India, Australia, New Zealand, Ceylon, British Guiana, and the far-away settlements on the Gold Coast, the Bahamas, the Bermudas and Trinidad, Queensland and the Canadas, each and all have come to us, their elder sister, proud to show us and each other the evidence of their young, vigorous life. Yet some of these colonies have already reached a maturity when they begin to look forward to being their own masters; and it is likely, before many more years have passed, that the mother-country will assist them to set up governments for themselves. England is now a wiser mother than



Wrought Iron Gate: H. R. Ives & Co., Montreal.

when she angered us to break the leading-strings. She realizes that her other children, now growing up around her, will some day want to be powers unto

themselves; and instead of discouraging, she encourages them in the idea. Such a policy gives the colonies a healthier, manlier growth. When they achieve independence they will have nothing but affection for the mother who nurtured them, and they will stand strong and ever ready to resent any insult that may be offered to her.

It is positively amazing to contemplate the progress which these colonies have made in the last few years. In the Canadian Court we see the largest evidence of this, because from her neighborhood she could make the most general display. There is in this section an evidence of refinement and art-culture as well as of solid progress that shows a wonderful maturity of civilization. Look where splendid pieces.



Candelabra: Sasse frères, Paris.

we will, among the ceramics, the textiles, the metal-work, we see this.

In metal-work there is especial excellence. Take, for example, the subject of illustration on page 111. It is a WROUGHT IRON GATE, manufactured by MESSRS. H. R. IVES & Co., of MONTREAL. We know of no more thoroughly artistic example of this kind in the whole Exhibition, and this is saying a great deal, for England contains some

Notice with what rare skill solidity has been combined with lightness. Each gate is thoroughly braced by the standards and the cross-pieces containing the panels. This first and chief point accomplished, the artist can exercise his fancy upon the decoration. He has chosen a vine as his theme, and has woven it between the uprights in a graceful and symmetrically conventionalized

way. With the same motive he has ornamented the arches formed by the curved braces with a whorl of leaves, tendrils and blossoms, and again the foliage appears in the finials to the uprights and standards. We bespeak for this piece of work a degree of attention on the part of our readers, not only because of the neighborhood from which it comes, but because of its own intrinsic excellence.

The CLOCK, made by SUSSE FRÈRES, of PARIS, which we engrave on this page, stands some thirty inches in height and is profusely ornamented. The front and all the casing are of brass, the body is of ebony, and the figures of the dial are painted on round porcelain medallions.

The style in which the de-

of the piece. We see it, too, in the winged heads displayed on the front in relief as medallions, or in the round scrolls as ornaments to the corners; and it is also visible in the flaming vases on the top. All of this work is executed with the finish and skill of which French workmen are such masters, and the result is an elaborate and in a double sense a striking clock.

Another work exhibited by the same firm is the BRASS CANDELABRA which



Clock: Susse frères, Paris.

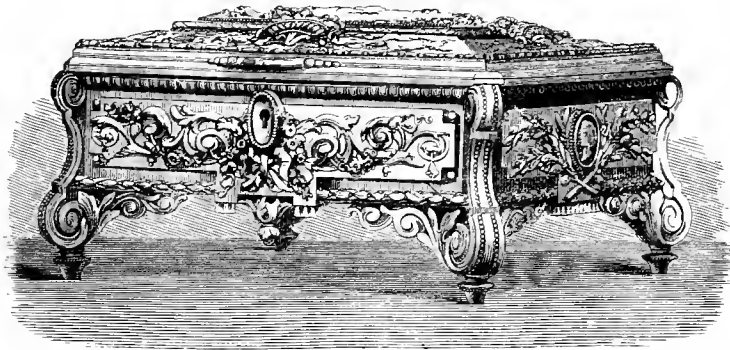
sign for this clock has been conceived seems to be that of Louis Quatorse, when French art fairly reveled in elaborateness of ornamentation. We see this luxurious feeling in the rich, sweeping curves of the base, in the heraldic-like decoration below the dial, and in the shape and garlanding of the urn surmounting the upper portion

forms the subject of our next illustration. This is conceived in a different spirit and has more of a classical feeling. From a square base, but little ornamented, rise four banded pillars, on which rests an entablature supporting an urn with six branches, to each one of which is affixed a candle-socket. In the centre, upheld by curved tendrils, is a seventh socket-cup, shaped like the others. All of this upper part of the candelabra is very ornate indeed, and in striking contrast with the lower portion. Here the central figure is an Amazonian warrior, clad in full armor, with one hand resting upon the shield by her side, and the other raised in an attitude of warning. The pose and general modelling of this figure are very fine and spirited, and the artist has done well in so subduing the accessories as to give it all the prominence possible.

The late Franco-Prussian war has had a curious effect upon industrial art in Germany. The empire had not ended its rejoicings over the triumph of German arms when the French milliards were scattered broadcast over the country and a period of unexampled prosperity ensued. The masses of the people earned wages that allowed them to purchase freely articles that had previously been beyond their means. A luxurious manner of living became common, and in a measure unfitted every one for the period of commercial depression that afterwards swept like a wave over all Europe. It is plain that all classes of individuals easily and quickly adopt the more expensive habits of living made possible by an increase in income, and that they are slow to retrench when the necessity comes. Yet a very remarkable fact not generally realized, although it is the result of the same sentiment in a community, is the converse of this proposition. For example, in our own country during the war, the price of flour rose so rapidly that persons who had small incomes did not attempt to buy the higher qualities, but contented themselves with good medium grades; yet when the price of flour began steadily to decline, the same buyers continued paying their maximum price, until to-day nine-tenths of the housekeepers in the land are using grades of flour which they could not have bought during the war, and that quality which they used then will no longer content them. The same feeling is illustrated in rents. When rents were high, people contented themselves with cheap lodgings; but as soon as rents began to fall, they moved to as fashionable quarters as the same amount

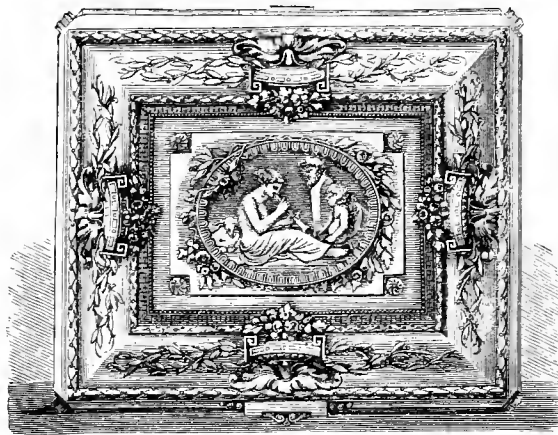
of rental would procure. Then we hear the cry that the cost of living is still as great as it ever was, when the truth is that the cost of living has decreased, but the manner of living has proportionally increased, and the fault lies with the housekeepers themselves.

Now, this is just what has happened in Germany. Certain articles before



Silver Casket, Erhard & Sons, Germany.

unknown to certain classes were bought with eagerness when money was plenty, and when thalers became scarce the demand, though in a lesser degree, continued. The result is readily



Top of Erhard & Sons' Casket.

was that it should be showy, in order to cater to a vulgar and uneducated taste. Work executed under such influences cannot fail being meretricious and bad, and hence it is that the German display in our Centennial is so universally condemned, especially by Germans, as evidencing a standing still or even a retrograde movement. As to the display of Bismarcks, Von Moltkes, Crown Princes, etc., we are not disposed to judge of them as severely as the German

anticipated—manufacturers everywhere set themselves to work to manufacture cheaper lines of the same goods. The first consideration was that things should be cheap, and the second

commissioner does. That they are in bad taste at an international exhibition of this character is undoubted, but they are nothing more nor less than the natural forms of expression which all countries have adopted after achieving like conquests. These men are the heroes of the hour among the Germans, and the people at least do not tire of the manifold ways in which their heroes' likenesses are presented to them.

Of course the remarks that we have made above apply to the German exhibit as a whole. There are many and notable exceptions to the rule in all the various sections. In the stalls devoted to the display of goldsmiths' work, jewelry and plated ware are some of the most beautiful things to be found in the whole Exhibition. One of these we illustrate on page 115. It is a SILVER CASKET, manufactured by ERHARD & SONS, of GERMANY. This casket is about nine inches long, six inches wide and six inches high. It is ornamented with scroll designs in *repoussé*-work upon the front and back, and the two side panels contain portrait-medallions between branches of laurel done in the same manner. The angles at the junction of the sides are concealed by curved projections terminating in scrolls at the feet.

The lid or cover to the article is somewhat more elaborately ornamented by the same *repoussé* process. On the four sloping sides are baskets of a classical shape containing fruit and flowers. On either side of these are sprays of leaves woven together in a simple, graceful pattern. In the upper panel is a square, raised frame, within which is an oval containing a group of a cupid and a nymph, the latter playing upon a flute. Beside the cupid is a harp, and in the distance are sheep and a pastoral landscape. The artist has taken rare pains with this part of his work, and has produced a very effective and pleasing bas-relief. As no gilding or enameling is used in decorating this casket, the claim for attention which it has is solely its artistic workmanship in this particular branch of the silversmiths' trade. As *repoussé*-work is now so fashionable that nearly all the large manufacturers of plate in Europe and this country are producing it, our readers will be interested in contrasting the work of the various nations which we illustrate. In this way those who are directly interested in the process will gain valuable ideas, and those who simply take an interest in industrial art products generally, will be able to form an intelligent idea of whatever characteristics are distinctly national.

The PAIR OF VASES illustrated on this page are the *chefs d'œuvre* of the rich display of artistic pottery and porcelain made by the MESSRS. DANIELL & SONS, of LONDON. Their stall, which faces on the central transept close to the nave of the Main Building, contains one of the most interesting and varied collections of the choicest productions of noted English potters anywhere to be seen; yet even here among the numerous triumphs of ceramic art, these vases



Vases: Daniell & Sons, London. From the collection of S.r Richard Wallace.

are quite incomparably the most beautiful and precious. We shall endeavor to give the reader an idea of the appearance of these remarkable works of art, as far as words can do it; but we urge all who would have a realizing sense of their beauty to take an opportunity of viewing for themselves.

The vases are of porcelain, standing about two feet high, and are decorated around the zone with figures painted or modelled in *pâte-sur-pâte*. We shall have something to say of this process after having finished the

description of the pieces. The number of colors and shades used in the decoration is numerous, but the principal body-color on which the figures are painted is a dark olive-green. Gold has been introduced in places to heighten the general effect.

Below the curved lip of each vase, which is gilded, is a space extending to the gold band at the junction of the handles with the neck, enameled with a deep *bleu de roi* with gilt stripes. At the narrowest part of the neck is a raised gold band, above which are gold arabesques. From here down to the curved collar, which is composed of gilt and red, the neck is of a delicate celadon color with radiating stripes of white.

Below the zone on which the figures are painted is a white band, beneath which delicate gilt scrolls are disposed upon a light green ground which extends to the base, which is gilt. The central zone is a deep olive-green of peculiar richness, and on this the figures of Cupids and the Graces as seen in the illustration are painted in *pâte-sur-pâte*.

In order that the reader may understand what this process is, we cannot do better than make an extract from M. Arnoux's account of the process as practised at Sèvres, as quoted by Mr. Blake in his Report:

"The name *pâte-sur-pâte* explains sufficiently the process, which consists in staining the body of the hard porcelain in celadon, or other color, by the addition of a colored mixture, of which oxide of chrome is generally the chief ingredient; and then, when the piece is still in the clay state, to paint or rather model upon it with a brush, using white porcelain body as the pigment, and taking advantage of the transparency it will acquire when fired to produce an effect similar to that obtained in the Limoges enamels, by working the semi-transparent enamel on a black ground. Consequently the artist will increase the thickness of the white clay for the high lights, and decrease it where the color of the ground is to be seen through. Much experience is required to calculate the effect, the white clay before firing being equally opaque in the thin as in the thick parts. Of course any mistake is irremediable, as it can only be seen after the piece is fired. It was from studying the Chinese celadon that Mr. Ebelman* started this kind of porcelain. The colors used on account of the high degree of temperature are extremely limited."

* A director of the Sèvres works and the discoverer in Europe of the *pâte-sur-pâte* process.

The reader is now enabled to see from this description how difficult the process must be and what wonderful skill the artist possesses who can model such graceful, life-like figures as are here portrayed. A peculiar and beautiful feature in the finished work is the effect of high relief (when in reality it is very slight) produced by the semi-transparent porcelain body.

In the Paris Exposition of 1867, examples of this work were publicly exhibited by Sèvres for the first time, but the process of manufacture was kept a secret. English workmen, however, who visited the Exposition examined the pieces critically, and on their return home published what appeared to them and what proved to be the true method of producing them. Yet it was not until the Franco-Prussian war, when many French artisans took refuge in England, that the latter country began to manufacture *pâte-sur-pâte*. At that time, among the refugees from France was M. Solon, of Sèvres, the most distinguished worker in the new process in all Europe. Immediately on his arrival his services were engaged by the famous firm of Mintons, and it was not long before their factory produced work equal to any ever done at Sèvres. These vases which we have been discussing are the work of M. Solon, and were executed at the Mintons factory. The MESSRS. DANIELLS are the London agents for this firm, and these pieces were executed to their order. The reader may be curious to know what such superb examples of ceramic art are worth, and he may get some idea from the fact that this pair have been purchased by Sir Richard Wallace for six hundred guineas.

The superb PIANO which we illustrate on page 120 was manufactured by MESSRS. HALLET, DAVIS & CO., of BOSTON, and is undoubtedly the most elaborately constructed instrument of its kind at the Exhibition. The case is made of ebony with an occasional inlaying of narrow strips of precious wood to give effect to the ornamentation. The reader will see from our engraving how remarkable this ornamentation is. All of it is hand-work, the production of skillful carvers. Much of it is in very high relief; other portions, such as the birds and urn on the upper portion and the wreaths at the base, are worked out in full; while the panels, with their wreaths, scrolls, medallions, and symbolic figures, are elaborated with great fidelity of detail.

It is one of the anomalies of art that the piano, which contains the soul of harmony, is generally the least harmonious and ungraceful-appearing object



Piano, Ebony Case: Hallet, Davis & Co., Boston.

of the modern drawing-room. It is usually bow-legged and veneered, badly shaped and worse decorated. The old-fashioned spinet was decidedly superior



A. Blanc, Del.

Interior Decoration Carrington, de Zouché & Co.

F. Faas, Engr.

as far as looks go, to the modern "grand." England in her new Renaissance makes Greek and Elizabethan drawing-rooms with furniture to match, but she has not evolved an Eastlake piano, yet. We are glad, therefore, to claim for an American the honor of having made a PIANO that is harmonious both within and without.

This piano placed in a music-room would form, as its use requires it should, the central and prominent ornament of the apartment. Then the general design and ornamentation are of such a character that they can be repeated, with proper modifications, in all the other articles of furniture in such a way that each may accord with the others and the *tout ensemble* be perfect.

An interesting feature of the Exhibition is the method which the upholsterers, decorators and furniture-dealers have chosen by which to display their goods to the best advantage. This method consists in dividing the sections allotted to them into rooms, which are afterwards fitted up as parlor, library, boudoir, dining-room, or any special apartment. Some of these "interiors" are perfectly lovely, others are regal in their magnificence, and others again are furnished with the severe simplicity which affects a return to those times when the luxurious appliances of modern times were unknown.

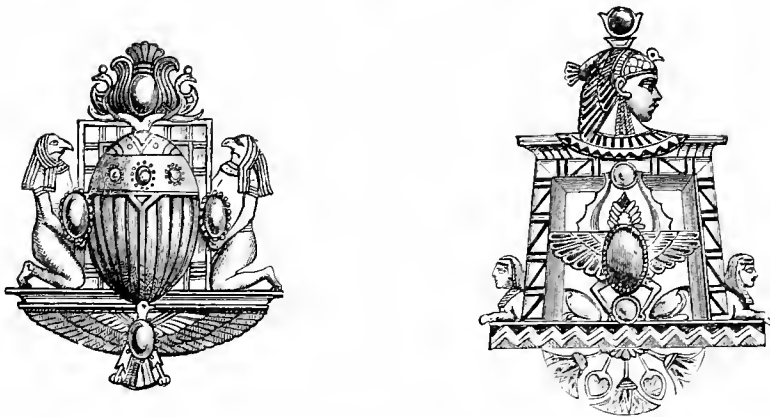
Perhaps in no other department of the Centennial is it possible to obtain a better idea of that indefinable influence which we call taste than by observing the sections devoted by the group of nations, England, France and the United States, to the subject of furnishing. Here we get glimpses of the surroundings of the classes who set the fashions, such as could be had in no other way. We look into the most private apartments, the boudoirs and bed-chambers, which are so artfully arranged as to suggest occupancy. Bric-a-brac and knick-knacks are disposed about in studied carelessness so as to make the effect as natural as possible.

No more common error is made in these times than the habit of blaming the paper-hanger, the upholsterer and furniture-maker, each and all, for the ill effect of a room which we have "furnished" ourselves. One often sees paper, hangings and furniture, which in themselves are beautiful, so badly grouped by the ill taste of the owner as to make each appear ugly. There is no opportunity for fair judgment of the merit of a dealer's taste and skill

unless everything is grouped according to his judgment; and no one can study the elegant and rich effects produced in the sections we are discussing without



Necklace and Ear-rings: Egyptian Government.



Egyptian Brooches: Emile Philippe.

being convinced that the covert sneer in the phrase "the room is upholstered and not furnished" is but an attempt to put the blame where it does not belong.

In our engraving we illustrate a BOUDOIR fitted up by MESSRS. CARRINGTON, DE ZOUCHÉ & Co., of PHILADELPHIA, which is the very abode of luxury. Any man looking into such a nest will feel himself a privileged person and will probably look anxiously around for the legitimate occupant. The ceiling and sides of this apartment are panelled with tufted cretonne of rich, warm colors, relieved by a stile of drab-colored damask with mouldings of ebony and gilt. The pattern of the cretonne is a running vine with flowers trained over a trellis, and is exceedingly graceful and pretty. The upholstering of the chairs, pillow lounge and ottoman is in a cretonne matching the panels, and the same material is used around the large mirror at the end of the apartment and on the shelf at its foot. Puffing and box-plaits are used to make curved and broken lines and to give additional effectiveness to the arrangement. The room in its suggestions of repose, comfort and refinement is the beau-ideal of a boudoir.

The JEWELRY exhibited by the Government in the Egyptian Court is interesting both for its technical excellence and for its quaint and artistic adaptation of forms used by the early workers in the precious metals. Of Egyptian personal ornaments of the old time but very few specimens have been preserved to us, yet there is abundant evidence of the high antiquity of gold and silver ornamental work. In the twenty-fourth chapter of Genesis we read of golden ear-rings and bracelets, and constant reference is made throughout the Bible to articles of a like description. In the Exhibition of 1862, a splendid set of gold ornaments, found at Thebes in the tomb of a queen who reigned fifteen hundred years before the Christian era, was shown, but this set is a unique example of that time. In the NECKLACE and EAR-RINGS which we illustrate on page 123, small gold coins form a principal feature of the design. They are suspended, singly and in groups, from figures of fine gold filagree work of elaborate oriental pattern.

The BROOCHES which illustrate the same page are made by EMILE PHILIPPE, of PARIS, and though they are equally Egyptian in style, we have in them a class of work of a very much more modern character. Here the precious metal, gold, takes a secondary place, being used simply as a setting for more precious stones, and a fictitious value is given to the metal by the use of enamels. The first brooch consists of a crystal scarab, or sacred beetle, the spots on the

body being marked with colored stones, inlaid. On either side are kneeling figures of a type purely Egyptian, human in all but the face, which is that of a bird. These figures are of silver, enamelled in red and green, and deco-



Pompeian Toilette—Plaque: Messrs. Elington & Co., Birmingham.

rated with gold. These are supported on the outstretched wings of a bird, the plumage of which is also brilliantly enamelled.

The second brooch is even richer in color than the former, and is a

remarkable piece of design. It contains numerous symbolical figures, such as the crouching sphynx, the winged beetle, the female head with the duck emerging from the forehead, the sphere, and the sacred flower, the lotus. Emeralds and other precious stones are introduced into the design.

The only examples of silverware manufacture in England, shown in the British section, are to be seen in the Court of the MESSRS. ELKINGTON & Co., and if we could regard their display as representative of the craft to which they belong, other nations would be put far in the back-ground. But the MESSRS. ELKINGTON in the vastness of their business, in the number and talent of the artisans whom they employ, occupy a position so far above the other firms engaged in the same manufacture, that their display is not representative of English silversmith work; it simply illustrates the excellence of their own productions, and in this respect it is representative of the highest achievements of the art in this century.

In one respect their exhibit differs from the others of the same class made by manufacturers of other nations. It is uniquely an art display. They have not attempted to send examples of their manufacture in sterling silver and electro, for in this respect their work is of a character to defy competition, and their reputation is already world-wide. Hence they have excluded from their Court all articles which do not possess, in the strictest sense of the term, high artistic merit, both as regards design and execution; and for this reason their Court forms one of the greatest attractions in the Main Building. No one should fail to visit it.

As it is our purpose to illustrate, from time to time, a number of the most noteworthy of the articles in this superb collection, a brief account of the exhibit as a whole, and a word respecting the firm itself, will be interesting and appropriate in this place.

Although the MESSRS. ELKINGTON & Co. have branch establishments at London, Liverpool and Manchester, their manufactory is at Birmingham, where they employ some two thousand workmen. In those figures we have the data for an estimate of the vastness of their business. This business owes its beginning to the patient perseverance of one man, who devoted all his energies to the accomplishment of one end—the application of electro-metallurgy to industry.

Forty years ago Mr. G. R. ELKINGTON, the founder of the firm, after infinite labor and trouble, and in the face of the sneers of the manufacturers of the old school, developed the process of electro-plating metal into a useful art. Before him scientists and curious experimenters had learned the secret of the Voltaic current, yet its prodigious effect upon the arts as an element of use did not occur to them. With the successful application of the new agent the manufacture of silverware was revolutionized. The firm of ELKINGTON & Co. having the lead, kept it, and not content with that, exerted themselves to distance all competitors. In this also they succeeded. Nor was this all: the manufacture of sterling silver and all the useful and ornamental purposes to which it could be applied was made to keep pace with the growth of the other industry. The very best artists that ample means could secure were employed to exercise their skill on the precious metals. Each of the many



Embroidered Chair: Royal School of Needlework.

The ELKINGTON exhibit at the Centennial may be conveniently divided into four classes—artistic silver-work proper; *repoussé*-work in silver, iron or steel, with enrichments of gold and silver in damascening, inlaying and niello; combinations of these methods with silver; and enamels—*cloisonné* and *champlevé*. To these are added electrotype reproductions of several of the famous examples from the South Kensington Museum, in silver and copper bronze.

Our engraving on page 125 belongs to the second class. It is the latest work of the celebrated artist M. Moril Ladeuil, and in the opinion of compe-

branches which are within the sphere of metal-workers was cultivated and brought to the highest state of perfection, so that to-day this firm occupy the position of the largest metal-working manufacturers in the world, producing gold and silver work of every description from articles of mere utility to purely ornamental objects of the highest artistic excellence.

tent judges, as a specimen of artistic metal-work of the highest class, it has never been surpassed either in conception of design or in delicacy of manipulation.

The diameter of the POMPEIAN TOILETTE—as the Plaque is called—is some



Bronze Vases: Japanese Court.

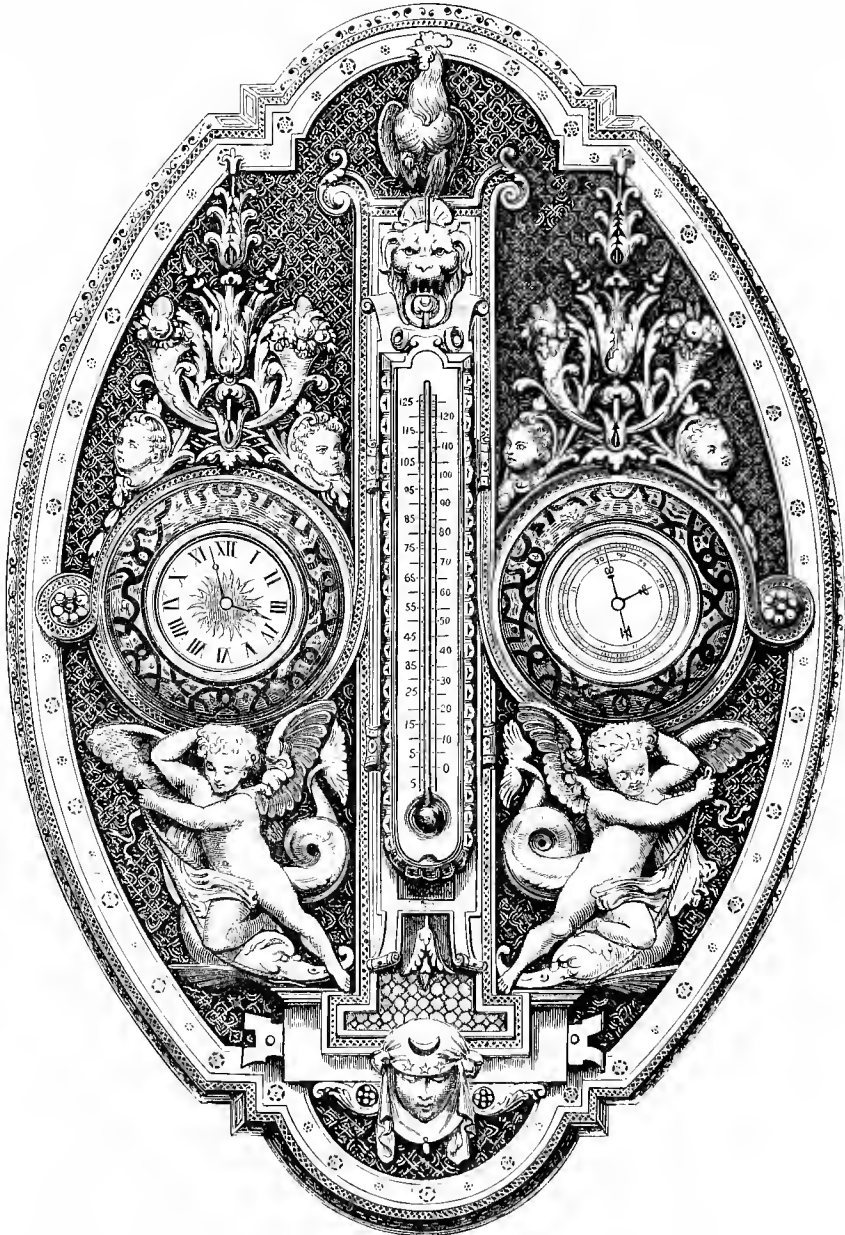
twenty inches. The centre is oxidized silver; the rim is of steel of two colors, enriched with gold damascening and *repoussé*-work; yet it is almost impossible to believe that the scene which gives the name to the plaque also has been hammered out by the *repoussé* process. Looking at the engraved picture, one

would say it was after some fine painting—say by Alma Tadema—and was the labor of the brush and pencil rather than the mallet and chisel. An inspection of the piece itself rather increases than diminishes the wonder. The texture of the flesh, the drapery, the plants, the effect of distance, each and all are expressed with truly marvelous fidelity to nature; in brief, the technique is perfect. Looked at as an artistic conception, the work is not less remarkable. Here is a Pompeian lady, fresh from the bath, attended by her female slaves. The toilet is nearly completed; the necklace and armlets have been adjusted; one maiden is fastening the sandals to the anklets; another stands holding the robe shortly to be donned, and a third finishes the adornment of the hair while her mistress contemplates the effect in a mirror. The pose and expression of each one of these figures are a study, but the central figure is a marvel of grace and loveliness. Accessory to this group are the room, the furniture, the ornaments, the flowers, and the recess beyond. All these details it will be observed have been carefully studied and combined to give a most harmonious whole. Except in the other works exhibited by the MESSRS. ELKINGTON, there is no metal-work of a like description in the Exhibition comparable with this fine plaque.

On page 127 we give an illustration of another of the uses to which the production of the ROYAL SCHOOL OF ART NEEDLEWORK can be applied. It is an EBONY CHAIR, covered on the back and seat with olive-green satinette, on which a spirited and well-designed vine pattern has been embroidered. The plant is a convolvulus, the flowers worked in blue, and the leaves in the different shades of brown and green. Work of this kind is so truly feminine and can be made so thoroughly artistic, that we trust the example of our English sisters will be followed by the women in this country.

Japan, with its civilization so different from ours that it might be that of another planet, is represented at the Centennial by a display so novel and attractive as to be an unfailing source of interest to all visitors of whatever other nationality. We engrave on page 128 a group of BRONZE VASES from this section which illustrate in an excellent manner the beauties and oddities of the peculiar artistic methods of the Japanese. As metal-workers, these wonderful people surpass in certain respects their European brethren, and some of their processes are to this day inimitable.

The central piece of this group stands some four feet high. It is composed entirely of bronze, save the panels between the dragon handles, which



Majolica Clock Case: Daniells & Sons, London.

are damascened with silver and gold. The panel on this side represents a knight doing penance by standing under a cataract, and on the obverse he is seen, his sins washed away, having a quiet cup of tea with a couple of friends.

So far the European can trace a meaning in the design; but when it comes to explaining the half human monsters, the dragons, sea-serpents, and other animals, it is only possible to suppose that they may be the representations of traditional creatures such as figure in the Arabian Nights, and the like of which learned scientists assure us once walked or crawled upon the face of the earth and swam across the seas. The decoration of the smaller vases, saving the winged beasts that serve as handles, is more easily understood. The panels in these have birds and butterflies copied with wonderful fidelity and spirit after nature, and are really beautiful; and in these pieces, as in all the articles of Japanese manufacture, we see a minuteness of workmanship and finish such as no Christian people can afford the time to emulate.

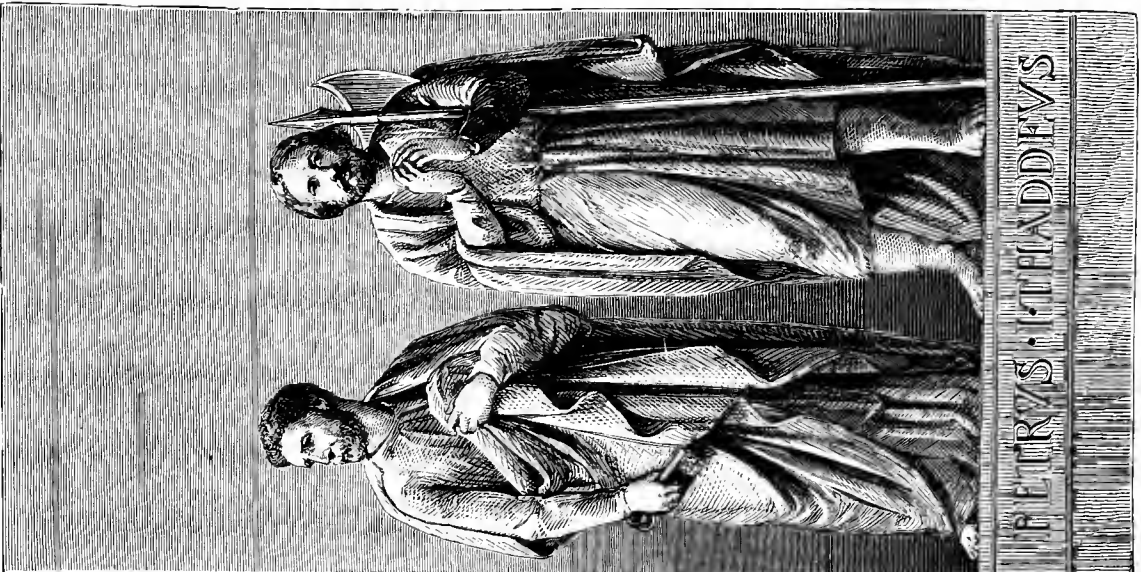
A novelty in the exhibit of the MESSRS. DANIELLS & SONS, of LONDON, is the MAJOLICA CLOCK CASE which we illustrate on page 130. The design is remarkable, spirited and attractive, the figures of the cupids and dolphins being particularly excellent. A great feature of this piece is the richness, variety and brilliancy of the enamels, for it must be remembered that the firing which articles of this character are submitted to admits the use of but a limited range of colors. On a ground-work of bright turquoise blue we find drabs, chocolates, greens, and yellows, as well as the flesh tints of the figures, which are in high relief. This is an unusual combination, and can only be produced by artists who have a superior knowledge and skill in the resources of the art of majolica painting.

Although the chief exhibit in the Danish Court is pottery, there is a small yet choice collection of artistic silverware made by CHRISTISEN, of COPENHAGEN, from which we select the TEA SERVICE that is illustrated on page 132. The beauty of this set, beyond its exceedingly graceful design and masterly execution, is the combination of gold gilding with and on the silver. All the more prominent portions of the ornamentation as well as the arabesque patterns are gold gilt, and the effect is heightened by the gold being burnished to a high state of polish, while the surface of the silver is made as dull as possible.

M. CHRISTISEN'S exhibit is a small collection, but very choice. We remember the display of silverware, *repoussé*-work and jewelry which he made at Vienna, and were not surprised that he was awarded the highest honors of that year.



Tea Service: Christensen, Copenhagen.



Tapistry, after Thorsvaldsen's Christ and the Apostles.

The art of making tapestry dates back to remote antiquity. Mention is made of it in the Scriptures, and it was used by the Greeks and Romans. On the Continent, tapestry was largely used for curtains and hangings, and in England the fabric, employed in this way, was usually called Arras, on account of the superior excellence of the work done in that town. In France, the famous manufactory established by the Brothers Gobelin, became, under the protection of Louis XIV, the most celebrated of those and modern times. In England, tapestry making has been but little practiced since the time of Charles I. Probably the most celebrated examples of this costly manufacture are the series of Scripture subjects now in the Vatican, at Rome. The cartoons for these tapestries were designed by Raphael, and seven of them are now in the South Kensington Museum. Our illustration, on the preceding page, presents a group of three tapestries, representing the CHRIST and JOHN, PAUL, PETER and THADDEUS, manufactured by THOMAS TAPLING & Co., of England. They attract much attention, both on account of the excellence of the workmanship and the brilliancy and harmony of the colors employed.

We spoke at some length, a few pages back, of the celebrated establishment of the Messrs. ELKINGTON & Co., at BIRMINGHAM, England, and of the superb display of artistic metal-work made by them in the British Section of the Main Building. We now present to our readers an illustration—seen on the next page—of the *chef d'œuvre* of the collection, the magnificent HELICON VASE, which has been pronounced to be the masterpiece of the celebrated metal sculptor, M. Morel Ladeuil, the same artist, it will be remembered, who designed "The Pompeian Toilette," already described. M. Ladeuil was engaged for upwards of six years upon this piece, exhibiting it for the first time at the Vienna Exposition, where the jury pronounced it to be the most important and the most beautiful work of modern times.

The materials of which the Helicon Vase is composed are oxydized silver and steel,—the latter damascened. The piece is designed to symbolize the Apotheosis of Music and Poetry. It is in the Italian Renaissance style, a style which combines classical purity with great richness and elaboration of detail. In form, the piece may be described as an elongated plateau, the surface sloping upwards to the centre, on which rests the vase. The plateau is enriched with sculptured panels and medallions, and around the border is a series of twelve

bas-reliefs, of various shapes, illustrative of the different kinds of Music and Poetry. The interstices of the design are filled in with scrolls, masks, and trophies of various kinds, formed of beaten silver, which is thrown into relief by



The Helicon Vase: Elkington & Co.

the background of dark, richly damascened steel. The two oval medallions are occupied by bas-reliefs, the one containing a representation of Pegasus, bearing a genie typifying Inspiration, and the other, a griffin or hippograph, carrying the

genie of Imagination. The execution of these figures is particularly fine. They are modelled with great power and spirit, and the finish given to the workmanship is something marvellous. Only with the aid of a magnifying glass can its extreme delicacy be appreciated. As examples of the beauty of the panels, we may cite two, illustrative of satirical and elegaic poetry. In the first is a veiled, recumbent figure, attended by mourning genii, in a landscape saddened by cypresses and willows. In the other, satirical poetry is emblemized by a grinning satyr, who has just removed with one hand the comely mask which lately hid his fea-



Carved Panel: Luigi Frullini, of Florence, Italy.

tures, while with the other, he is scourging a group of unsuspecting rustics, who had assembled to listen to him. Resting on the plateau, at the foot of the vase, are two half-dressed female figures, symbolizing Music and Poetry, attended by youthful genii. The modeling of these figures is simply superb, and the rendering of the skin texture of the nude portions of the body is, perhaps, the most remarkable illustration in the whole work of the technical skill of the artist. The vase itself is of ovoid form, with upraised handles gracefully continuing the curve of the sides, rises tall and stately above the figures on the plateau. It is surmounted by a charmingly-posed

group of two boyish genii, the upper one bearing aloft Apollo's lyre, which forms the apex of the work, while the youth at his feet tests the purity of the strain with a tuning-fork. The modeling of these figures is quite worthy of the other portions of the work. They will bear—as, indeed, will the other figures—the critical examination of artists. The dimpling flesh, the soft, rounded limbs, and all the flexions of the body are instinct with life. Here, too, the wonderful technical skill with which the metal has been treated is evident. By the aid of



Vase of Sevres Ware.

the glass, the flesh texture is seen to have been produced by a minute stippling process, the mere contemplation of which fills the observer with wonder. Floral garlands on either side connect this group with the handles of the vase, and give strength and breadth to the composition.

On the body of the vase, on either side, is a large medallion relief, in *repoussé*, representing the nine Muses, four on one and five on the other; the former—the medallion seen in our illustration—is, perhaps, the most beautiful group in

this chaste and harmonious work. At the bases of the handles are escutcheons bearing the names of illustrious poets and composers: Homer, Shakespeare, Molière and Byron, on the one side, and Handel, Haydn, Beethoven and Mozart, on the other.

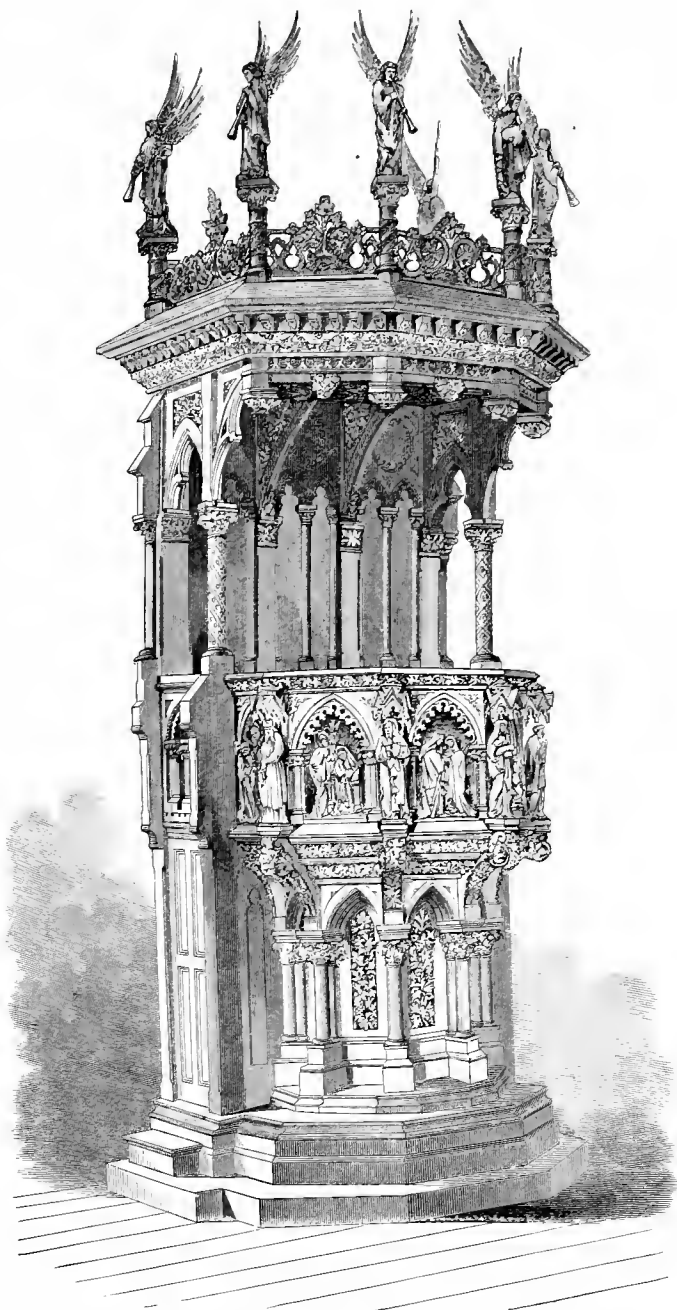
The foregoing is but a bare description of this great work ; no words can



The Amazon Vase: Doulton & Co.

convey an adequate idea of its fine workmanship and artistic designing. To state that the art labor alone bestowed upon it cost thirty thousand dollars in gold, is but to give the figures representing the commercial value of an expression of genius which cannot be bought, but comes to man as a gift.

The section of a CARVED PANEL, by L. FRULLINI, of Florence, that we engrave on page 136, is a piece of work worthy of the ancient wood-carvers of Italy.



Carved Pulpit: J. A. & H. Goyers, Louvain, Belgium.

The material is a soft, white wood, resembling deal—though of a much finer grain—and admirably adapted to work of this kind. The panel is about a foot

wide and eight feet high, the upper portion—not shown in the illustration—being simply a combination of the same general design seen here. This, the reader will observe, is a group of ferns and twining plants in flower, rising from an antique vase in graceful convolutions and intermingling of tendrils. Birds, animals and reptiles are disposed here and there, with a charming irregularity that makes the discovery of them a study. The carving is in very high relief, with a great deal of skilful undercutting; the figures, in some instances, being quite detached from the background. The average relief of the work is about six inches, though, in many places, this measurement is exceeded. It is difficult to decide between the animals and plants as to which Mr. Frullini shows the most skill in carving. Each is admirable in its way, and the whole piece, in the spirit and vigor of its execution, bears the stamp of a master-artist's hand.

We illustrate on page 137, a SÈVRES VASE, an example of the work of the most famous porcelain manufactory in the world. The influence of this great establishment in forming the taste of modern Europe for ceramic ware is simply incalculable. Its productions cannot rightly be judged by any of the rules applicable to minor factories; for, from the time the works came under royal patronage, Sèvres became, in the words of another, “a richly endowed school of design.” The best artists of Europe furnished designs for, and painted upon, its bisquit; the most experienced chemists were employed to bring this bisquit to perfection. *Pâte tendre*, or soft porcelain, the most difficult of all pottery, was early discovered here, and the pieces manufactured of this composition include the most superb triumphs of the ceramic art. The best period—when the finest and most sumptuous pieces were made—was toward the close of the last century. When *pâte dure*, or hard porcelain, was discovered, the process of manufacturing in this composition was found to be so much easier than to make *pâte tendre*, that the latter was only occasionally practiced. Of late years, the production of the Sèvres factory has been largely *pâte dure*, and in this, the superior quality of the kaolin (porcelain clay) used, and the exceeding hardness of the glaze with which the bisquit is covered, renders the finished work incomparably the best in the world as far as mere technique goes. Yet, a curious result of these qualities is, that their excess of excellence, so to speak, leaves little opportunity for the decorator to exercise his skill upon the ware. The

glaze is so hard that the colors do not incorporate with it, but lie hard and cold upon the surface. There is no ground for fine chromatic effects, and it is



Clock and Bronze Group : The Collective Exhibit of France.

an acknowledged fact that now French artists prefer to paint their designs

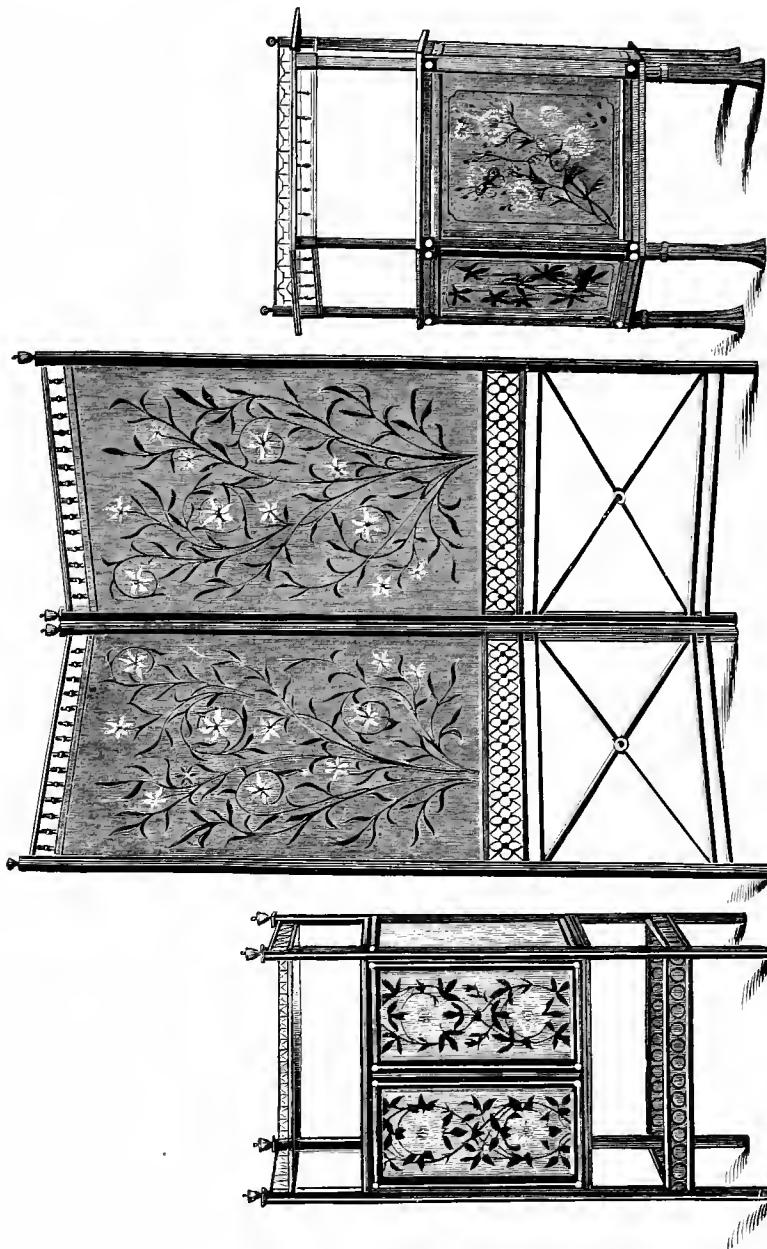
upon stoneware or other pottery rather than upon *pâte dure*. On the other hand, *pâte tendre* is of such nature that colors incorporate with the body and combine with the glaze. A *pâte tendre* vase of the best period has a richness and warmth of color that no words can fittingly describe. The vase that we illustrate is of the *pâte dure* variety.

On page 138 is an illustration of the AMAZONIAN VASE, that forms one of the principal ornaments to Horticultural Hall. This fine work of art is made of terra-cotta, an humbler material than porcelain, although scarcely inferior to it in usefulness. It is another example of the large and varied display of artistic pottery made by the Messrs. DOULTON & SON, of LAMBETH, England. The vase was designed by TINWORTH, one of the most promising young sculptors of the day, and it may be considered one of his best efforts. The relief modeling of the figures is finely executed, the drawing is exceedingly spirited, and the minor accuracies of the composition are introduced with much skill. The vase stands some five feet high, the figures in the zone varying from eight to twelve inches in stature.

GOYERS' OGIVE PULPIT, one of the features of the Belgian Court, is certainly one of the best and most artistic pieces of wood-carving in the Exhibition. This pulpit is some fifteen feet high by five feet in extreme width. It is made entirely of carved oak, with some gilding and color decoration, introduced in the ceiling of the canopy. The most elaborate carving is in the panels, the other portions of the work being kept severely plain, in order to heighten the effect. The lower row of panels—around the base—contains intricate interweavings of flowers and ferns. The next row has representations of scenes from the life of the Saviour, carved in *basso-relievo*. Between these panels are devotional figures and figures of saints, and above the canopy are angels, all carved in the round.

The FRENCH BRONZE EXHIBIT at the Centennial, though one of the least satisfactory displays made in the French Section, contains some very fine pieces. A favorite form of these bronzes is the group of mantel ornaments,—the clock and vases, or simply the clock—without which no French apartment would be considered furnished. We have selected for illustration one of the most beautiful of these latter forms, the CORNÉILÉ CLOCK—shown on page 141. In truth, the mechanical part of such an art-work as this is a matter of small importance;

Since the mechanism of the clock is introduced into the pedestal, and the face is made a part of the ornamentation; but the value of the work is in the noble and



Screen and Commodes: Royal School of Needlework.

classical group—the mother and her children—that surmounts the pedestal. The clock is merely an unobtrusive and happy adaptation by which a purely ornamental object becomes a useful, while remaining a beautiful article.



Frame: Emile Phillipe, Paris.



A. Blanc, Del.

Crystal Chandelier: Mitchell, Vance & Co., New York.

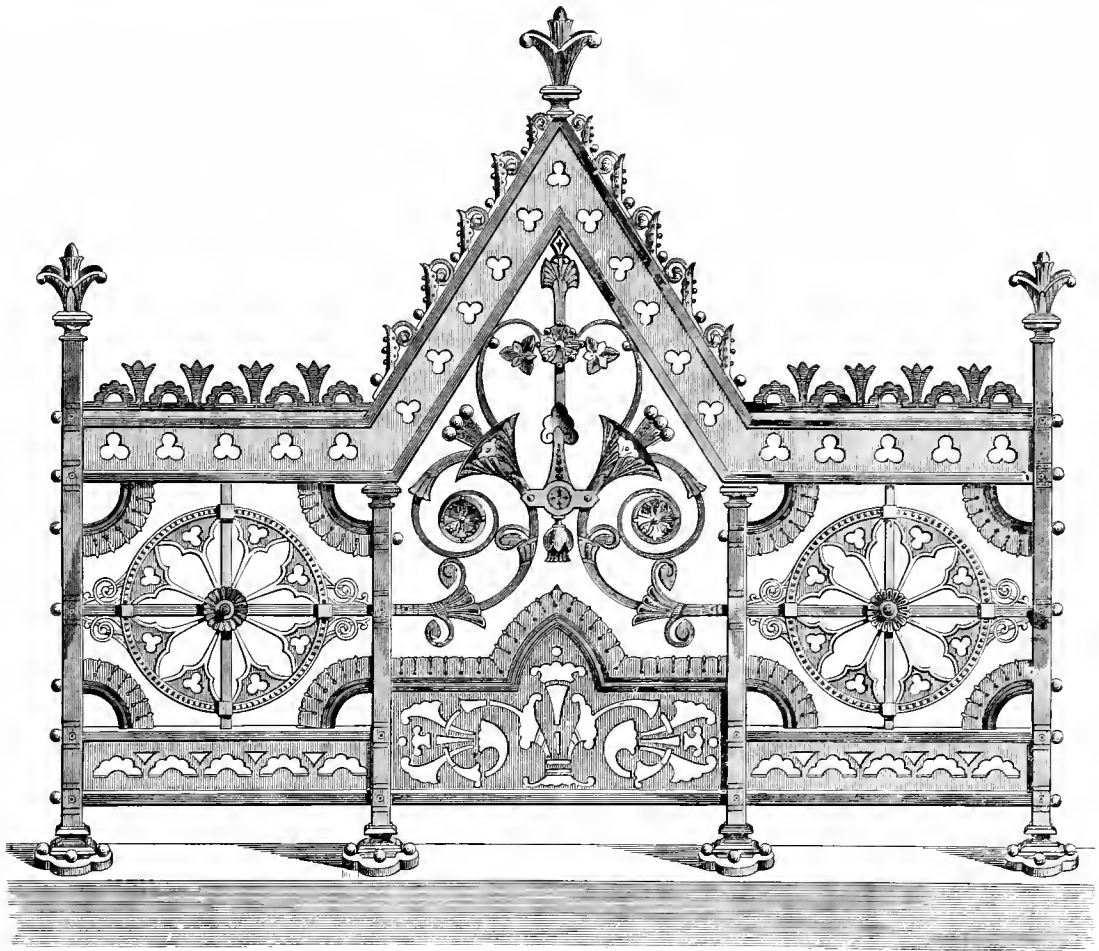
F. Faas, Engr.

Perhaps no better idea of the effectiveness with which glass can be used as a decorative agent for chandeliers was afforded in any portion of the Exhibition, than in the stalls, in the American section of the Main Building, occupied by MESSRS. MITCHELL, VANCE & CO., OF NEW YORK. The array of light, graceful forms for pendants and side-lights, the handsome clusters and the superb centre-pieces of elaborate design, all in crystal, thus displayed, made the exhibit of this firm one of the most interesting and attractive features of that portion of the building. Of course, owing to the regulations governing the Exhibition, it was not allowable to introduce gas into the tubes, which lighted, would have shown the effect most advantageously; but there were certain periods during the day when the sun-light, shining in through the upper transoms of the building, fell upon these objects and was reflected from the angles of the crystal in a shower of prismatic colors. Under these circumstances some idea could be obtained of the beauty of the designs when answering the purposes for which they are intended.

The use of crystal for decorative purposes in connection with artificial light was a most happy inspiration and cannot be too highly recommended. The material recommends itself at once as being the most suitable known for such purposes. By its brilliancy and refractive power, it rather increases than diminishes the power of illumination; its apparent lightness and transparency singularly adapt it for use in large masses, and the infinite variety of forms and colors with which it may be treated, without losing the two requisites of brilliancy and lightness, completes its value. In our opinion nothing is more effective or appropriately beautiful than a crystal chandelier.

On page 145 we illustrate one that attracted much attention in MESSRS. MITCHELL, VANCE & Co.'s display. Its shape is that of a double pyramid. From the central zone the burners—thirty in number—rise in groups of four, circle above circle, until the highest tier is reached; above which some ornamental work is added at intervals about the central tube. The lower portion of this chandelier is formed of concentric rings, each smaller one suspended below the other; and from every portion of the whole depend transparent crystal prisms of wonderful brilliancy and lustre. Globes of ground glass soften and tone the gas-light from a garish glare, painful to the eyes, to a softened radiance approaching the light of day.

At one of the entrances to their stalls MESSRS. MITCHELL, VANCE & CO. showed a noble example of their skill as metal-workers by erecting a BRASS GATE of admirable design and fine workmanship. A glance at the engraving on this page will give the reader an excellent idea of its appearance. The construction is of the simplest possible description consistent with strength. The frame of parallel bars, mortised together, is perfectly plain. In the corners are



Bronze Railing: Mitchell, Vance & Co., New York.

small rosettes giving a finish to the whole; but even these do not claim attention beside the graceful work which ornaments the central portion. The design here is a pair of double helices, the smaller ones above, with branching curves as in the tendrils of a plant. The extremities of each part end in rose-shaped figures, and in one place, the design opens out into a leaf form. These double helices are on either side of the central upright to which they are joined by

ornamented brasses. The same motive is used for the smaller ornamentation at the sides of the gate-posts and as a finish to the cross bar, in all of which minute and delicate workmanship is apparent. Every portion of the construction, except the raised and chisel-work, left dead for contrast, is highly burnished, which, of course, adds much to its beauty.

Although the section of the Main Building allotted to Russia was empty for many weeks after the Exhibition opened, yet, when her contribution to our centennial celebration did arrive, it was found in every respect worthy of the great nation whose kindly feeling and good-will toward the United States has



Punch-Bowl, Persian design M. Sissiboff, Russia.

more than once been manifested. Probably to no one national display in the whole Exhibition can the term "gorgeous" be more appropriately given than to that made by Russia. The rich stuffs, the magnificent metal-work, the jewelry, precious stones and cabinets and tables of malachite were regal and sumptuous to a degree beyond anything to be seen elsewhere. After Japan and China it is safe to say that the Russian collection attracted more sight-seers than any other. There was something of barbaric splendor in all their art-work, and an oriental richness of color in their decoration, strongly suggestive of that eastern influence which is now again asserting itself in other portions of Europe.

This characteristic was noticeable in the displays of enameling on gold and silver, to which a large portion of their court was assigned. As an example of this work we have selected for illustration an elaborate piece, a PUNCH-BOWL, with its accessories, consisting of a waiter, goblets and ladle, all in gilt metal and enamel, exhibited by the manufacturers, M. SASSIKOFF, of ST. PETERSBURG and Moscow.

It is hardly possible in an engraving to give an idea of the richness of a production of this kind, for it must be remembered that the intricate designs here shown in black and white are in reality colored enamels of great brilliancy, vividly contrasted and applied to a gold surface. Add to this the work noticeable in the ladle and goblets, of the chiseller and *repoussé*-worker, and it is clear that the object itself must be examined in order to thoroughly appreciate its value.

In emulation of the ancient baronial halls and palaces of Europe it is becoming fashionable in this country to decorate the apartments of our private residences with suits or pieces of armor, and the taste is not altogether a foolish one. Under certain conditions, and within due limits, armor can be used most effectively; but good pieces of truly artistic workmanship are difficult to procure, and such collections as are to be found in many of the museums abroad could not now be duplicated. For purposes of illustration, as bringing to mind the days of knighthood and chivalry and the times when pomp and pageantry were a part of war's array, when the fate of nations was decided by single combats, nothing brings the time more vividly before the present than these steel habiliments. And in another sense, as furnishing examples of the art of the metal-workers in those centuries, armor is of the highest value, for the most skilled labor of the age was expended upon its manufacture. It has always, therefore, been a matter of interest to collect and preserve these symbols of war, and now that they have become so scarce, extraordinary prices are demanded for genuine pieces. A natural sequence to this condition of affairs is that of late years the production of counterfeit articles and imitations of original examples has become a lucrative business, and only the extreme difficulty of the work has prevented its wider practice. Indeed the finer specimens of damascening and link-work cannot be reproduced by modern workmen, who, perforce, must confine themselves to making the coarser kinds. But another art,

that of electro, has recently been brought to bear in this regard, which reproduces in fac-simile, as far as appearance goes, the most elaborate examples of ancient armor, while at the same time no one possessing the sense of touch need be deceived as to its genuineness. In this way it is quite within the power of museums possessing moderate means or of individuals having houses suitable for such ornamentation to supply themselves with examples of the best periods of armor-working; and any hall, worthy of the name, can hardly have a more effective adornment than a group, say of a helmet, shield and a pair of crossed swords and gauntlets suspended from the wall.

In connection with our illustrations on pages 150 and 151, the HELMET of HENRY



Helmet of Henry IV.: Italian Court.

IV. Every one familiar with classical history will recall the golden armor of Glaucus, the shield of Agamemnon, and the world-famous arms of Achilles; but existing examples of the accoutrements of the Greeks and of the Romans in the imperial days are of the greatest rarity.

The early Saxons, Danes, and Normans usually wore armor composed of small plates or rings stitched upon leather, which accounts for the absence of any specimens of that time, although spear-heads, shields and daggers belonging

IV. and the SHIELD of FRANCIS I. exhibited in the ITALIAN COURT, it may not be uninteresting to give a brief sketch of this now unpractised art.

That the use of armor is of very ancient date is abundantly proved by the painted tombs of Thebes and the sculptured walls of Nineveh.

to them are often found. The famous Bayeux Tapestry illustrates the armor of the eleventh century, with the Conqueror in a suit of mail, surrounded by warriors in scale-armor, and by archers with only a portion of their body so protected.

After the twelfth century it is easy to trace the advance made in the manufacture of armor by reference to the many sculptured brasses and monuments and illuminated manuscripts of the time. In these we see the earliest traces of the use of heraldic devices; but only two or three examples of early medieval armor, in the shape of helmets, shields and some broken gauntlets are extant. In the Tower of London, which possesses one of the most famous collections of armor in the world, are some complete



Shield of Francis I.: Italian Court

producing intricate designs, chased and engraved upon the metal or damascened with gold and silver. Subjects also were carved in bas-relief, or embossed in arabesques by the favorite method of hammering up the reliefs, known as *repoussé-work*. Our two illustrations are notable examples of the best periods in the history of armor making. In the helmet the repoussé figures which cover the sides, the vizor and the lower portion protecting the throat are

suits of armor of the fifteenth century, and a helmet, said to be that of the Black Prince, is also preserved in England.

In Europe suits of plate armor came into use early in the fourteenth century and a century later artistic labor of a high order was employed in decorating it. Italy executed the most noteworthy examples; her artists vying with each other in pro-

admirably executed, and nothing could be more spirited than the winged dragon surmounting the crown. The shield of Francis I. is a more elaborate work than the other, and its broader surface has been taken advantage of for the display of more pictorial skill.

With the introduction of firearms and the new system of warfare following its introduction, body-armor fell into disuse and decorative art was exercised chiefly upon arms. Here again, as the character of the weapons changed and war assumed a grimmer aspect, art was repelled from the field and sought more peaceful subjects for expression. Now, excepting in the east, modern weapons are decorated only when they are intended for ornament and not for use.

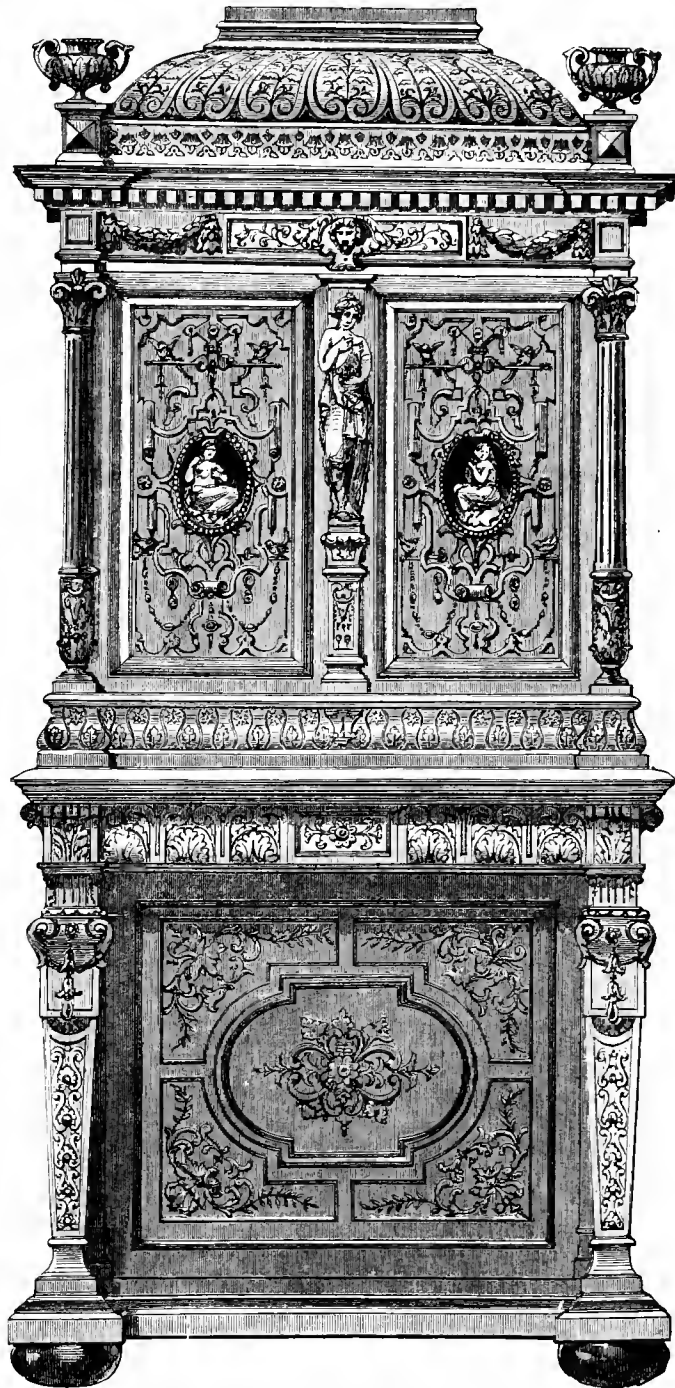
A notable example of wood-carving is exhibited by *SNYERS, RANG & Co.*, of *BRUSSELS*—a city famous during the renaissance for its carvings in wood—is illustrated on page 153. This piece is an *OAK CABINET* inlaid with ebony. The general character of the design shows the traces of Italian influences in its conception, with a suggestion of French redundancy and minuteness in its treatment. As far as the execution goes, however, it is quite faultless and the figure-work is especially vigorous and dignified.

The under portion of this cabinet is composed of a single broad oak panel, the ebony inlaying forming the pattern (in low relief) shown by black lines in our engraving. The central group of flowers and the floriated designs in the corners are carved in somewhat higher relief from the oak. The pillars and the entablature are treated in the same way, but in the upper pattern of the work its inlaying is kept even with the surface. An excellent feature of the work is the frieze above the cabinet doors and the arabesque pattern in the dome-shaped top. The sides and back of the cabinet are also ornamented in the same way as the front, though with less elaborateness.

The first objects to attract the visitor to the Chinese Court in the Main Building were the endless variety of articles, principally vases, in sea-green and pale blue enamel, ranged around the eastern and northern sides of the enclosure. Monstrous and grotesque forms, birds, beasts, and reptiles, some of them copied with surprising fidelity after nature, but most of them having that peculiar treatment characteristic of Chinese work, ornamented these articles, and a closer inspection revealed delicate and marvellously minute trceries in patterns of bewildering intricacy. These articles are, without exception, examples of the

opaque *cloisonné* enameling on metal for which the Chinese have a world-wide reputation and some of the pieces here exhibited are valued at several thousand dollars. One of the most elegant of these specimens, purchased by Mr. HENRY C. GIBSON of this city, forms the subject of our illustration on page 155.

This vase measures some five feet in height by three feet in breadth. Its prevailing color is sea-green, but other colors, such as blue, yellow, and red appear upon



Oak Cabinet: Snyers, Rang & Co., Brussels.

its surface, and the birds, which are marvels of workmanship, have the color of their plumage copied after nature. Our engraving excellently illustrates the exceeding delicacy of the ornamentation in this fine piece, but it is necessary to understand something of the laborious processes by which this effect was produced in order to appreciate its great value.

Enameling, in its broadest sense, is the act of fixing a

vitreous substance on any surface by fusion; usually that surface is a metal. Enamels are either transparent or opaque, and are colored by metallic oxides.

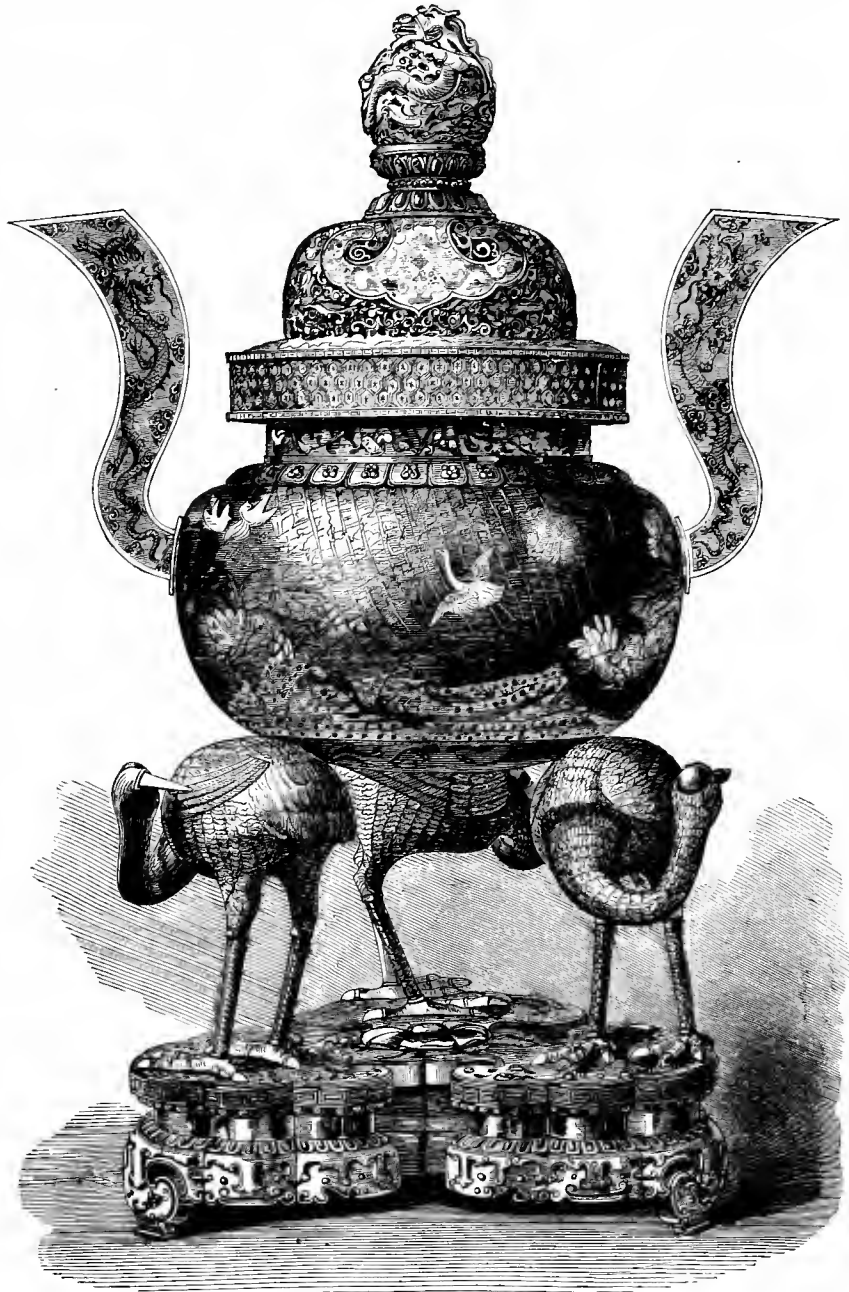
The processes by which it is embedded upon or in the metal give the names *cloisonné* and *champlevé*. There are other processes of enameling, but it is needless to speak of them in this connection. In *cloisonné* enameling the pattern is formed by slender strips of metal being bent into required shape and fixed to the plate. Into the *cells* (whence the name) thus formed, the workman pours his enamel paste, and the piece is placed in the furnace for fusion. When the process is completed, the article is taken out, cooled, and the surface rubbed down and polished. In the *champlevé* process, the spaces for the enamel are dug out with a tool, the raised line of the design thus being a part of the plate itself. The vitreous matter is then introduced into these cavities, the other process being similar to those pursued in preparing the *cloisonné* enamels.

A beautiful specimen of damascening, or inlaying of one metal in another, is the DAMASCENED FRAME, manufactured by M. ZULOAGA, OF MADRID, exhibited in the Spanish court. Beside the inlaying of gold, the frame is ornamented with strips of black and white enamel, and some of the arabesques are in niello,—a name given to a kind of black enamel rubbed into the engraved lines on silver. In the general design and in the character of its ornamentation this fine work shows how entirely Spanish art retains the traditions of its oriental masters.

On page 157 we engrave a section of a LACE CURTAIN, exhibited by the manufacturers, MESSRS. SIMON, MAY & CO., OF NOTTINGHAM. The space left blank in our illustration is the net upon which the pattern is worked, and this black background will enable the reader to distinguish the delicacy and beauty of the design. There is something fascinating in the very name of this most delicate and costly of all textile fabrics, and the study of the processes and history of its manufacture is one of the most interesting that can be suggested. Few persons who have not studied the subject, can have any idea of the labor and skill necessary to produce such an elaborate composition as this shown in our engraving, yet no one who reads these pages can be so unappreciative as not to be struck by the beauty of the completed work.

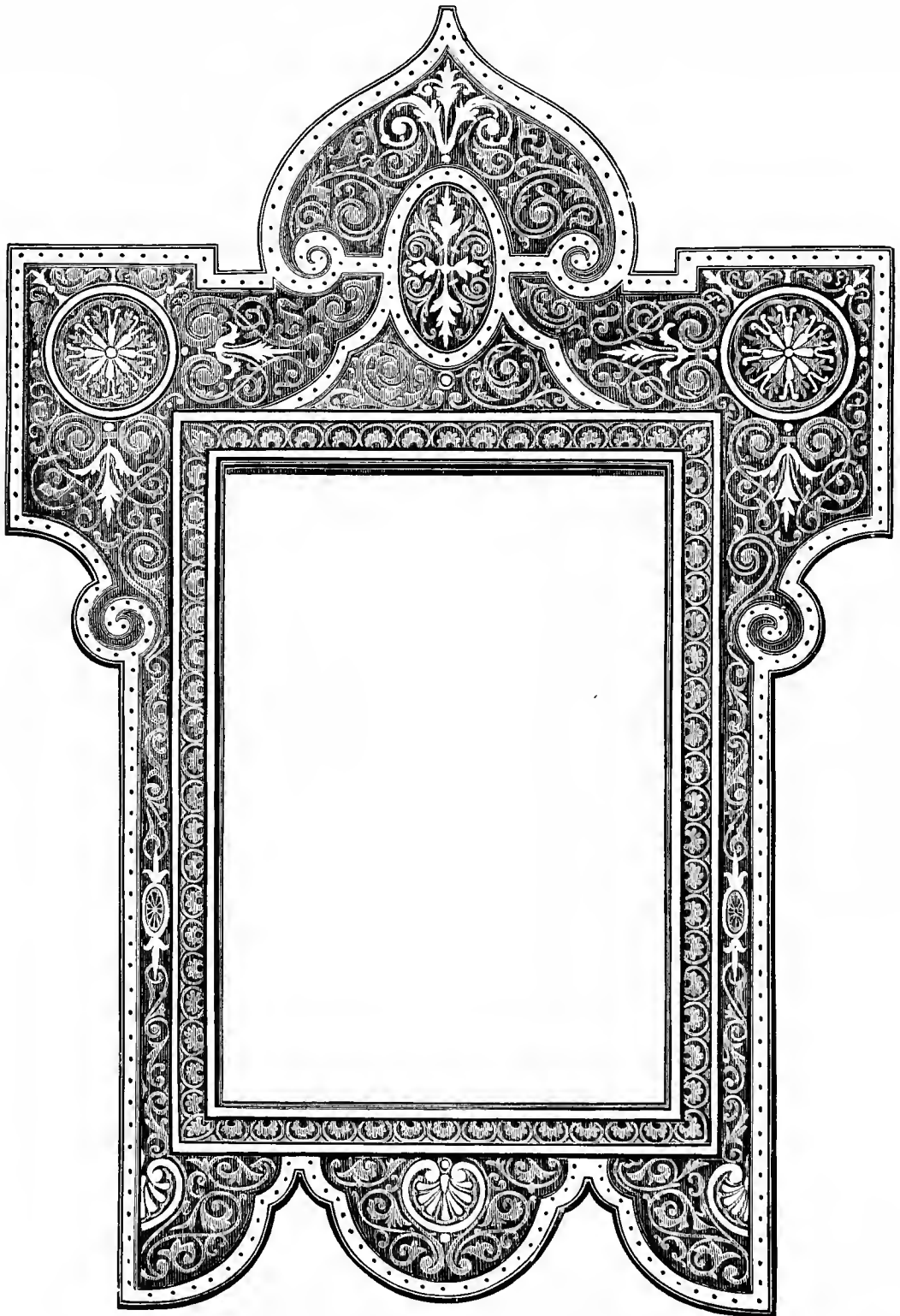
On page 159 we engrave another beautiful object in the display of Ceramic Ware made by the MESSRS. DANIELL & SONS, OF LONDON. This a MAJOLICA VASE, modeled in one piece, upward of two feet high and nearly

three feet broad. Like every other article in the Messrs. Daniells' exhibit, this vase is a masterpiece of its kind and may be taken as a noble example of the



Vase, Cloisonné enamel: Chinese Court.

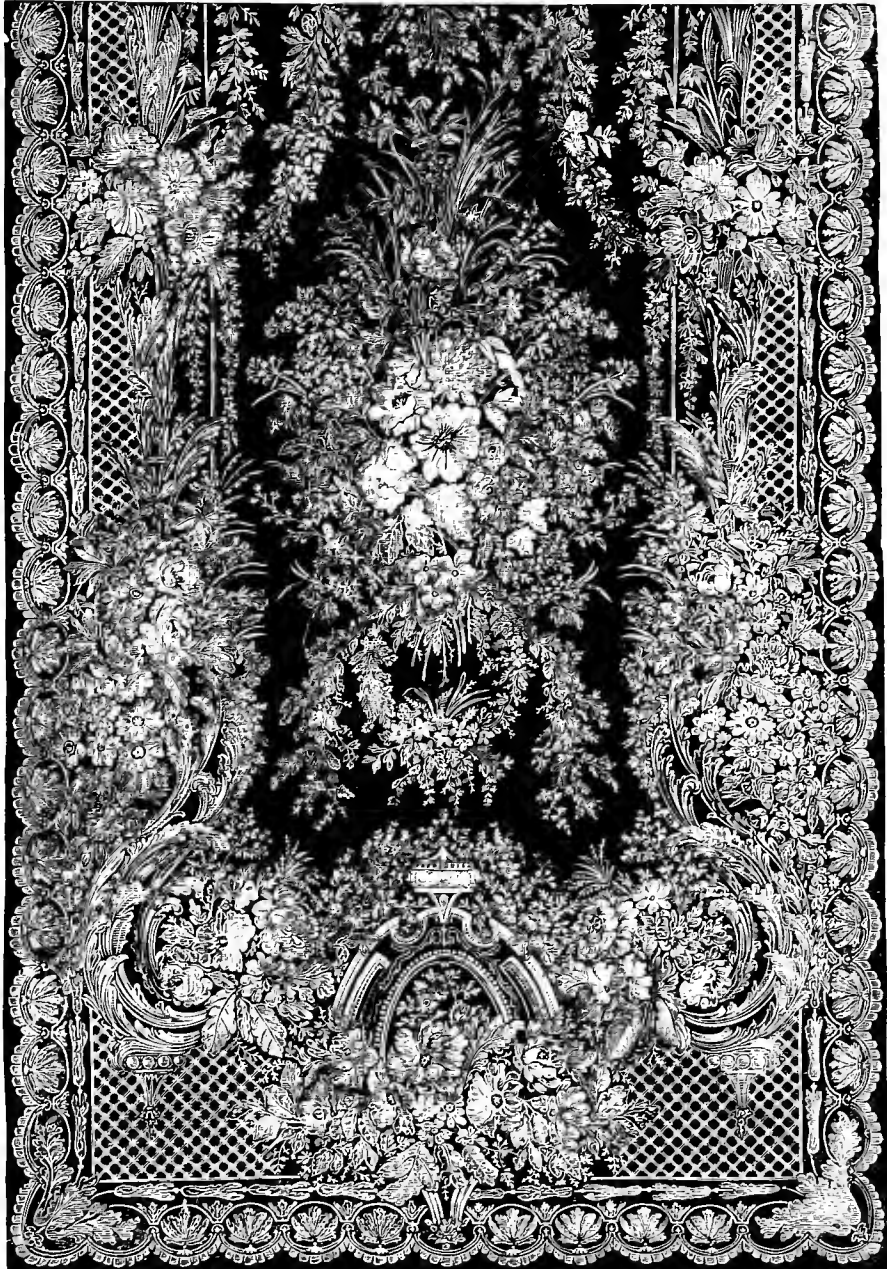
art-workmanship of the English potters. We have spoken of it as majolica, simply because that is the popular and usual name for ware of this quality; but it is not the true majolica, with the lusted stanniferous enamel, but an



Mirror Frame, Damascened Iron: Zuloaga & Son, Madrid.

enameled faience with a lustre, if any, obtained by the use of lead. During the

Exhibition this vase was given the place of honor on the stand in the nave of the Main Building and attracted attention by the richness of coloring and the



Lace Window Curtain: Simon, May & Co., Nottingham.

spirit displayed in the modelling of its figures. The color of the body of the vase and the prevailing hue of the whole piece is a clear, dark blue. The figured zones are of different colors—white, green, yellow, and chocolate brown,

with relief ornamentation of diapered pattern in complimentary colors. At either end of the body of the vase, which is of an oval shape, are elephants' heads, the trunks wound round and under so as to form handles. Crouched on these heads are child figures—genii, partially clad—bending under the weight of hammock-ropes crossed over their shoulders. The hammocks themselves, four in number, quarter the vase at the sides, and are upheld at their other extremity by female figures twice the size of the genii. In the hammocks repose nude male and female figures, posed in the relaxed and nerveless positions peculiar to rest in one of these swinging-couches. The female figures first mentioned stand, the back toward the vase, the legs crossed, the elbows resting upon the upper surface, in attitudes of easy rest. The short skirt, gathered in at the thighs, is hung with bells and belted around the waist with an embroidered circlet. The hair is braided in heavy bands and wound about with a turban. Every feature and detail in these groups suggests the Orient, and the leaves of a tropical plant, as well as the character of the patterns in the decoration, contribute to this idea.

As the Messrs. Daniell worthily represented the Ceramic Art of England, so the MESSRS. ELKINGTON, OF BIRMINGHAM, made a display of art-work in the precious metals that was sufficient in itself to give their workmen a place in the foremost rank of artizans, the world over. Moreover, this firm did not attempt to make a general exposition of their wares, but confined themselves entirely to a collection of purely artistic and ornamental objects made especially in honor of our Centennial, or, as in the case of the Milton Shield, replicas in electro of their most famous productions.

To the former class belongs the CHESS TABLE, shown in the engravings on pages 160 and 161. In this superb work can be seen an illustration of all the more notable branches of the MESSRS. ELKINGTON's art manufacture. The shaft is richly damascened in gold and silver. The medallions at the centre contain groups of arms, trophies, etc., in *repoussé*-work. The brackets are enameled in purple and green on a cream-colored enamel ground. The female busts terminating the standards at the sides are heavily gilt, as also are the feet and masks at the base.

The top of the table, shown in section in our second illustration, is a marvel of workmanship. Each square of the board is a fine piece of enameling,

around which is a border of niello-work. Outside of this again are panels with elaborate patterns worked out in a gold tracery, and the interstices filled in with brilliant enamel colors of vivid hues. In the corners of the table-top are medallions containing heads of kings and queens and knights, executed with the finish of miniature painting.

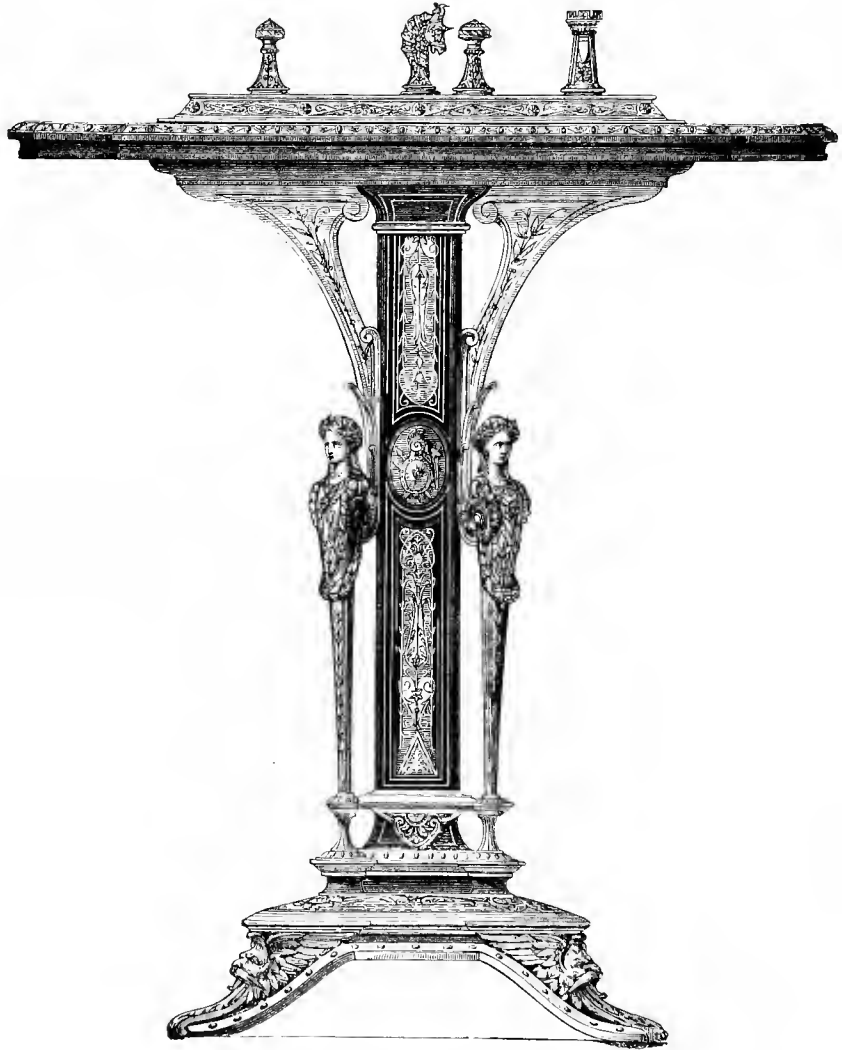


Majolica Vase: Daniell & Sons, London

The chess-men, of silver and gold-gilt, are, in the quality of the workmanship, equal to the table, and they are after a pattern harmonizing with it in general design. The beauty of this is well shown by our engraving. It is graceful, light and perfectly proportioned. Each part harmonizes with the others, producing an effect at once pleasing and satisfying to the eye.

One of the loveliest objects in the display of SUSSE FRÈRES, in the French Court, is the small silver-gilt bronze statue of PHRYNE, engraved on page 163.

The figure is not more than eighteen inches high, but it is modeled with such perfect skill and finished in so workmanlike a manner as to claim attention. Looking at the figure—posed perhaps as when accused of atheism, Hyperides secured her liberty by revealing her charms to the gaze of the judges—we

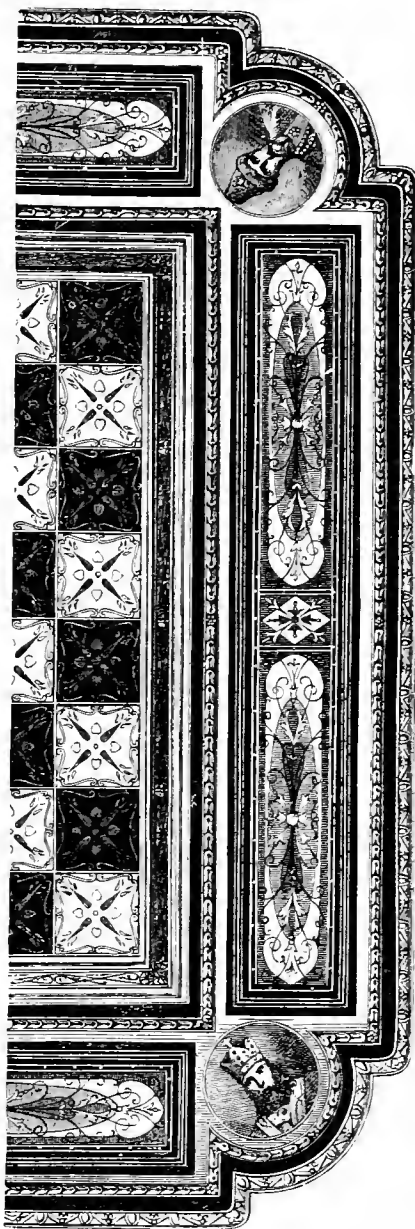


Chess Table: Elkington & Co., London.

recall her marvelous beauty and the great men who esteemed themselves honored in her love. Praxiteles deemed her worthy to be immortalized in his statue of the Cnidian Venus, and Apelles was inspired by her beauty when painting his Venus Anadyomene. Artists in all ages have sought to embody her charms in their ideal, and her fame will go down to future ages, as it has

come to us, as one of the most beautiful of women. Living she desired to perpetuate her memory as the rebuilder of the walls of Thebes.' "Alexander destroyed them, but Phryne, the courtesan, rebuilt them," would have been the inscription had not Alexander refused her offer. Thebes itself is now in ruins, but the woman's wish to have undying fame has been accomplished.

Our next illustration on page 165 is a SILVER TANKARD, exhibited by the manufacturer, M. EMILE PHILIPPE, OF PARIS. The piece is profusely decorated with conventionalized flowers and leaves raised from the surface by the *repoussé* process, which, our readers will have observed, is again becoming a favorite manner of working



Portion of Top of Chess Table: Elkington & Co., London.

the precious metals in the manufacture of articles for use or ornament.

The influences which give rise to that which we call "style" in the construction of anything are among the most curious phases of civilization. In modern times France has enjoyed the privilege of ruling our taste in such matters, and it is easy to find a reason. Ever since the days of Francis the First, the great patron of art, a long line of luxurious monarchs have lent their encouragement and patronage to the decorative arts. Royal manufactories were established where the most skilled workmen, aided by the most

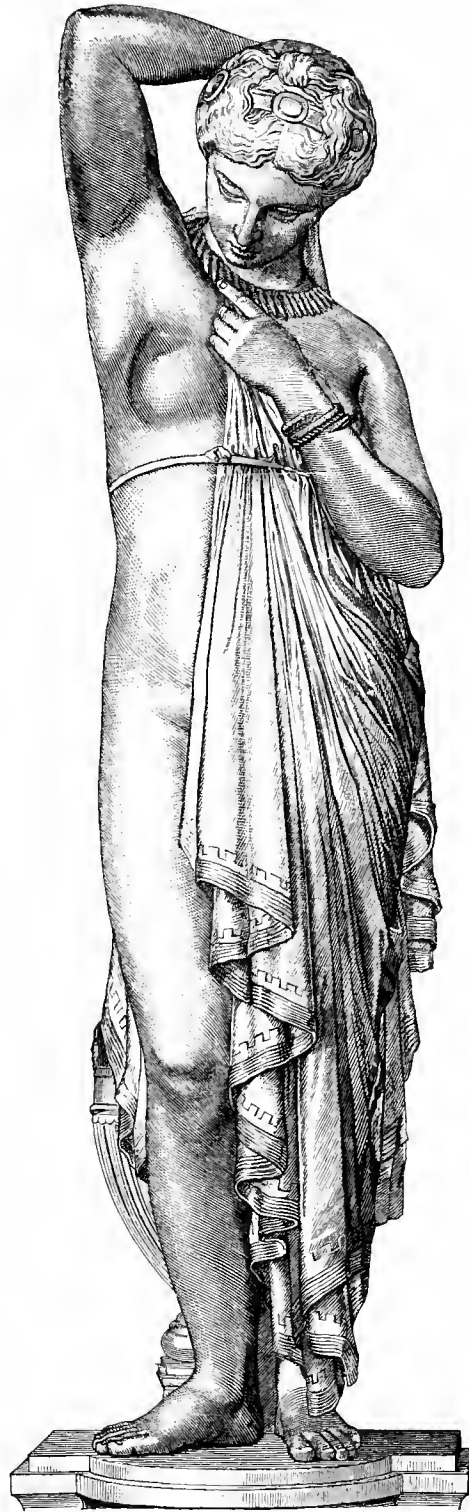
scientific men of the day, executed the designs of the first artists in Europe. Schools of art were established and munificently endowed, where every effort was made to attain the highest degree of perfection. His reward was in being

acknowledged the instructor of Europe in the decorative arts and the arbiter of taste. Of late years, however, while France has been prostrated by revolution and wars, other nations have enjoyed profound peace, and, profiting by their position and the example set them, have devoted themselves to the cultivation of the arts and the formation of taste. The great International Exhibitions of the world are now doing more than all other influences to educate the people and to give them correct ideas. From these we may hope for better style, for it is but the expression of qualities influencing the community. A degraded taste and a vicious way of living will as surely show itself in bad style as nobility and purity will find expression in noble and pure works. Every one knows how the Renaissance, beginning in France, swept like a wave over Europe; and many who watch the times believe that we have already entered upon another and a more lasting revival. Certainly at the present moment there is an uncertainty not as to what is good as to what is best in decorative art that suggests a change of some sort. The influence of Japanese art is making itself felt in Europe and in England, as any one walking through the Main Building of the Exposition must have noticed. Even far-away Norway, just beginning the manufacture of pottery, showed dishes decorated in imitation of Japanese ware.

In domestic articles and articles of personal use the influence of style on the individual and his reciprocal influence on art are very marked. Here utility is combined with ornament, and the just proportion between the two makes a pure style. In works wrought in the precious metals, the labors of the artist and the artisan are brought very near together. As long, however, as one man designs the work and another has to make it, the highest perfection will not be attained. That summit will not be reached until the artist and the artisan are one, and then, and then only, can a truly noble style be universal.

An example of the silversmiths' work in the exhibit made by SIGNOR E. FORTE is the SILVER CARD-CASE illustrated on page 166. It is made of small thread silver wires joined together so as to form those marvelously delicate and intricate patterns that are a peculiar beauty in filigree-work. The specimen before us is an excellent example of this method. In the centre is a ring containing a scroll branching out into fine curved tendrils as delicate as lace. Indeed filigree is to metal-work what lace is to textiles. From this centre,

and forming a circle the size of the width of the card-case inside the border, are other sheaves of wire branching out separately as in the central piece, the whole forming a rosette held together by a net-like band. Beyond this, at either end of the case, is a more elaborate pattern, having for its motive the same curving lines. About the edge a wire, as fine as a spider's thread, is wound about in such a manner as to make a border a fourth of an inch in width. Our engraving is just the size of the original and an exact copy of the pattern, so that the reader can see for himself how exquisitely fine the workmanship is.



Phryne, Bronze: Susse frères, Paris.

Italy labored under many disadvantages in attempting to make a worthy exhibition of her arts and industries at our Centennial. Chief among these were the failure of the Italian government to make any appropriation for such a purpose, and an apathy on the part of some, coupled with open hostility, manifesting itself in absolute misrepresentations on the part of others, who should have furthered the undertaking by every means in their power. Nevertheless there were half a dozen men — and among them notably one Italian — who were determined that Italy should be present among the other nations, and

to their exertions is due whatever of credit can be claimed for the Italian

exhibit. That it was not representative nor worthy of the land so rich in art treasures will be admitted by every one who has visited its cities. In nearly all the departments of art-production—for which the Italians are famous—the examples were few, and, as a rule, inferior. The display of jewelry was, however, an exception, in that although by no means very large, it contained some of the choicest and most truly beautiful specimens of the goldsmith's art in the whole exhibition.

It is with pleasure we noted among the articles exhibited an indication of a revival of this art for which Italy was once so famous. In another portion of the Exhibition was to be seen a collection of antiquities, among them personal ornaments in gold and silver, manufactured by the Etruscans, Greeks, and Romans, of a quality of workmanship and an artistic feeling incomparably superior to most modern work in any land. And in looking at the displays of the Italian jewelers of to-day, that of M. BELEZZA, OF ROME, for example, from whose collection we have selected the three EAR-RINGS, engraved on page 167, it was evident that a desire to profit by the lessons to be learned from these superb relics of a past perfection in the art is influencing the modern artizan. We see here that the exuberance and oriental magnificence which was blended with the purer and more refined Italo-Grecian school by the metal-workers of the fifteenth century is being separated and treated intelligently by the light of our more thorough knowledge. Indeed, it is doubtful whether such great masters in metal-work as Benvenuto Cellini had any knowledge of the traditions of the ancient schools. It would seem rather as if their treatment of the precious metals was entirely according to their fancy, unconscious of rule. But the period during which Cellini and his fellow-artists worked was an exceptional cycle, and following it came a season of gradual decay from bad to worse, extending down almost to the present time. Now, only by a patient and painstaking study of the rare and precious examples of ancient metal-work pursued in our museums and private collections, can we hope to attain to a like perfection in the art.

The English display of furniture certainly was one of the most interesting in this court. Almost every modern style, original or revived, was exhibited, and cabinet-makers vied with each other in making their stalls as attractive as possible. Thus, to show off their furniture to the best advantage and in

an appropriate manner, many exhibitors had their stalls boarded up at the sides and ceiled over, so as to form rooms. These again were papered or



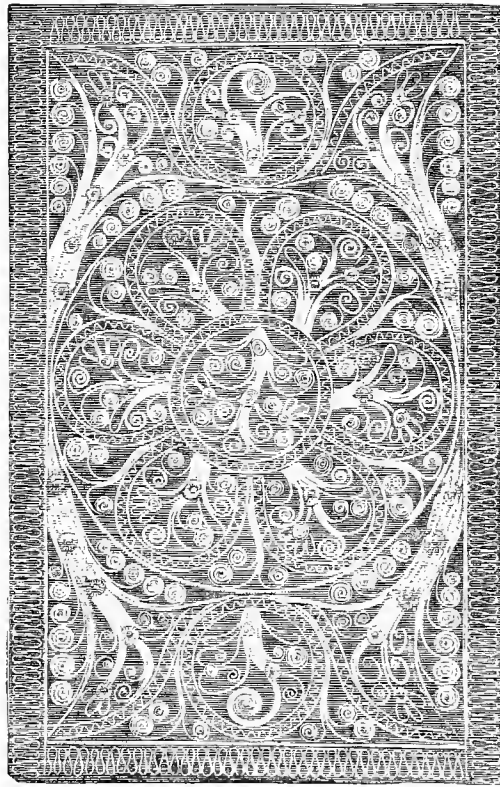
Metal Tankard: Emile Philippe, Paris.

draped, painted and carpeted, in a manner appropriate to the articles of furniture to be shown. There were bed-rooms, dining-rooms, drawing-rooms, and

libraries, with not only the furniture proper, but pictures, statuary, vases, articles of *vertu*, and bric-a-brac; in short, everything to give a homelike look and sense of occupancy to the apartment.

Under these circumstances the articles for which all these pains had been taken could be seen just as they would appear in actual use; and doubtless many orders from purchasers were secured by the judicious and carefully studied arrangements that produced these charming effects.

Among these "interiors," some of the most noticeable were those belonging to MESSRS. COLLINSON & LOCK, OF LONDON. Not only the artistic arrangement of the apartments, but the beauty and excellence of the furniture made by this celebrated firm attracted many visitors to their exhibit. The CABINET which we engrave on page 168 is one of many



Card-Case, Filigree Silver: C. Silvo & Sons, Genoa.

equally elegant articles manufactured by them, and may be regarded as representative of their refined taste and the superior quality of their work. It will be observed that in the vases, jars and other pieces of china arranged upon its shelves is an illustration of the manner we have alluded to by which the furniture is set off.

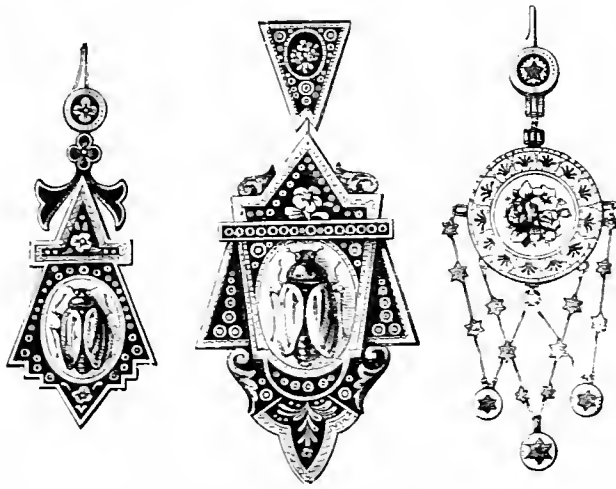
This cabinet is constructed of a closely-grained wood, ebonized and highly polished. The design and carving are of the simplest description, being a return to that old and honest pattern which was driven out by the rococo, *bombé* and other showy but meretricious styles introduced from France.

With the exception of a light open-work border at the top, and the bands and fillets to the rails and posts, the wood-work of this cabinet is perfectly plain. After the cabinet-maker's part was finished it was given over to the decorator, or, more probably, the cabinet-maker was given the decorator's

finished work to put in place. Be that as it may, however, the reader will see, by looking at our engraving, that each one of the panels to the doors contains a figure of some kind, either of human beings or of beasts or birds. Furthermore, the panels at the back and top are decorated with arabesque patterns



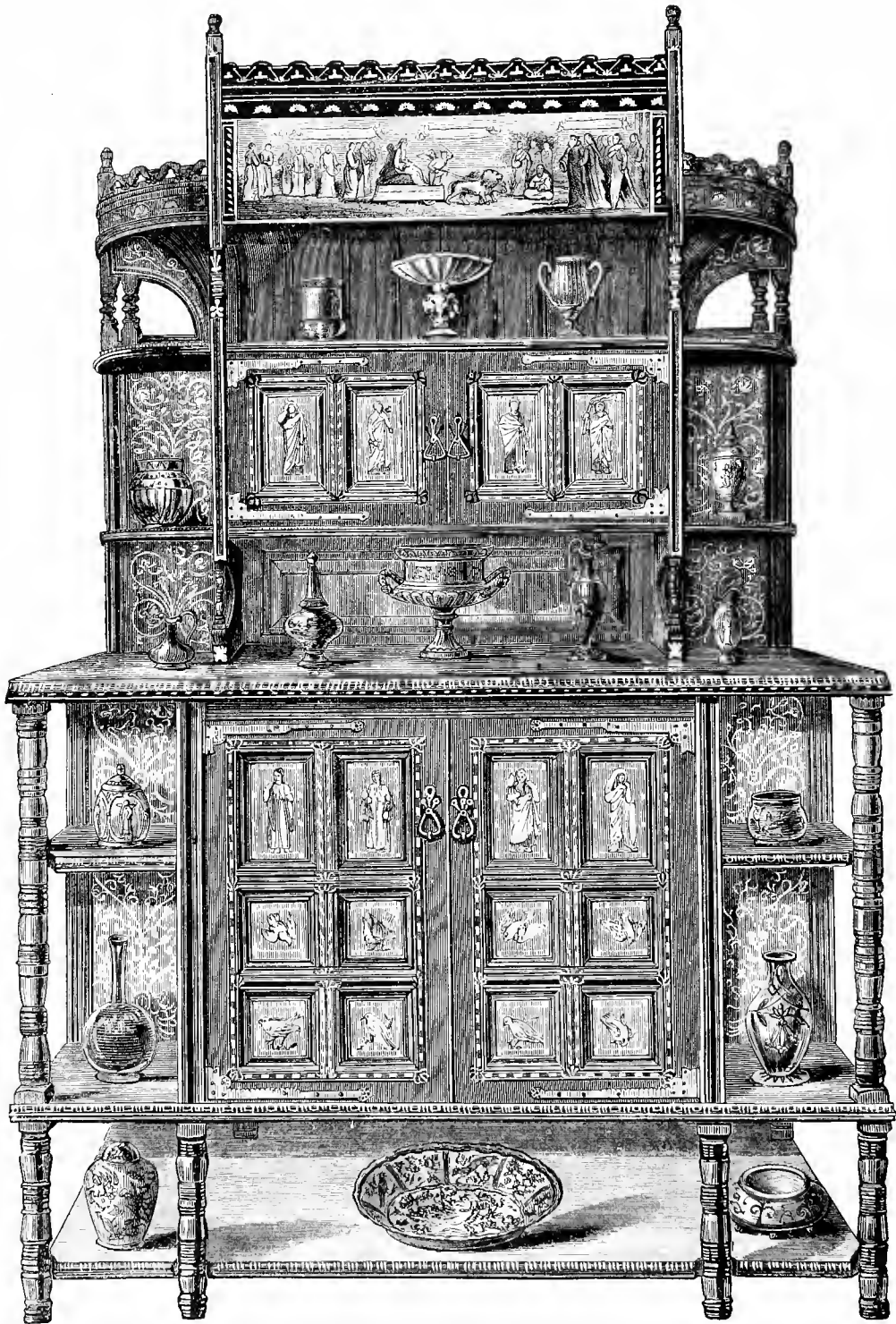
Portion of Coronet: German Court.



Ear-rings: N. A. Belezza, Rome.

of a light and graceful kind, which can be seen better in the enlarged sectional view of an end of the cabinet on page 169. All this work is done in color, painted on by hand, and its high artistic excellence adds much to the beauty of the piece.

But the chief decorative feature in the whole are the figure-panels in the doors, already mentioned. These are painted by the artist, MURRAY, who stands at the head of his profession in England for this kind of work. The



Cabinet: Collinson & Lock, London.

four figures in the doors of the upper cupboard represent the four evangelists; those below, others eminent in sacred history. They are executed in a free,

bold manner, with strong color-contrasts introduced, and each one is worthy of a separate and careful examination. The birds in the lower panels are by the same artist, and are drawn with equal spirit and vigor, but without the same care and in a hastier manner; but the color here is perhaps even richer and more effective than in the human figures. Altogether the work is an exceedingly satisfactory one, and an admirable example of a correct taste in design and ornamentation.

French tapestry has been famous ever since the days of Louis XIV, when Colbert, his celebrated minister, appreciating the beauty of the work produced by the brothers Gobelin, took their manufactory under his protection. The art soon after gained royal designs are made and wrought in a manner, as seen in our illustrations, calcu-



Portion of Cabinet: Collinson & Lock, London.

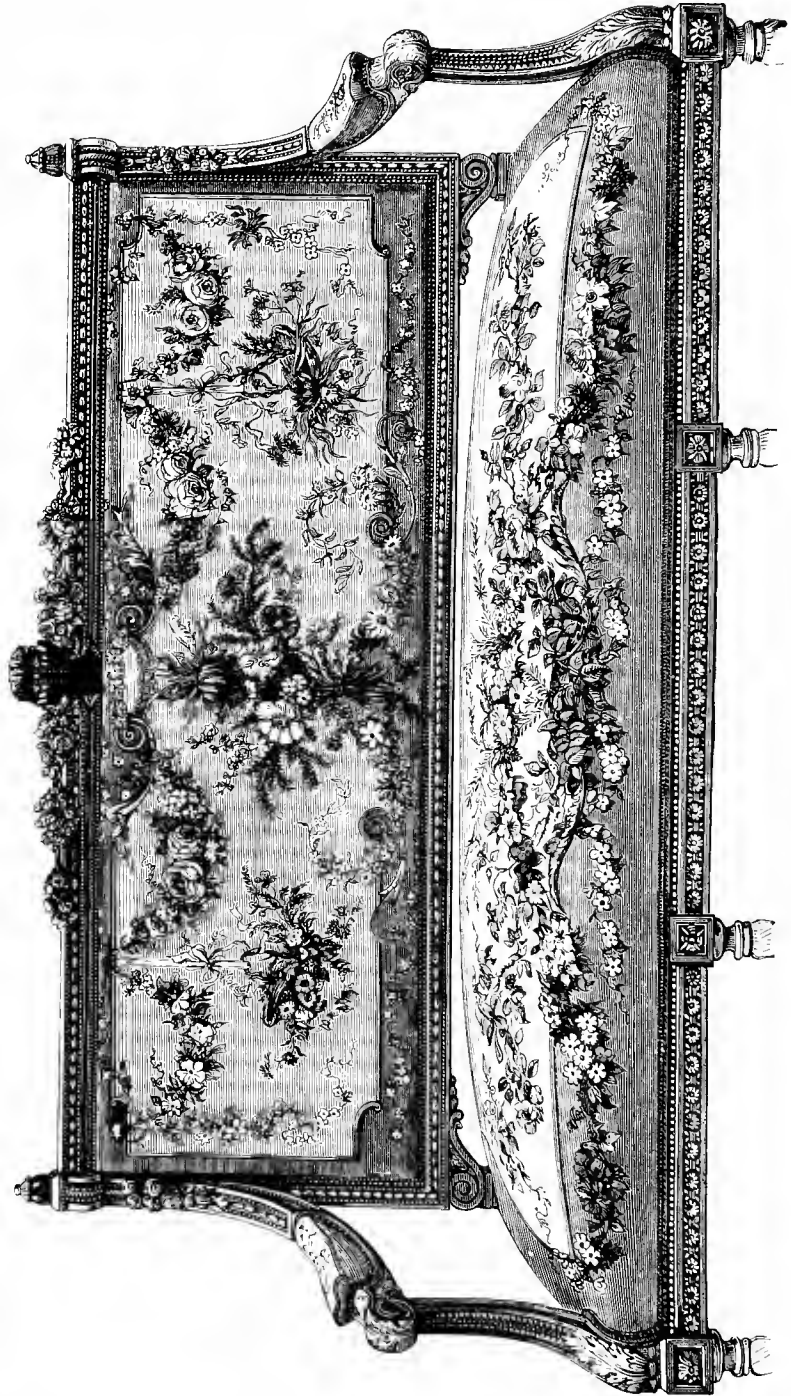
patronage, and the magnificent and costly productions of the Gobelin looms were the wonder and admiration of the world. In after years other factories were started in various parts of France, and the one at Beauvais, where the examples illustrated on pages 170 and 171 were manufactured, is second only to the Gobelins.

Tapestry has always been an expensive luxury, and therefore, although its manufacture can be traced back to a remote antiquity, its use has always been limited. Tapestries for curtains and wall-hangings were used by the Greeks and Romans, and we read in the Bible of a bed-covering made of painted tapestry. As a material for furniture upholstery, nothing could be more elegant than this rich textile. When it is used for this purpose, the

for this purpose, the

lated to adorn and to be as much an integral part of the furniture as the carving on the frame.

The engravings on pages 172 and 173 will be recognized by every one who visited the Japanese Court as among the most notable objects in that wonderful collection of oriental art. These vases stand about four feet in height. They are made of bronze, a favorite material with the Japanese metal-workers, who are certainly unsurpassed by any people in the world for originality of design and skill in execution. The examples before us are excellent specimens of their peculiar method. In the grotesques at the base and in the relief ornamentation on the sides we see that peculiar exaggeration and distortion of natural



Sofa with Beauvais Tapestry: French Court.

objects which many people prefer to the conventionalism obtaining with European

artists. Here, too, in the elaboration of minute designs on the collars and the rim and in the superbly executed handles, we see the evidence of a patient, painstaking labor such as only oriental workmen practice.

The SWINGING PITCHER, which forms the subject of our illustration on page 174, will commend itself to every one as a capital and novel idea. In this country, where the use of ice is almost universal, and where it is consumed in quantities that astonish foreigners, ice-pitchers are a necessity. Many of these are made of silver or plated ware, and are of considerable size. So large are they, in fact, that when in use their weight is a serious objection to them, an objection which this excellent invention does away with entirely. Here the pitcher is hung in a frame, which is provided with a handle by which to carry it, so



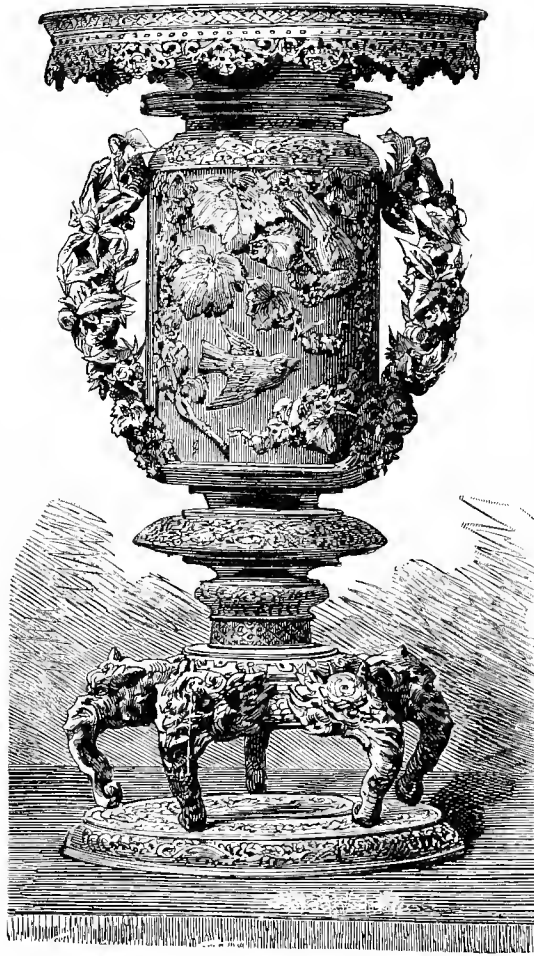
Chair: R. Macaroz. Paris.

that any child can swing or tip it at pleasure. The convenience of the arrangement is obvious. It will be observed that this handsome example of American ingenuity and skill in metal-plating and working, forms, with the accompanying stand, goblet and bowl, a set that will be ornamental to any side-board or buffet.

Metal-work of another and entirely different character is seen in the beautiful WROUGHT-IRON GATES illustrated on page 175. This fine piece of work was one of the exhibits in the English Court, where it attracted marked attention. The design, without being too complex, is sufficiently elaborate to signify that the gates are intended for no mean use. They are evidently designed to be placed at the carriage-entrance to some park or gentleman's estate, for they are suggestive of luxury and elegance within. In all the exhibit of English wrought-iron work—and it was one of the best features of the English Court—

there were few examples which were comparable with these gates, either for artistic design or skillful workmanship.

From the Netherland department we have selected for illustration, on page 176, one of the superb carpets which were there exhibited. In elaborateness of design this fine piece of work suggests the even patterns for which the Netherlands are so famous. The border is composed of flowers and garlands, disposed in a symmetrical manner. The same general design obtains in the portion of the carpet within the border, but here the arrangement is more varied. The colors are numerous and bright, but of light tints. Large medallions, with flower patterns on a much darker and richer



Vase, in Bronze: Japanese Court

posed at intervals over the fabric. Some of these are joined to the stripe which separates the border from the rest of the carpet, which stripe is ornamented with a diaper pattern that is one of the prettiest features in the design.

The most elaborate piece of work in the exhibit of the Royal School of Art Needlework was the complete set of room-hangings designed by the

well-known artist, Mr. Walter Crane, and executed by the ladies of that institution. This forms the subject of our illustration on page 177. The material of the frieze and vallance for the portiere is white sateen, on which the designs are embroidered in subdued shades of brown and green. The frieze contains four arched niches separated by columns. In the niches are four female figures emblematic of the arts—Poetry, Sculpture, Painting, and Music. Below these

is a vallance, with garlands of flowers surrounding baskets of fruits and cereals, typical of Plenty. Beneath this again, and above the portiere, is a panel on which the three Fates—Clothe, Lachesis and Atropos—are busy at their work of drawing, spinning and cutting the thread of life. The two curtains to the portiere contain full-length female figures, personifying the salutations, "Vale" and "Salve." The wall-hangings on either side are of gold twill, embroidered with elaborate designs signifying the elements. These hangings are by far the most effective parts of the whole, both for contrast of color and spirit of design, and they will be found worthy of careful examination. The pilasters which complete this remarkable set of wall-hangings are of white sateen



Vase, in Bronze: Japanese Court.

embroidered in brown silk, with a light, graceful, foliated pattern. The borders, bands and stripes separating the several divisions of the portiere are conceived and executed with spirit and in excellent harmony with the general design.

A noticeable feature in the display of German art pottery, from the Royal Porcelain Works at Berlin, was the number and variety

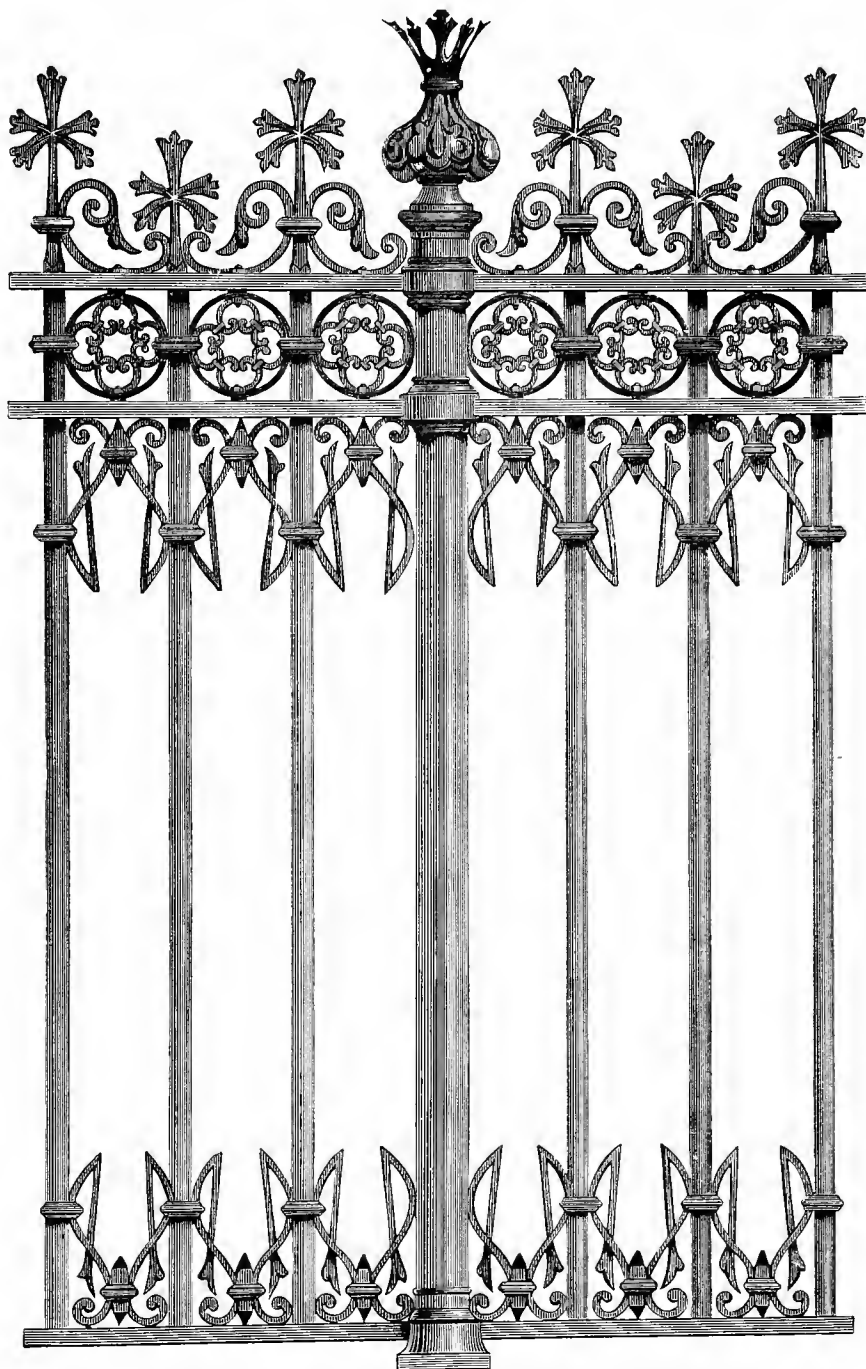
of vases shown. There were specimens of the form and styles of decoration obtaining in Japan, China and Persia some centuries ago, with copies in majolica of the famous Urbino ware, the handles formed of curiously twisted and contorted snakes and grotesques. There were also tall, slender amphoræ, shaped after the manner of the vessels used by the ancient Greeks and Romans for carrying wine and oil or for preserving the ashes of the dead; while promi-



Water-Pitcher: Reed & Barton, Taunton.

ment in the collection were the Victoria vases with their dragon-handles and gracefully curved outline, in a shape which seems to be a favorite one at this

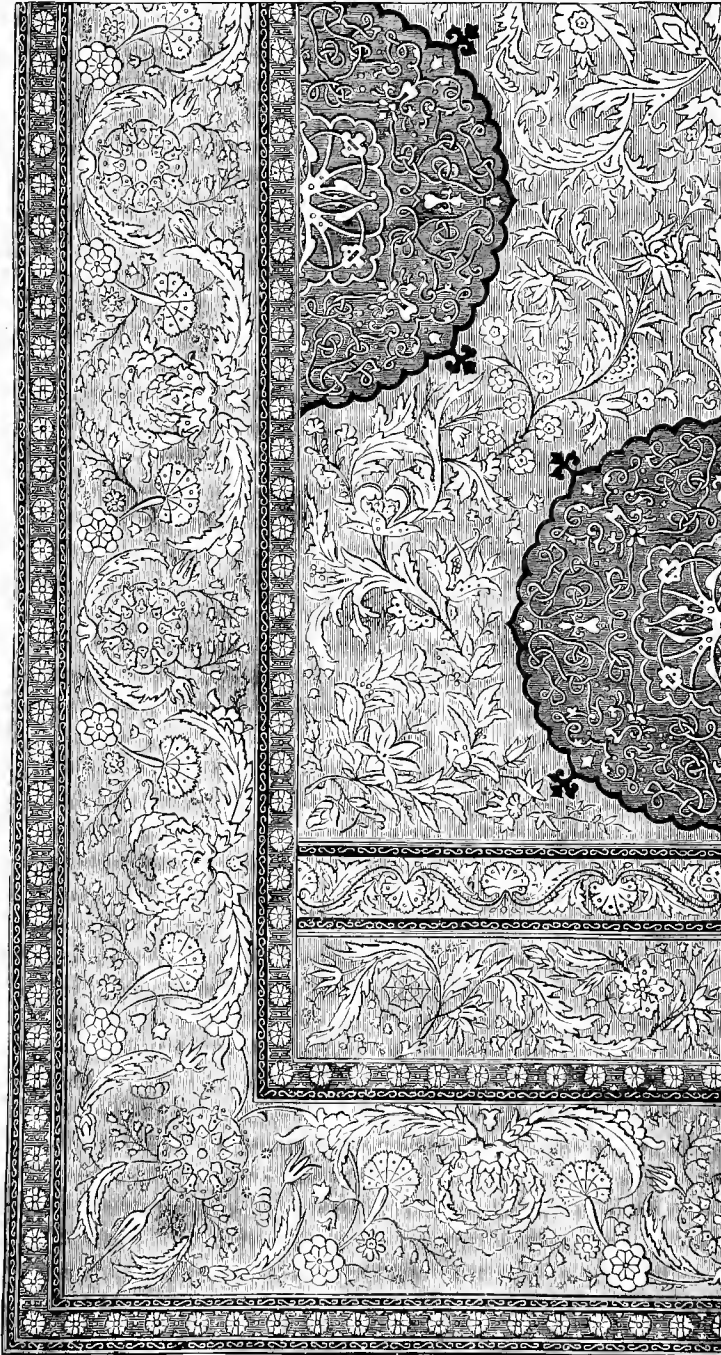
time. Of these latter, the most noticeable was the huge Victoria vase *par*



Portion of Wrought-Iron Gate: Barnard, Bishop & Barnard.

excellence, which occupied the place of honor, as the central and chief object of the display. This vase forms the subject of our illustration on page 178.

It stood about five feet high, and was undoubtedly one of the most magnificent



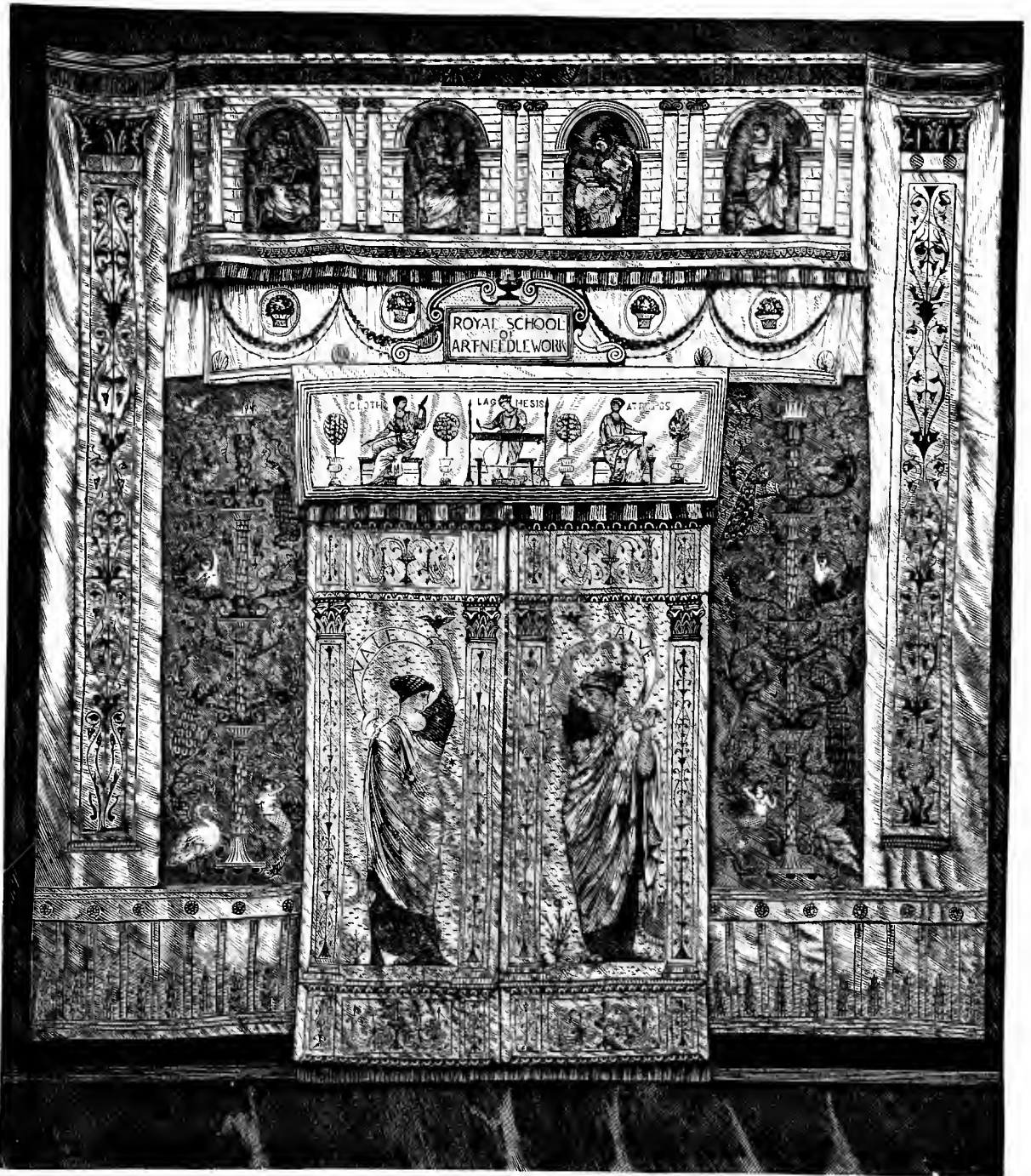
Carpet: Netherlands Court.

specimens of porcelain in the whole Exhibition. It was not, however, as many were led to suppose, a single piece of porcelain. The bowl, the stand and the band between were separate and distinct pieces, their line of contact being concealed by gilt mouldings.

The body-color of this vase is deep blue of surpassing richness and brilliancy. The handles and many of the decorative designs were in gilt. The central medallion contains a remarkably creditable painting after Guido René's "Aurora." The perfection to which the chemically prepared colors for painting on pottery have been brought in Germany is well exemplified in this vase.

That most beautiful of all textiles—lace—had a very full and complete representation at the

Centennial Exhibition. All the great centres of lace manufacture were represented in the most satisfactory manner, and in many instances partially wrought



Curtain-Door: Royal School of Art Needlework.

specimens were exhibited, showing the way in which the work was executed. Our illustration on page 179 represents one of the exquisite web-like shawls

that formed a principal feature of the Belgium exhibit. It is almost impossible to realize that this fairy-like creation, with its convoluted patterns, its garlands and flowers and ferns, has been wrought, stitch by stitch and inch by inch, by patient women, following a pattern thread by thread. It is no wonder these marvelous productions of the lace-makers are esteemed by women as among the greatest treasures of the wardrobe.



Aurora Vase: Royal Porcelain Manufactory, Berlin.

From far-away Australia came a contribution to our Centennial, admirable in size and selection, which illustrated to the best advantage the resources and industries of the country. In their advancement in the art-industries these enterprising colonists showed a remarkable progress. Our illustrations on page 180 show two pieces of metal-work as graceful in design and execution as anything of a like nature sent by the mother-country. They

are a goblet and covered bowl made of ostrich eggs mounted in silver. In

the accessory ornaments to either piece, the subjects are Australian. In one we have the ostrich, and in the other the kangaroo; while in both the graceful tree-fern is most happily introduced.

The illustration on page 181 represents a section of a lace curtain, one of the examples of lace manufacture in Switzerland, shown in the attractive display made by that industrious little republic in the Swiss Court in the Main Building.



Lace Shawl—Collective Exhibit of Brussels.

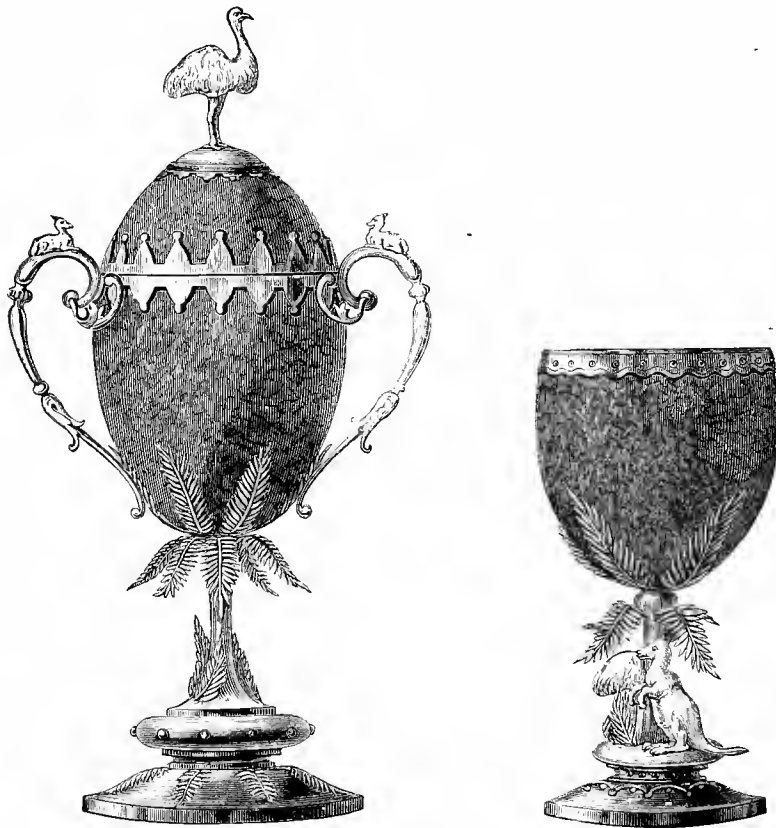
This kind of lace is machine-made, and it enjoys a wide reputation for its cheapness and excellent quality. The industry of lace-making, which is of comparatively recent introduction among the Swiss people, is as yet confined to certain cantons, but it is only a question of time until it is practised in the others.

In the specimen before us, the rich-flowing lines seem in Brussels lace, though, of course, the two are not otherwise comparable.

As, in the consideration of the Industrial Art at the Exhibition, we shall

have occasion to illustrate numerous varieties of lace, it may be of interest to give a few facts in explanation of this very interesting industry.

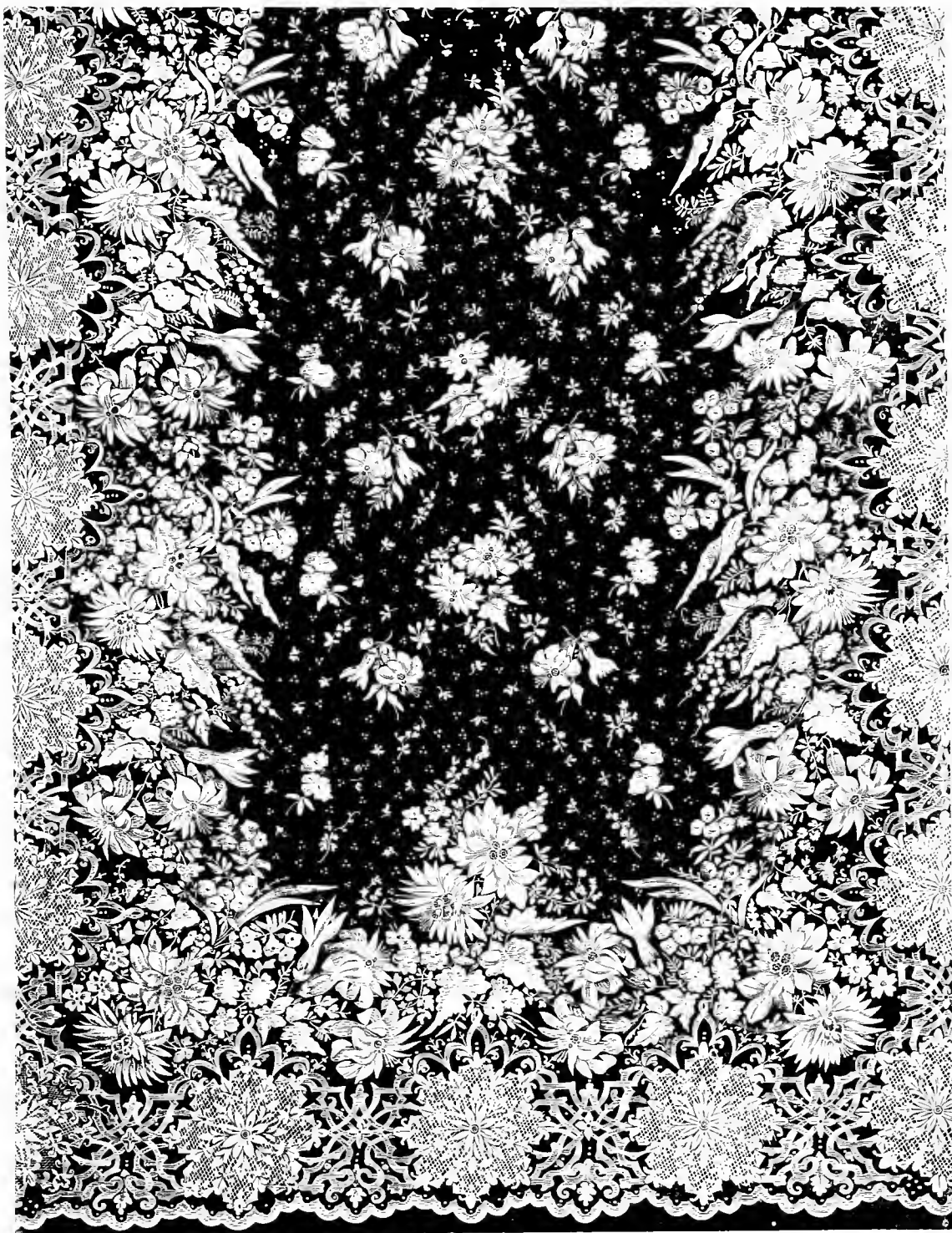
Lace, or *lakis*, as it was anciently called, is made of silk, cotton or linen thread, and sometimes even of gold or silver wire. It is commonly divided into two classes—pillow and point. Pillow-lace is woven with bobbins on a cushion or pillow, but point-lace is worked with the needle on a paper or parchment pattern. All lace, whether point or pillow, may be said to consist



Silverware: Queensland Court.

of two parts—the ground and the pattern; though, strictly speaking, this is not the case, as in some kinds of lace there is really no ground at all, the figures making the pattern being joined together without any intermediate network.

The manner of making lace differs in different localities, so that the fabric is generally known by the name of the town or district where it is manufactured. But some of the names now in use are simply traditional of kinds of lace no longer manufactured. In some instances, indeed, though specimens of

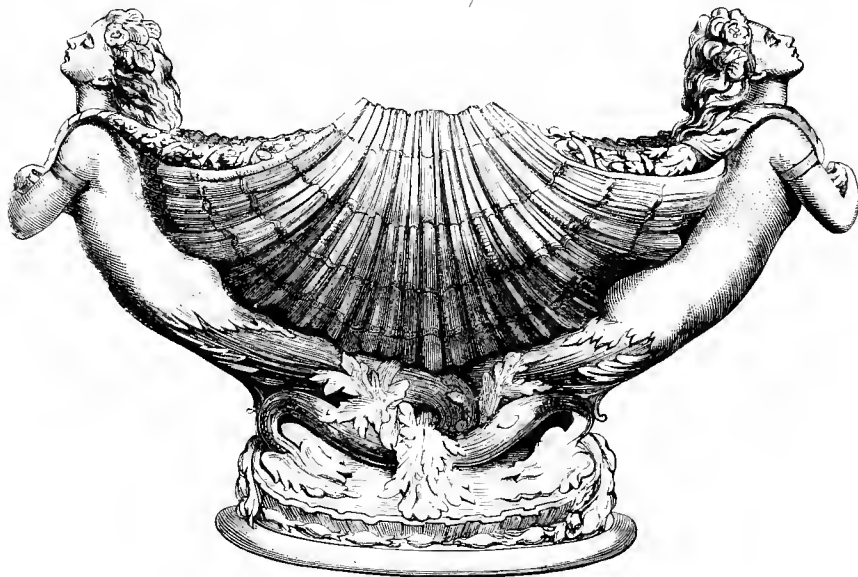


Lace Curtain: Court of Switzerland.

the work have been preserved, the manner of making it has been lost, and all attempts to re-discover it have been unsuccessful. The most costly of all lace

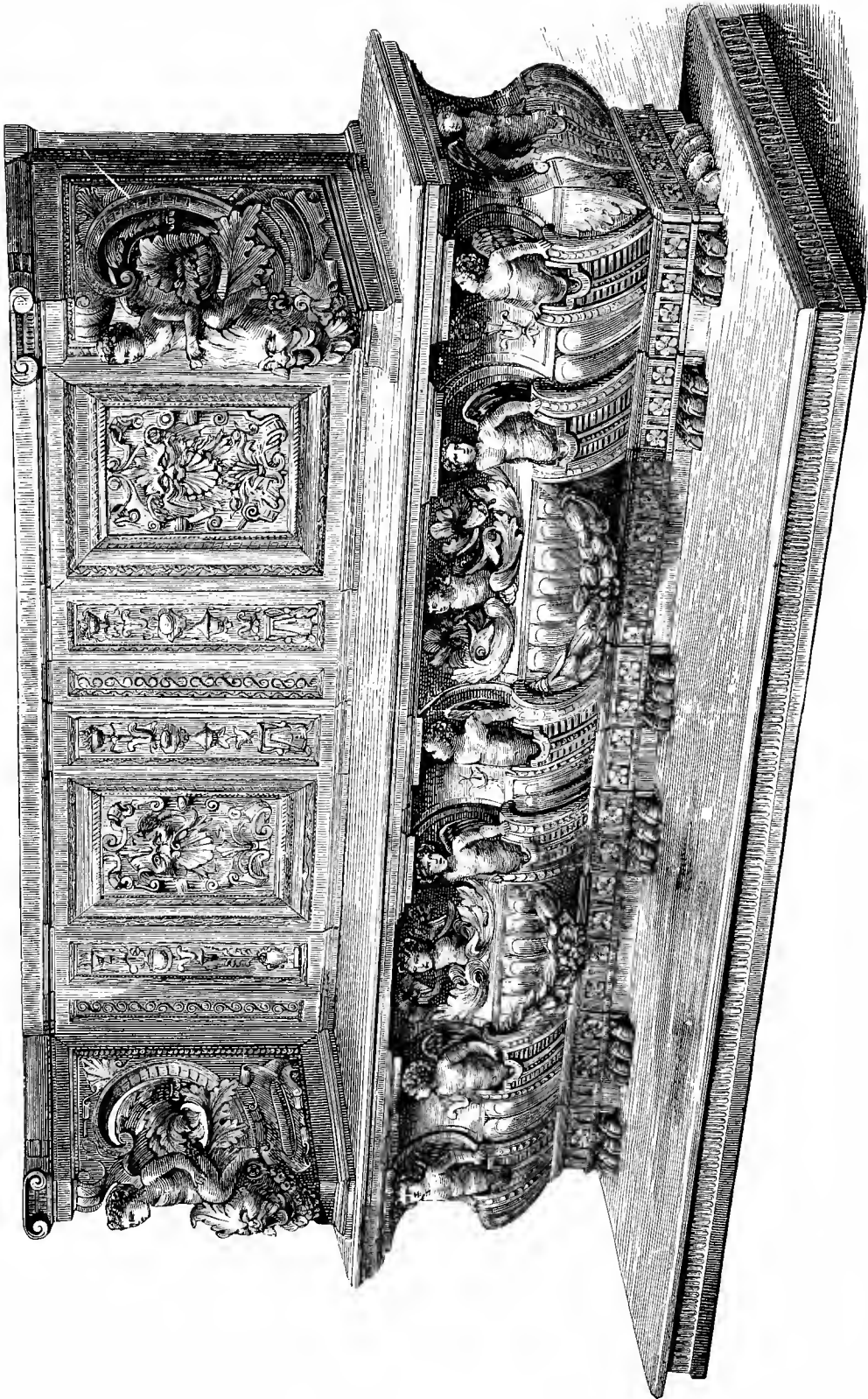
is that known as Point d'Alençon, so named after the town where Colbert, the famous minister of Louis XIV, established the lace-workers whom he brought over from Venice. It is the most exquisite and elaborate of all fabrics, being made entirely with the needle. A writer in one of the South Kensington Art Hand-books, to whom we are indebted for much of our information on this subject, describes the way in which this lace is made as follows:—

The pattern is printed off on pieces of green parchment, about ten inches long, each segment numbered in its order; the pattern is then pricked through



Majolica Flower-Bearers: Daniell & Son, London.

upon the parchment, which is next stitched to a piece of coarse linen folded double. The outline of the pattern is traced out by two threads fixed by small stitches, passed with another thread and needle through the parchment and its linen lining. When the outline is finished, the piece is given over to another worker to make the ground, which is worked backwards and forwards at right angles to the border. The flowers are next worked in; then follow the “modes” or “fillings”—the open work or fancy stitches—and other different operations. When completed, the threads which unite lace, parchment and linen together are cut by passing a razor between the folds of the linen, and there remains only the great work of uniting the different segments together. This process devolves upon the head of the fabric, and is effected by the stitch called



Carved Seat: Ferri & Bartolozzi, Florence.

“assemblage”—by us termed “fine joining.” Point d’Alençon is the only lace in which horse-hair is introduced along the edge, to give firmness and consistency to the “cordonnet.”

Point d’Alençon and d’Argenton are the only needle-made laces now produced in France, but the manufacture of pillow-made laces is carried on in the



Plaque of Iron : Zuloaga & Son, Madrid.

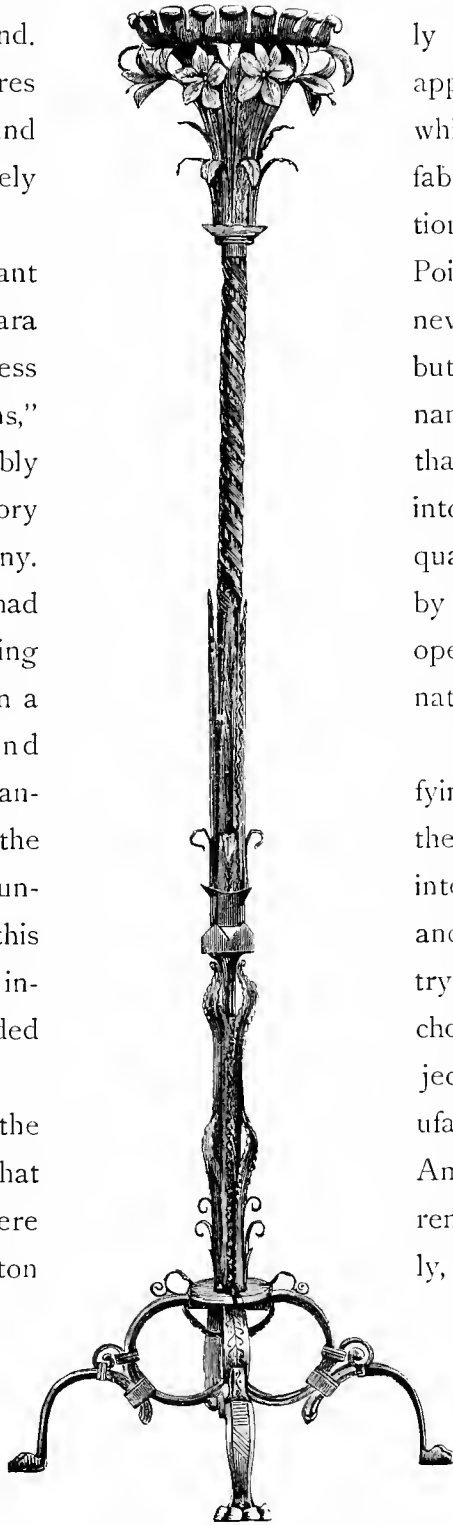
provinces of Normandy, Auvergne and Lorraine. The pillow-lace made at Valenciennes is well known, but it is not generally understood that only the city-made lace is entitled to the name of *vraie Valenciennes*. The blonde and black silk even of Chantilly used to be well known, but the fabric is no longer made.

Brussels lace was famous for its beautiful patterns and the exquisite delicacy of its workmanship. The thread for the finest pieces of this marvelous

textile is made of the flax of Brabant, spun by hand. So fine is it that it requires to be spun under ground where the air is absolutely motionless.

Speaking of Brabant reminds us of Barbara Uttman, the "benefactress of the Hartz mountains," whose name is inseparably connected with the history of lace-making in Germany. This good woman had learned the art of making lace upon a pillow from a Brabant workman, and taught it to her companions, the children of the miners in the Hartz mountains. It was from this small beginning that the industry began and extended throughout Germany.

Of English lace, the most celebrated is that made, in Devonshire where the famous vale of Honiton is situated. Real Honiton lace is something like Brussels lace in appearance, although the quality is coarser; but the

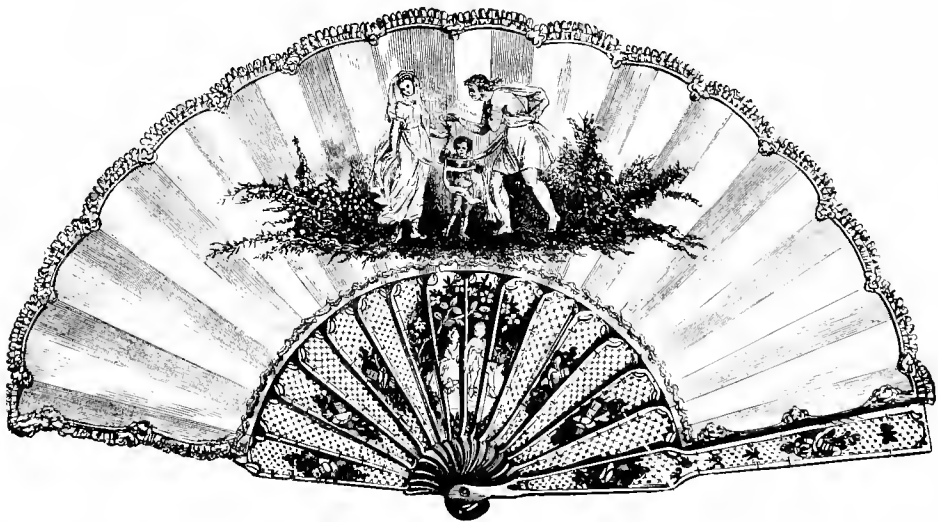
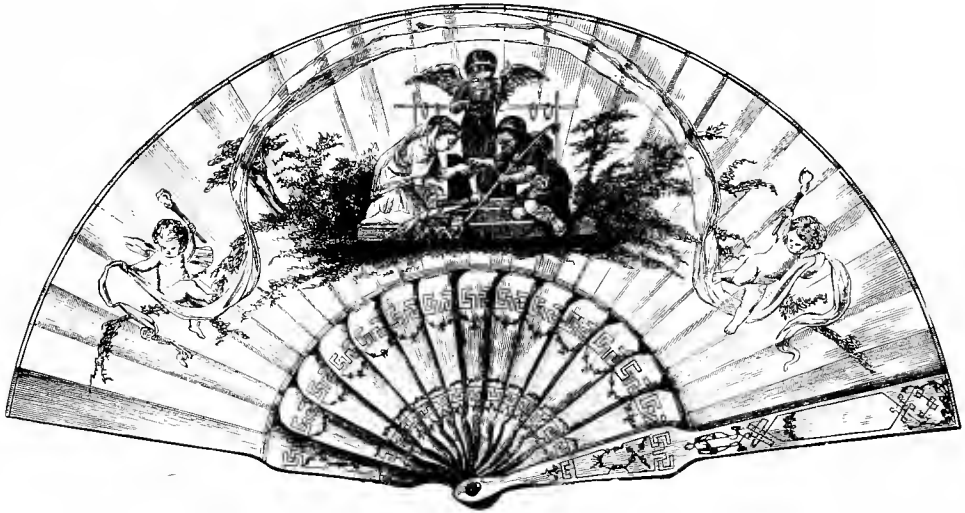


Wrought-iron Flower-Stand: Barnard & Co.

modern "Guipure" is greatly inferior to the beautiful applied pillow-made sprigs which gave the Honiton fabrics so great a reputation. The lace known as Point d'Angleterre was never made in England, but always in Brussels. Its name is owing to the fact that it used to be smuggled into England in immense quantities, and boldly sold by English merchants in open market as a lace of native manufacture.

It must have been gratifying to every one visiting the Centennial, who was interested in the welfare and progress of this country, to observe how many choice and beautiful objects of art of foreign manufacture were purchased by Americans. These things remain with us permanently, and their benefit to the community in cultivating a correct taste and a higher standard of excellence in art is simply incalculable.

It was curious to note the astonishment and dismay of certain foreign exhibitors, who, claiming to have consulted the American taste in preparing their display, had sent over gaudy and otherwise inferior wares. These gentle-

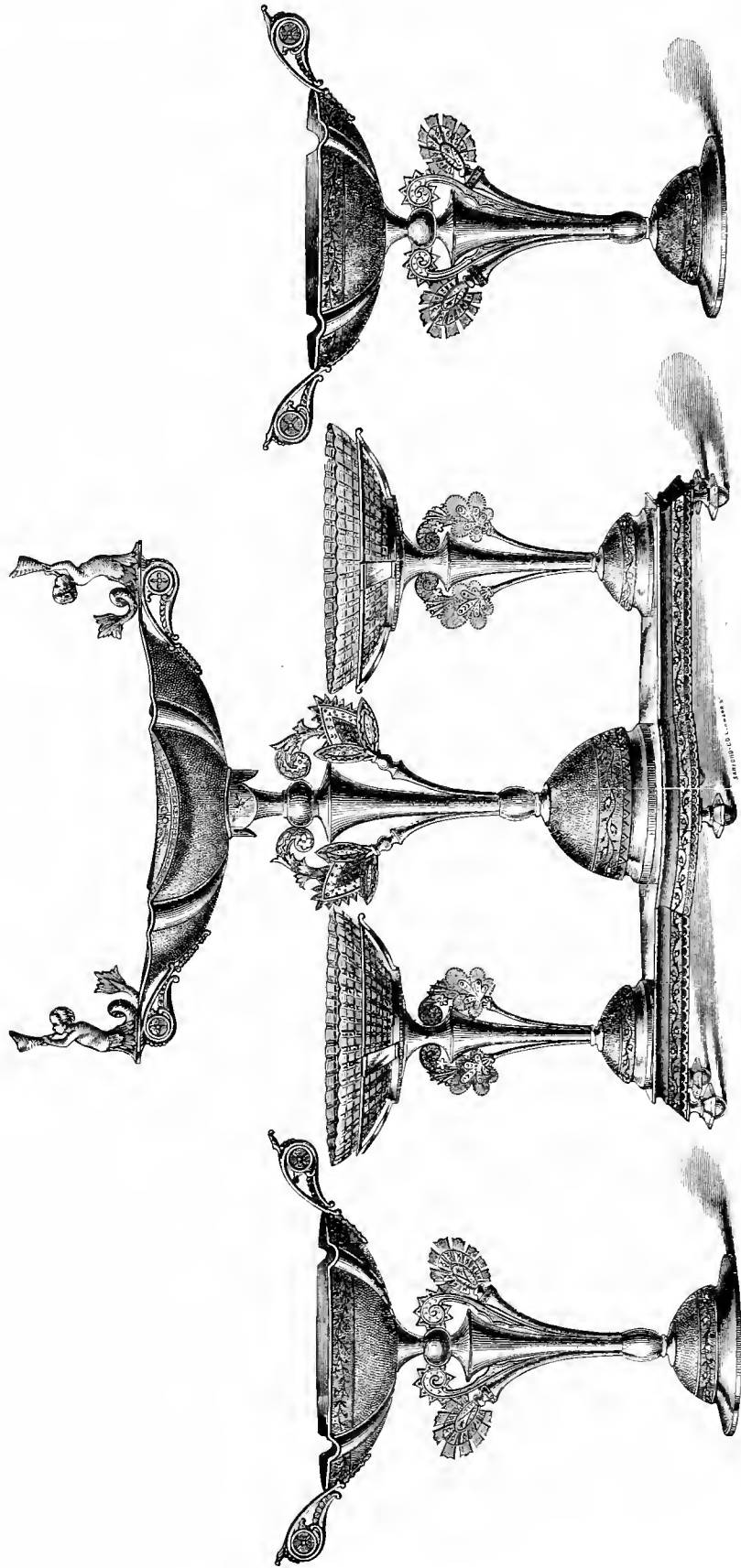


Decorated Fans: French Court

men no doubt thought that we were sufficiently behind the art-culture of the times to be satisfied with this riff-raff of their shops; but they quickly learned their error and how much, unfortunately for their own advantage, they had misjudged the average American art-knowledge. It is but just to these gentle-

men to say that they willingly acknowledged their mistake, and asked but another like opportunity to rectify their error: On the other hand, those exhibitors who sent good work found ready and eager purchasers. Even gorgeous articles of luxury such as only princes in Europe could purchase, were sold to wealthy persons here; and it is safe to say that never did foreign dealers make such enormous profits as at the Centennial.

Even in a nation like England, with which we have had such intimate commercial relations for so long a time, there were ex-



Dessert Service : Meriden Britannia Co.

hibitors who hesitated and questioned whether it would pay them to send their best wares to this country. They were fearful that such work would not be appreciated as it deserved. One exhibitor we know of said that he never would have dreamed of sending the really splendid collection he did send if it was to have been seen only by the Americans. But his goods had always been first in the competition with European manufacturers, and he desired to show *them* that he still maintained the lead.

Doubtless, too, many persons sent what they did send through a feeling of national pride; but whatever the impelling motive may have been, one and

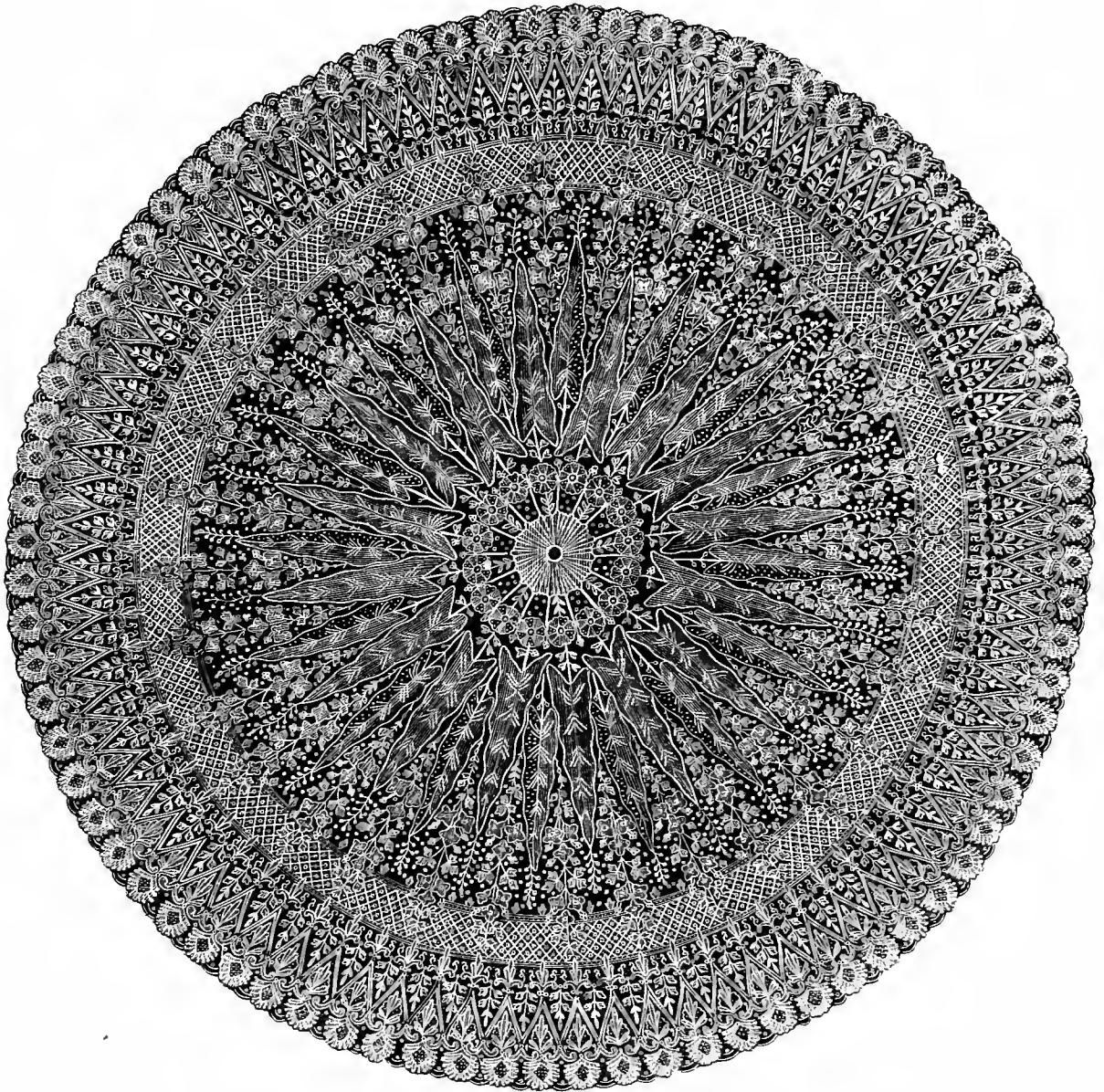


Earth Vessels: Turkish Court.

all united in saying afterward that they found here a market for their very best wares, that they found an educated, appreciative people, ready to pay liberally for works of art.

The mistake which these dealers had made was a very natural one. They argued, and with some show of reason, that because we did not produce art-work of the highest character we had no market for it. They forgot that while our artisans as a class had not the art educational facilities of their European brethren, that our wealthy classes were constantly abroad and familiar with the best examples of European work. The time is coming, however, when our art-workmen will be peers of any anywhere. All they need is the opportunity to see and study the right models. From the London Exhibition of 1851 grew

up the South Kensington Museum and the industrial-art revival in England, and we are more advanced to-day than England was then. Therefore, taking



Lace Parasol Cover—Collective Exhibit of Belgium.

our Centennial as an equivalent starting-point, we may reasonably hope for even greater results in the next twenty-five years than England achieved in the same space of time.

That English art-workmanship has made a truly wonderful advance in the

last quarter of a century was abundantly proven by the rich and varied displays in the English Court. In no other branch of industry was this more noticeable than in the ceramics. The very choice exhibit of the MESSRS. DANIELL alone was evidence of this. Here were to be seen the very finest productions of the potter's skill—original designs showing education in the best schools, clever reproductions of famous *fabriques*, copies of rare antiques, and examples of the latest discoveries in the art. We have already presented to our readers in

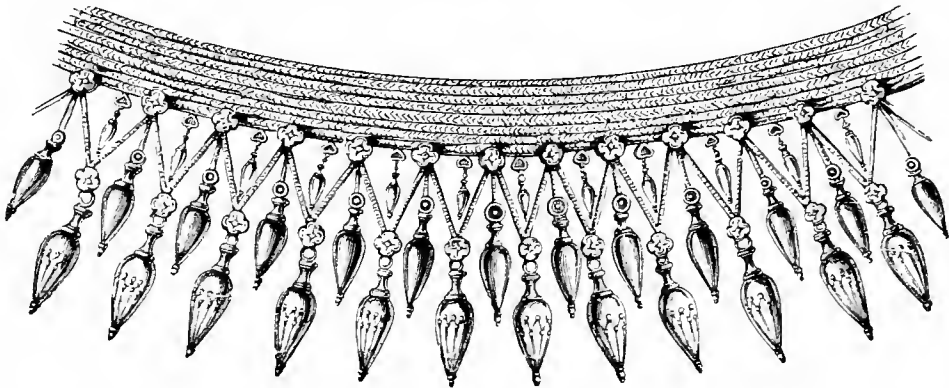


Necklace: Belleza, of Rome.

these pages illustrations of several of the most noteworthy objects in this collection, and we now add another, on page 182, of a fine MAJOLICA FLOWER VASE, that during the Exhibition was given a place of honor in the aisle of the Main Building. The vase is composed of two scollop-shells, beautifully tinted within, and colored on the outside with brown, graduated up to white, as they appear in nature. At either end are two gracefully modeled mermaids, with their arms crossed over the breasts. The lower portions of the bodies are intertwined and rest upon the base of the vase, on which are sea-weed and shells. The human part of the figures is beautifully tinted of a flesh color, the

lower portion imitating in color the iridescent skin of a fish. Altogether the work is finely designed and executed, and it is a matter of congratulation that it has become the property of one of our citizens.

The superb piece of wood-carving shown on page 183 was exhibited in the Italian Court. It is a HALL SEAT, carved out of black walnut. It exhibits in a very remarkable degree the advancement of skill attained in the modern revival of an art for which Italy was at one time world-famous. Our readers will find pleasure in discovering for themselves the many and elaborate beauties of this elegant design, as the most casual glance will show how manifold they are. Yet we desire to call especial attention to the spirited attitudes and fine



Necklace: A. Castellani, Rome

carving of the winged genii who seem to be springing, crouched, from the curved supports to the seat. The marks on the arms are also exceedingly well done, and the scroll-work in the panels should not be unobserved.

Spain has always had a great reputation for the excellency of its metal-work, and especially for delicate intricacy of its damascening. The specimen which we illustrate on page 184 is an IRON SHIELD, inlaid with silver, from the factory of ZULOAGA, AT MADRID. The oriental school in which the artist who designed this fine piece of work was educated is plainly apparent here. The grotesques, medallions and scrolls—the latter interwoven in a most bewildering way—are eminently Moorish. It would be difficult to find any more spirited or gracefully fanciful pattern than that in the central zone of this shield.

A graceful and in every way satisfactory piece of metal-work of an entirely different character is the WROUGHT-IRON FLOWER-STAND, made by BARNARD,

BISHOP & BARNARD, OF ENGLAND, which is illustrated in our engraving on page 185. The perfect simplicity of the design is its chief beauty. A light open stand supports a shaft resembling the stem of a plant, and above a group of delicate blossoms, looking like modest little "Quaker ladies," surround the basin intended to receive the flowers. This flower-stand is decidedly one of the prettiest things of the kind exhibited in the Exhibition, and it has the merit of being suitable alike for the lawn, the piazza or the drawing-room.



Epergne : J. & L. Lobmeyr, Vienna.

It is quite likely that the fashion, like so many other luxurious fashions, of decorating fans with artistic paintings, had its origin in the luxurious court of the Louis. Certain it is, however, that the fashion was and always has been most common and carried to its greatest extreme in France. Some of these are miracles of delicate workmanship and marvels of painting. There are fans in some of the European collections weighted with jewels and painted by the most noted artists of the day. A few years ago there was a remarkable

revival of the taste for painted fans—for these ladies' toys are more subject than almost any others to the changes of capricious fashion—and there are at present in Europe many persons whose entire time is given to doing decoration of this kind. The two specimens we illustrate on page 186 are charming examples of this kind of work. On one is a pretty little pastoral scene *a la* Watteau, and on the other is a design symbolizing the betrothal of happy lovers. Both are exquisitely painted and mounted in the most delicate and dainty manner possible.

The *DESSERT SERVICE* engraved on page 187 is a specimen of the plated silverware produced at the manufactory of the *MERIDEN*



Furniture Silk: Collective Exhibit of France.

of the *MERIDEN*

BRITANNIA COMPANY. The central piece is particularly rich and elegant, the desire of the artist seeming to have been to produce something chaste rather than anything elaborate. The combination of glass with the silver is happily conceived, and the effect of these two materials in conjunction is almost always good.

The grotesque Jugs seen on page 188 are examples of Turkish pottery. The originals excited considerable amusement among those who saw them; nevertheless, perhaps more on account of their novelty than for any other



Beaumont's Furniture Silks.

reason, they were in great demand. An exception to the charge of grotesqueness must be made for the jug on the left hand, which is beautifully proportioned. As to the others, odd as they appear measured by our canons of taste, they possess an individuality and freedom of design indicating genuine artistic feeling.

A wonderfully beautiful example of Belgium lace-work was a PARASOL COVER, illustrated in the engraving on page 189, shown in the collective exhibit of that country. The pattern is beautifully designed. It radiates from the centre in a series of long narrow leaves, between which are sprays of flowers. Around this is a zone of fine open-work surrounded by a Vandyke border of great



delicacy and richness. The skill of the designer is well shown in the way in which he has managed to distribute his design evenly over the whole surface of the piece, so as to avoid any sense of crowding towards the centre, or of sparseness towards the circumference.

The reader can see in this example how well flowers and ferns—but especially the latter—can be used by the lace-worker as subjects for his design. It is, perhaps, better art, according to our modern canons of taste, to conventionalize natural objects, or to make use of purely geometric figures in decoration of this kind. But only the captious and hypercritical will be disposed to find fault with a minute and faithful copying of nature when the result is a work of such exquisite fineness and

delicacy. It seems curious that the passion for lace should be carried to such an extreme as this—that, for the mere purpose of display, a strong material, intended for exposure to the weather, should be protected (?) by a covering made of the most delicate and costly of all textiles.

The examples of jewelry shown on page 191 are taken from the collection in the Italian Court. One is from Signor Castellani's remarkable exhibit of reproduction of antique designs and methods of ornamenting metal by the use of granulated gold, and the other is more properly a finely chased setting for the magnificent matched jewels that it contains, from the establishment of M. BELLEZZA, AT MILAN.

Quite a triumph in the art of glass manufacture is illustrated in the ORNAMENTAL VASE engraved



Bronze Standard: Mitchell, Vance & Co., N.Y.

on page 192, from the establishment of LOBMEYR, IN VIENNA. This remarkable piece shows the newly re-discovered process of enameling with glass on glass. The outer surface of the vase is of a brilliant red enamel, the pattern being cut through to the crystal beneath. The ornamentation on the base is a combination of chasing and gilding very rich in effect, while the figures, of clear white glass, are treated in such a manner as to deaden the lustre and enable the contours of the body and the lines of the drapery to be more easily distinguished.

Within the past quarter of a century an astonishing impulse has been given to the art of designing by the adoption, in almost every part of Europe, of courses of instruction in drawing in the lower grades of schools. France has always recognized the

importance of this knowledge; but even in that country the education of children according to a scientific system has been largely improved and elaborated within the last two decades. The importance of a knowledge of drawing and instruction in the correct principles of design, in a commercial or purely utilitarian point of view, can hardly be overestimated. England, after the Exhibition of 1851, was persuaded with some difficulty to try the experiment of introducing such instruction into the public schools and providing institutes for more advanced study, and the result has been such as to silence the most bigoted opponents of the scheme. That nation, costly fabrics, where elaborate decoration is appropriate, have all the beauty of painting. Take, for example, the specimen of FURNI-



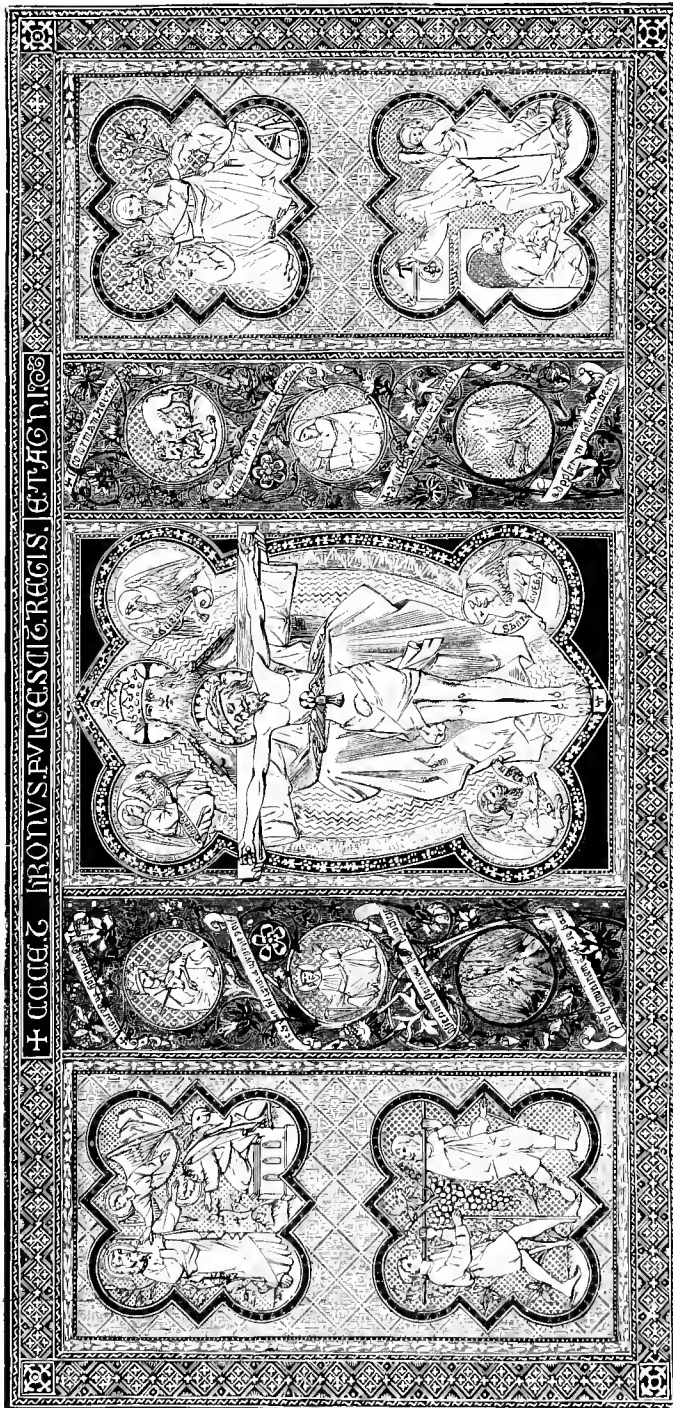
Bronze Stand and Vase: Collective Exhibit of France.

from being, next to the United States, at the foot of the list, as far as industrial art was concerned, in the earlier International Exhibitions, soon rose to a first rank. Our country is still at the bottom, and will remain there until some such system of education in designing as obtains in England is introduced into our primary and higher grade of schools.

As an evidence of the artistic skill which France applies to her industries, we have only to observe the wonderful variety and beauty of the designs that adorn her textiles, the brilliant contrasts of color, the harmonious blending of tints and shades, and the grace and elegance of the patterns. On the more

specimen of FURNI-

TURE SILK from the Collective Exhibit of France, shown on page 193. The



Altar Cloth: French Court.

two groups in the medallions are the work of an artist. Indeed, it is more than likely that as elaborate and varied a design as this is the work of several hands. Probably one man designed the scroll-pattern, another filled in the wreaths of flowers and leaves, and a third furnished the figures. It is quite common in Europe, in the larger establishments, to divide the work in this way among the specialists, whose talents are directed and combined by the chief draughtsman.

Other examples of French Furniture Silk are illustrated on page 194. These came from the famous factory at Beauvais, and although the patterns are very much less elaborate than the former specimen, they are fully as good designs.

The specimen on the right hand of the page is a particularly effective piece of work. The plant has been conventionalized with such skill that each phase

and aspect of its life has been preserved, and leaf, bud, blossom, and flower introduced with excellent effect.

Still another illustration of design applied to textiles is seen in the beautiful TAPESTRIES from the Belgium department, engraved on page 195. Here, indeed, the character of the work is of such a high degree of excellence that it is brought within the sphere of the fine arts, and might properly be considered under that head. It is by such combinations as these, where the genius

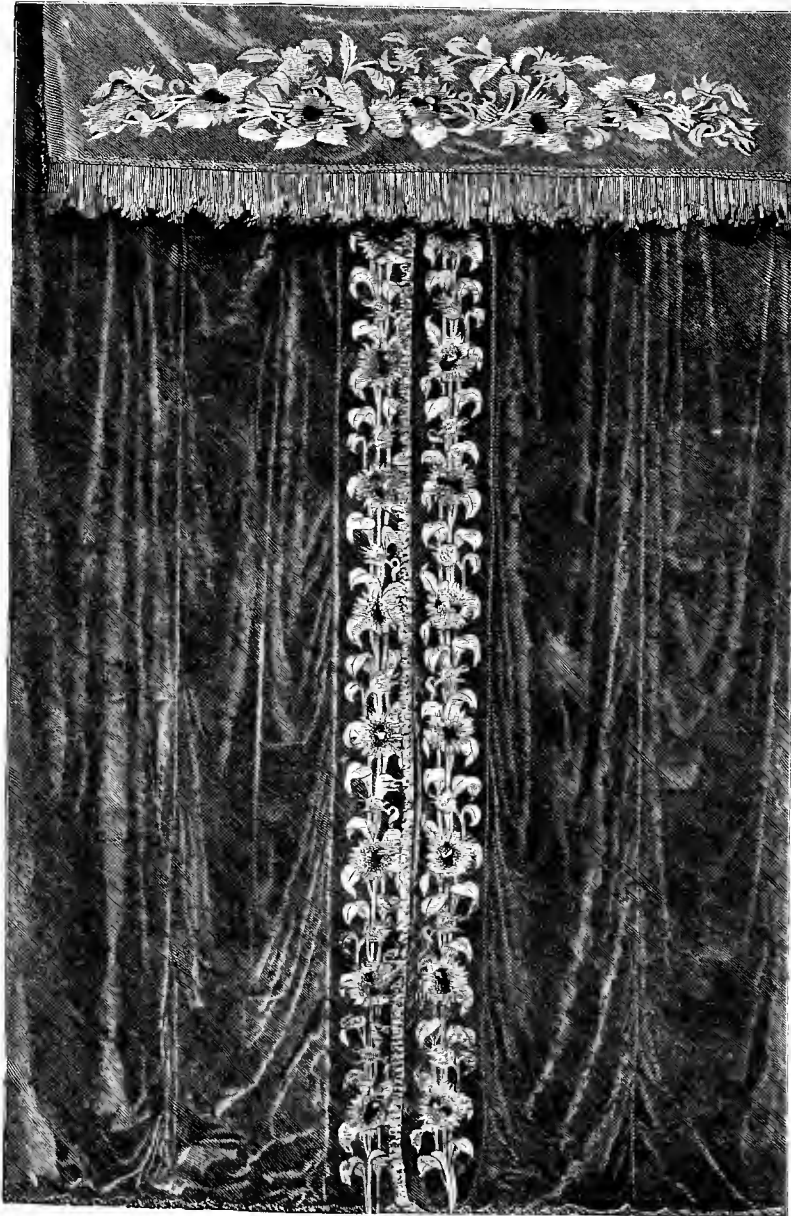


Necklace and Ear-rings: A. Castellani, Rome.

of the artist unites with the skill of the artisan to produce things of beauty, that the æsthetic taste and the commercial prosperity of a country minister to and advance each other.

No more striking illustration of the demand which modern civilization makes for the introduction of artistic elegance into objects of every-day use could readily be found than in the matter of gas-fixtures. So far has this demand been carried in this instance that the original purpose seems often to have been lost sight of entirely, and use been made subservient to beauty. For all purposes of illumination, the simple gas tube answers every require-

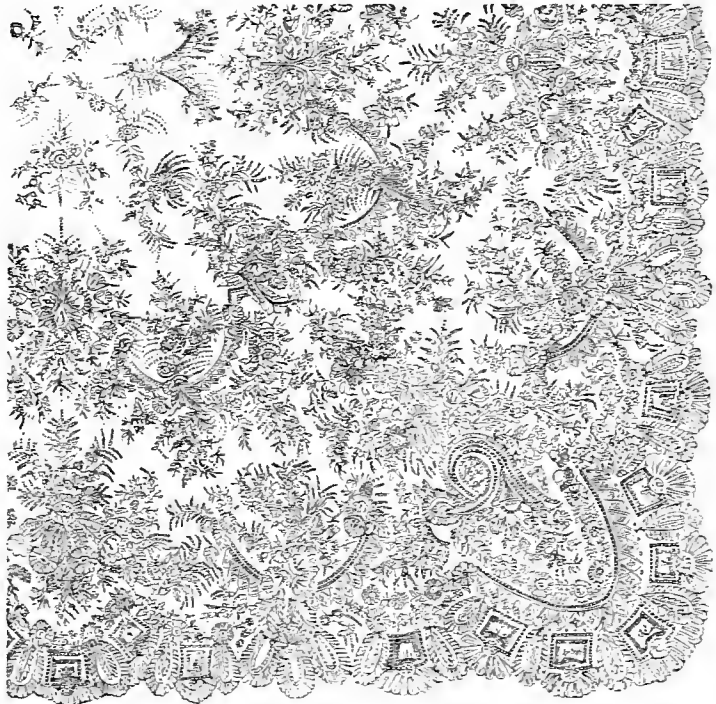
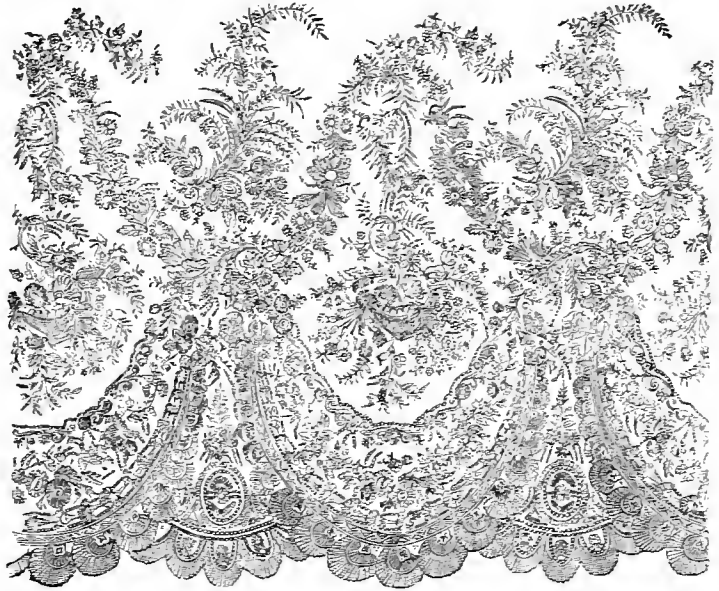
ment; but fashion has decreed that this tube shall be twisted into coils or hidden under ornamentation of a more or less elaborate nature. Year by year fresh



The Queen's Curtain: Royal School of Needlework.

devices have been called for, until at the present time it seems as if we had reached a point beyond which it will be impossible to advance. Not content with reproducing in bronze the most celebrated statues of ancient Greece and

Rome, and making them our light-bearers, the skill of our artists is employed to model figures that in character and pose will be appropriate for this use. One of these latter, exhibited by MITCHELL, VANCE & Co., OF NEW YORK, forms the subject of our illustration on page 196. It represents a draped female figure, bearing on her shoulder one of those graceful amphoræ, or wine-jars, from the mouth of which spring, plant-like, the gracefully curving branches of the candelabra. Candelabra it is but in name, however, for the seeming candles are but clever imitations of those once necessary articles. These modern imitations burn without diminution to their length. The figure rests upon an elaborate pedestal highly ornamented with scroll-work and boars' heads in relief, the whole being designed as a standard for a hall or drawing-room, where it will serve at once the double purpose of a thing of use and an object of beauty.



Portions of Lace Shawls: Swiss Court.

will serve at once the double purpose of a thing of use and an object of beauty.

There is something peculiarly oriental in the BRONZE STAND AND VASE that we engrave on page 197, and there can be little doubt that the French artists by whom it was made had the modern taste for Eastern art in mind when this group was designed. The vase is a singularly beautiful work of art, and its workmanship is faultless. The raised ornamentation upon the handles and the chasing on the zone about the body are minutely elaborated. It was a novel thought to make the elephants' trunks serve as standards to the base, and one which at once suggests the French origin of a work that in other respects closely follows Chinese or Japanese models.

A work which attracted considerable attention in the French Court was the beautiful and elaborate

in precious metal executed objects that have been the wonder and the admiration of all succeeding generations. The objects themselves are of modern manufacture, yet so closely do they imitate the antique originals that only such connoisseurs as their maker, Signor Alessandro Castellani, of Rome, would be



Pitcher: French Collective Exhibit.

ALTAR CLOTH shown in our engraving on page 198. A study of this very remarkable piece of embroidery will amply repay the reader, who must be ignorant indeed if he fails to discover the analogy of the parts and their illustration of the sacred story. It cannot be, when such work as this is executed, that the days

“When art was still religion” have passed beyond recall.

Our illustrations on page 199 take us back to a time when the workers

able to detect the difference, if any there is, in the texture of the gold or the fineness of the workmanship. As long as Europe has workmen who possess the art-knowledge and the skill requisite to produce such works as these, there is no danger of the jeweler's—or, more properly speaking, the goldsmith's—art degenerating. The study of the forms and the re-discovery of the methods which obtained among the artisans in the best period of metal-working is rapidly gaining for goldsmiths of the present age a first rank among artists.

The QUEEN'S CURTAIN, from the ROYAL SCHOOL OF ART NEEDLEWORK, shown on page 200, is so called because Her Gracious Majesty, the Queen, designed the pattern with which the border of the curtains and the vallance above are embroidered. It is a charming piece of work in itself, but it is chiefly noteworthy for the example thus set by Her Majesty to



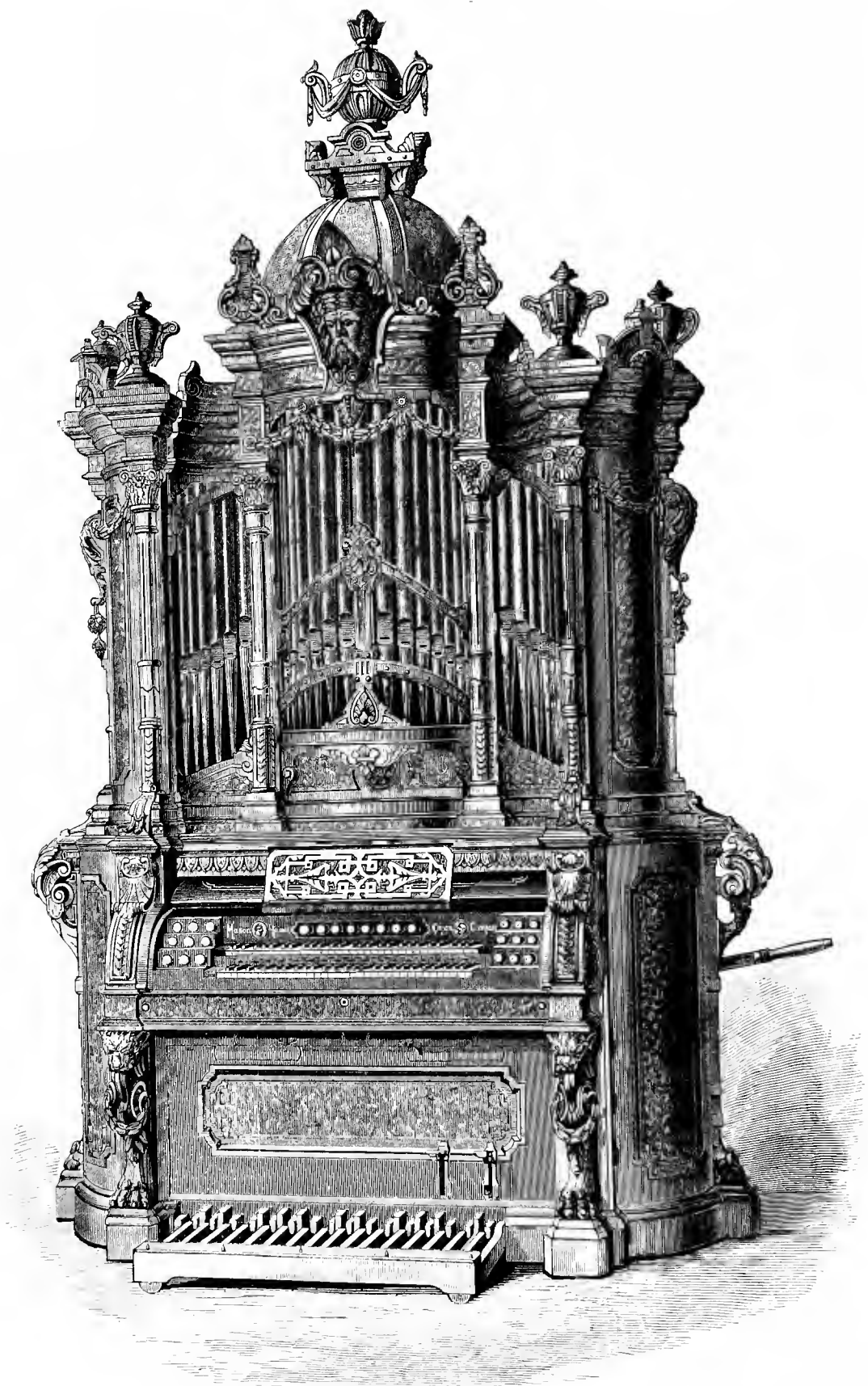
Amphora: Susse Frères, Paris.

of workmanship. These specimens have an additional interest also, in that in the motive for the design we can trace some of the delicate ferns and flowers of Switzerland, which the artist has grouped together with rare and exquisite skill.

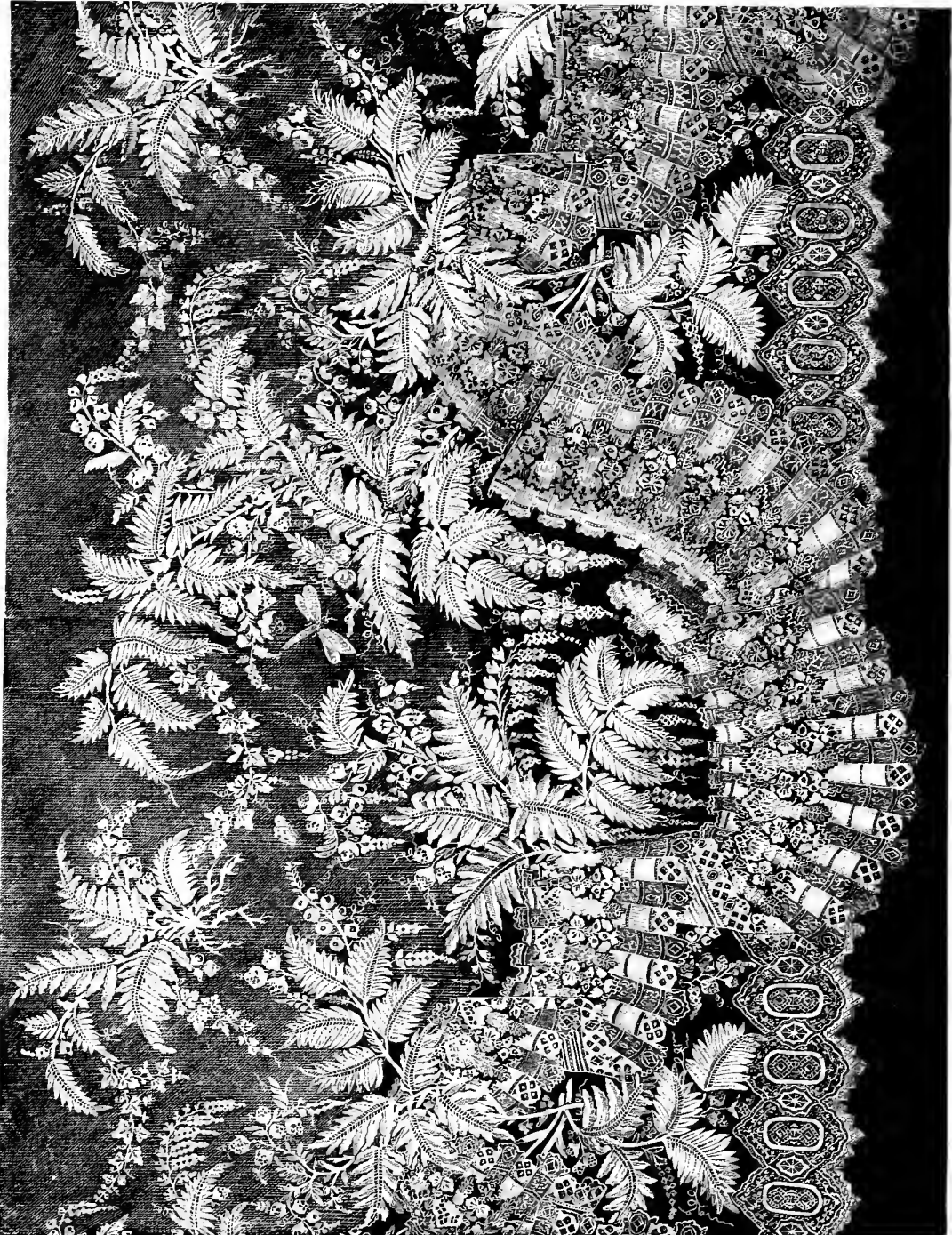
From the exhibit of SUSSE FRÈRES, whose choice collection of works of art in the French Court attracted many visitors, we have selected for illustration the BRASS AMPHORA engraved on page 202. This splendid piece of metal-work was one of the most remarkable objects in their collection. In design it is at

women throughout the realm to employ their leisure in refining and elevating pursuits.

We illustrate on page 201 two more examples of Swiss lace-work that may be profitably studied in connection with the specimens illustrated a few pages back. The designs here shown are much more elaborate than the former ones, and represent a different quality and manner



Organ: Mason & Hamlin Co.



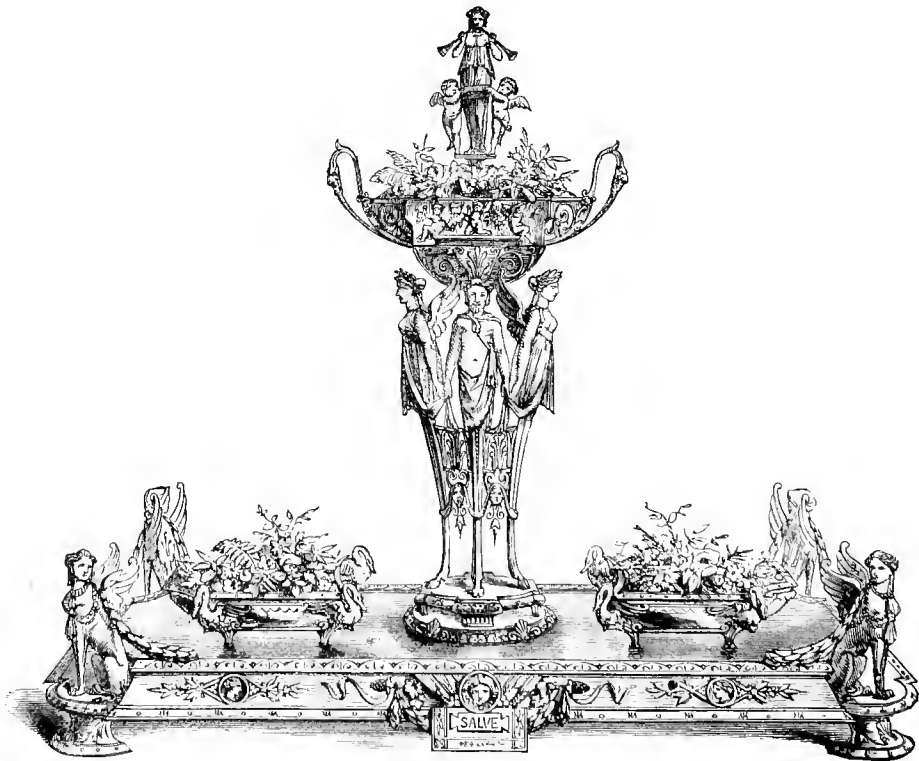
Portion of Lace Robe: Collective Exhibit of Brussels.

once elegant, graceful and spirited. The modeling of the figures forming the handle is particularly fine, and the *repoussé* work on the zone around the body of the piece is of the most finished and artistic description. It is from the

exhibition of such objects as this, and the stimulus thus given to our own



Group of Silver-ware: Elkington & Co.



Épergne: Elkington & Co.

artisans to emulate their foreign brethren, that we can hope to derive lasting benefit from the Centennial.

Another AMPHORA, also of French workmanship, which we engrave on page 203, may be taken as an illustration of similar results of a study of classical models. Here are two articles designed by different artists in different manufactories, yet both bearing a certain general resemblance and the stamp of antique methods. This piece differs from the former in that it is composed of bronze and white metal, the latter being used for the medallions on the body and the ornamentation of the handles, thus producing a rich and striking contrast.

An object that attracted the attention of the ear as well as the eye was the MASON & HARMONY with the music which will issue from its pipes.

The engraving on page 208 represents a PUNCH BOWL AND GOBLETS,



Bronze Lamp: French Court.

and LIN ORGAN, engraved on page 204. We cannot give our readers any adequate idea of the volume or the purity of the sound that issued from this organ, but they can judge for themselves from our engraving how beautifully the music was enshrined. Just as organ music suggests lofty, noble and grand themes, so the instrument itself should be built on noble lines, without any of the small detail that can be applied with propriety to instruments of lower range. The organ before us seems to embody this idea. It is a grand and massive design, in

exhibited by the MIDDLETOWN PLATE COMPANY, OF CONNECTICUT. It has been the aim of the artist, in designing this group, to embody and typify the jovial spirit and sense of good fellowship that accompanies the use of such objects. The bowl, a noble, generous one in size, is decorated with scrolls and medallions, in which the grape-vine in leaf and fruit appears. At either end are



Punch Bowl and Cups: Middletown Plate Co.

miniature bottles and goblets. The cover is surmounted with a little Bacchus seated, as god of the revels, astride a bottle, upon a cushion of vine-leaves. Two other jolly little fellows, mounted in like manner, whip their steeds towards each other from either end of the salver, on which the bowl and goblets rest. These goblets, like their neighbor, the bowl, suggest by their size a generous

supply of liquor, and the vine-leaf and grape with which they too are adorned indicate what the brew should be. Next, perhaps, after the border around the edge of the bowl, which is exceedingly graceful and pretty, the figures of the Bacchi are the most notable features in this group. They are well modeled, and the upper one especially is full of life and action in his pose. It is a question whether the bowl would not have looked fully as well without the



Tazza: Emil Philippe, Paris.

upright bottles and goblets at either end of it; but it is not likely that those who enjoy the punch will be critical, and an envious judgment may be imputed to us who have to be content with simply gazing at the receptacle.

On page 205 we engrave a very rich example of Brussels lace selected from the collective exhibit of Belgium. This fine piece illustrates in an admirable manner the beauty of the patterns for which the Belgium lace-workers have long been famous. It will be observed that here, as in other instances, plant-

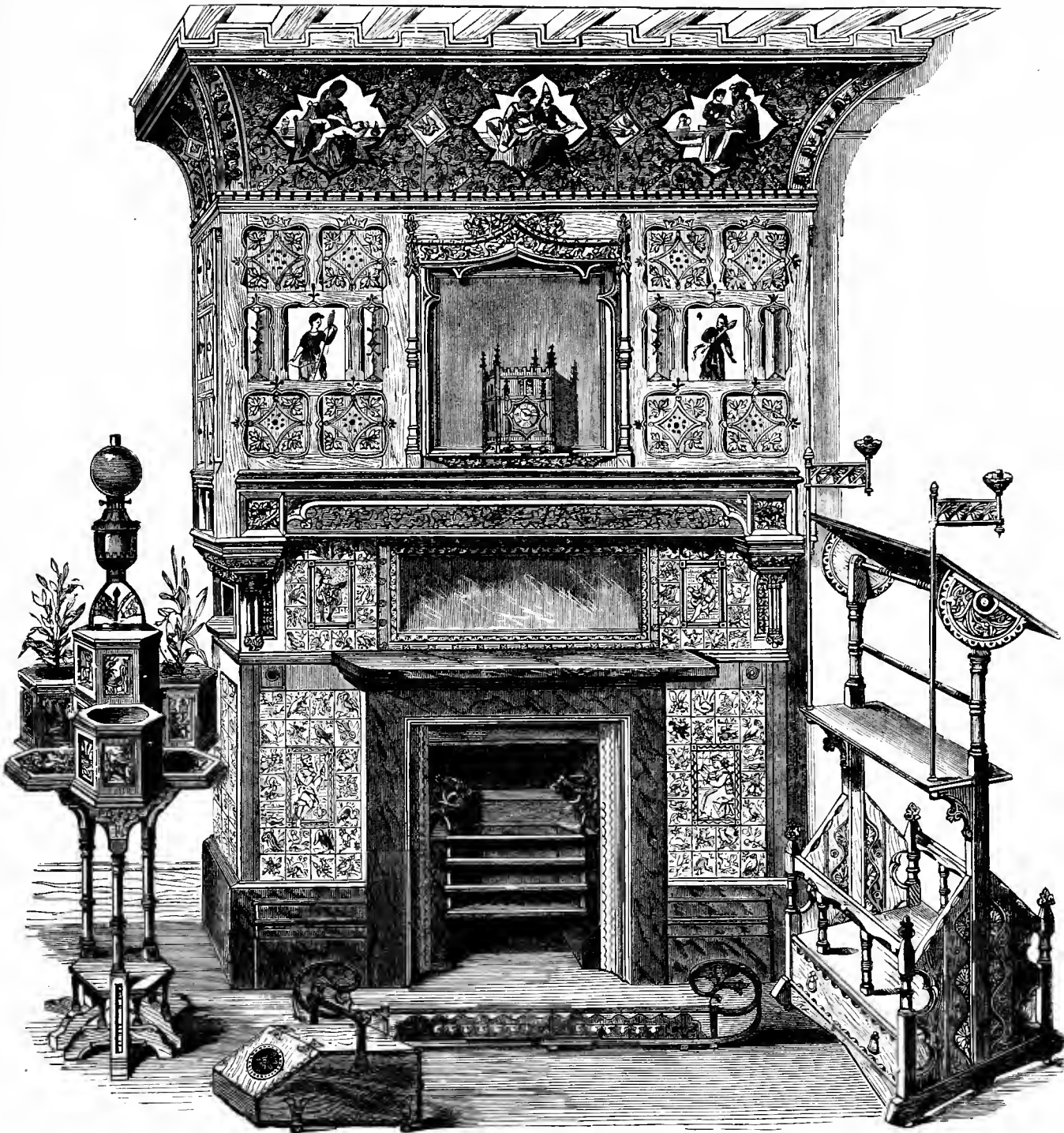
life furnishes the motive for the design, and that the fern, the most delicate and graceful of plants, is chosen; for delicate as are the veinings and markings of the fern-leaf, it is possible for the lace-maker to copy each line with minute fidelity. But in order to make such a design as this before us, something more than the ability of the copyist is required. It is necessary that the artist should have power to throw into his work that semblance to nature, that life-like appearance without which the most finished work is hard and cold and unsatisfactory. Look carefully at the design here; see how gracefully and easily each group combines with the others, and how harmonious is the effect.



Group of Vases : German Court.

No two groups are alike, though the same motive inspires all, and a finish is given to the whole by a tiny spray of ivy uniting the groups together.

It is possible that the ancient Greeks and Romans practised a luxury and lavishness in living that will never be equaled in any land or in any century. They studied the art of ministering to the pleasure of the senses by every possible means until they had brought it to a supreme point; and as objects of sensual beauty, the relics of that age will always serve as models. It is no wonder, therefore, that in the present revival of taste, the artist seeks his inspiration from these sources, or that the connoisseur finds an intellectual pleasure in studying his work. To the antique beauty of form, our modern



Mantelpiece: Cox & Sons, London.

workman adds a refinement of treatment appropriate to our modern requirements and habits of thought, producing ornamental works of exquisite design. Take, for example, the *ÉPERGNE* and the group of *TABLE ORNAMENTS* from the manufactory of the *MESSRS. ELKINGTON, AT BIRMINGHAM, ENGLAND*, that we illustrate on page 206.

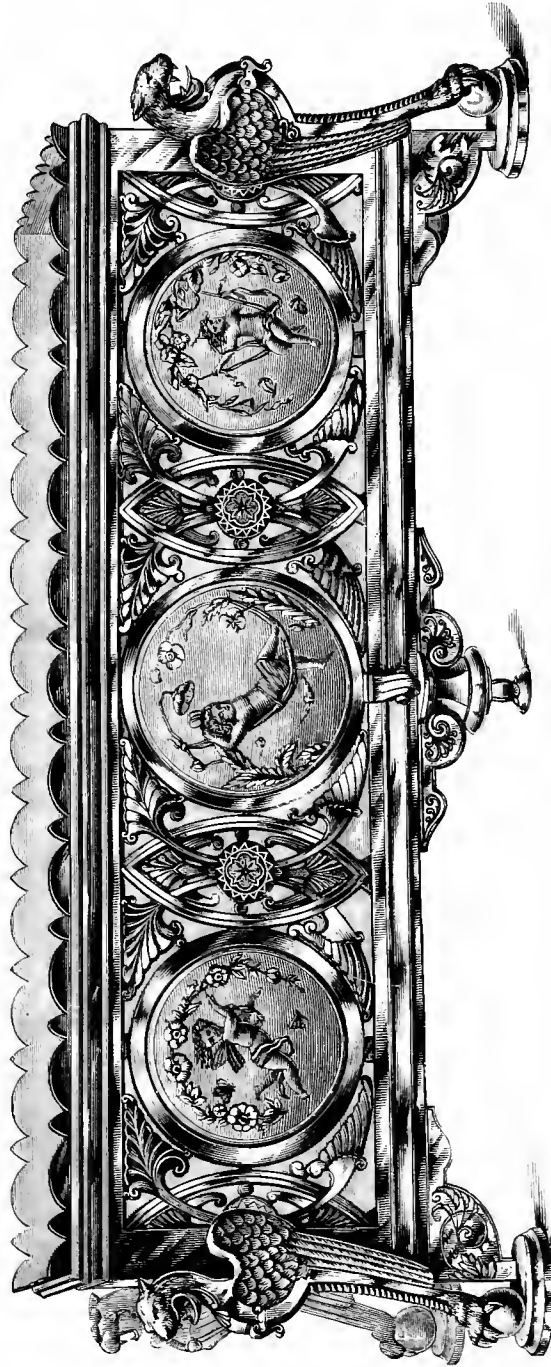
What more graceful object as an ornament to a table could be desired than this first-named piece? As an example of fine metal-work it is simply superb. The sides are inlaid or damascened with medallions and scroll-work; at the corners are winged genii, half human, half animal; and the surface of the base is of polished steel, reflecting back the shapes of the flower-vases that rest upon it. From the midst rises a tripod, terminating in draped female figures supporting the central vase and the crowning group of *Loves and Fame*.

In the second illustration we have a group of five pieces, designed after a favorite classic pattern. Here the legs of satyrs, surmounted by a satyr's head, form the support, and an open scroll-work of a simple pattern fills up the intervening space. Below, upon the base, a lamp is introduced, and the resemblance of the whole to a sacrificial vase is heightened by the shallowness and general shape of the dishes supported by the standards. Without being exactly the same in design, the resemblance of shape in these pieces, each to the other, is quite sufficient to indicate that they all belong to one set or group of ornaments.

An example of metal-work of more than ordinary richness is the *BRONZE LAMP*, one of the exhibits in the French Court, shown on page 207. In the elaborateness of its ornamentation and the intricacy of its design it resembles some of the gorgeous objects of art that were produced in the days of Louis Quatorze. From a leaf-covered base rises a bowl banded with ribbons and scroll-work in low relief. In the centre is a medallion of a lady, with a legend after the manner of Roman amatorii—"La Romana Noblissima." On the second member of the lamp are bunches of flowers and fruits, from which rise scrolls and bands encircling the neck and twining about the masks that ornament its upper portion. The most noteworthy feature in the whole are the handles of the lamp, composed of winged caryatides, freely and boldly modeled, the drapery, from the waist downward, shading off and blending into the scroll-work around the bowl. The whole design in this work is conceived in a manner of oriental

richness, and the deep, warm color of the bronze metal adds greatly to the effect.

A pleasing wall ornament, and one which from its intrinsic beauty and merit will never become tiresome to the possessor, is the TAZZA, manufactured by EMILE PHILIPPE, OF PARIS, that we engrave on page 209. The design is one of those happy combinations of the grotesque with the natural, in which French artists delight to indulge their fancy. The central figure is a cupid, borne aloft by winged monsters with the body of a bird and the head of a beast, while above him

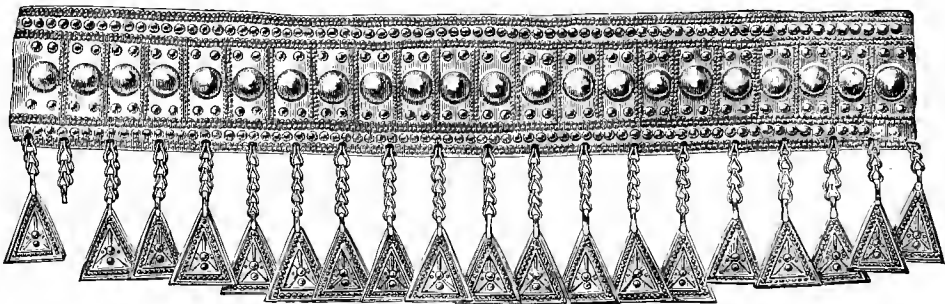


Jardinier: Reed & Barton.

is a device suggestive of a crown. Below are cocks' heads, terminating in scroll-work. On the border, or rim, is a spirited and beautiful design of leaves and flowers, drawn with a free, bold hand and much artistic elegance. At their junction above is a satiric mask of fine execution. If the utilitarian asks what such a device as this means, or what is the good of it, he will be baffled. It is not an object of use, but of ornament, a brilliant bit of fanciful design

wrought in metal for the delectation of those who can find pleasure in objects whose only use is to please and amuse.

Aside from the exhibit of the ROYAL PORCELAIN WORKS, Germany made but a small and unsatisfactory show of pottery. Many of her most noted factories were unrepresented, and some of her most famous wares were not to be seen. The small collection of that peculiar kind of stoneware, of a mouse-colored body with ornamentation in blue relief—this is but a general description, to which there are exceptions—was, however, mostly made up of choice examples. The three pieces that we engrave on page 210 are of this description. They are all good copies of antiques and excellent pieces of workmanship. The vase on the left hand is particularly remarkable for the fine modeling of its figures in relief, and that on the right for its graceful lines. The centre piece is of a more oriental character, and is equally good in its way. Although this



Portion of Gold Necklace: Egyptian Court.

style of vase was not new in this country, this collection attracted considerable attention, and every piece was purchased long before the Exhibition closed.

The superb MANTELPIECE from the collection of MESSRS. COX & SON, ENGLAND, seen on page 211, is an admirable illustration of the advance in art-culture and art-workmanship that has been made in that country during the last quarter of a century. The wrought metal-work, the tiles, the painted panels in the entablature, the diapered patterns, the thorough, workmanlike construction in the wood-work, each and all are an outgrowth of the revival in industrial art matters began in 1852. It is a substantial, massive design, correct in principle and most artistically executed. The materials, too, are not of an expensive nature; and if the piece is costly, the price asked simply indicates the demand for skilled and trained labor and artistic design. There is no reason why just such works, equally good in every respect, should not be made in this country;

and provided exorbitant prices are not asked, there will always be a sale for them here.

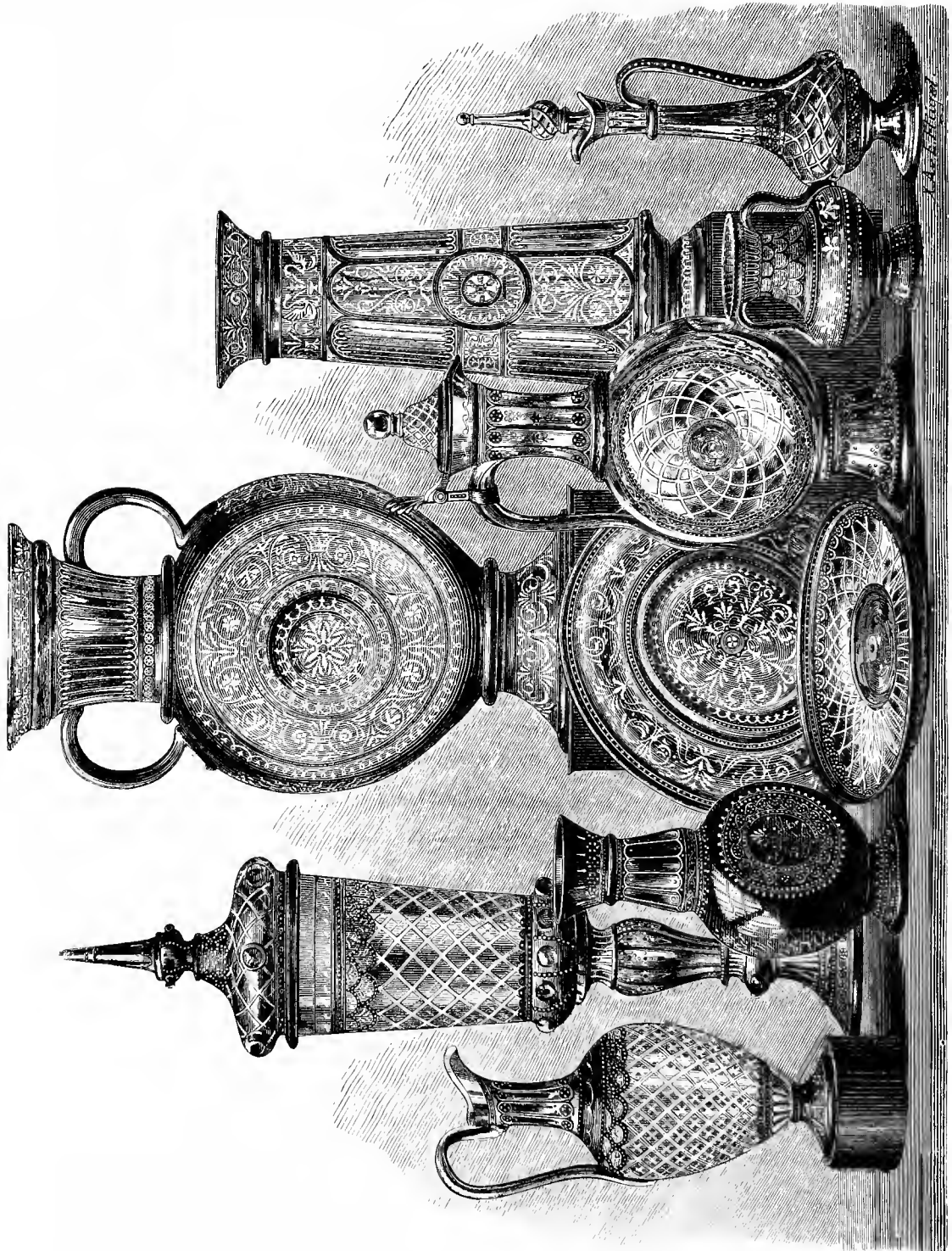
The fashion of having plants growing in our houses is, notwithstanding the warning of physicians, a commendable one. The trouble is to keep them alive; for the dry, furnace-heated air that we breathe is more fatal to their health than to ours. But a portable box that can be transported from one room to another overcomes this trouble in a great measure, and renders it comparatively easy to keep plants growing in the house during the entire



Porcelain Tea Service: Royal Porcelain Factory of Berlin.

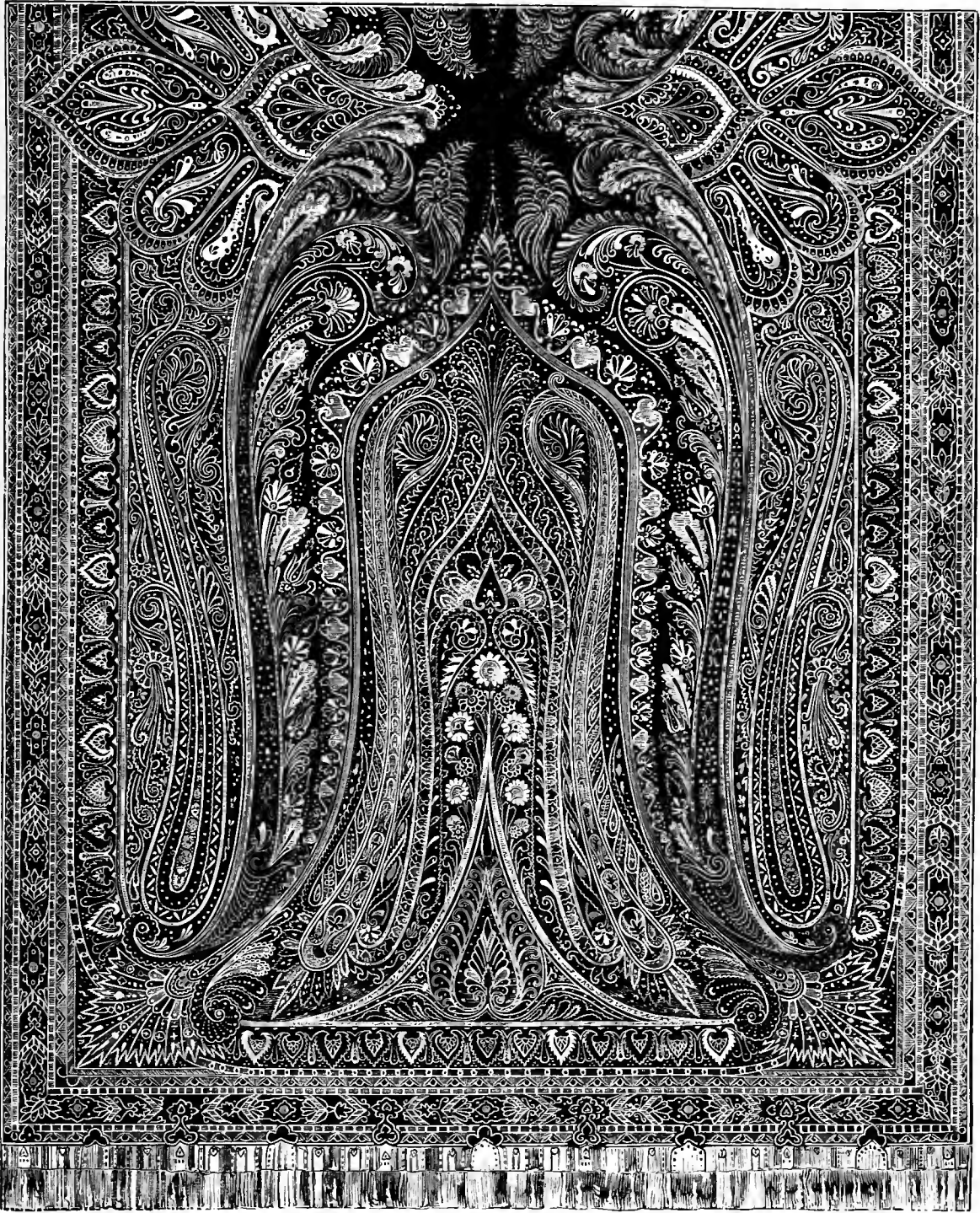
winter. The JARDINIÈRE that we illustrate on page 213 is as graceful and pretty a device of this kind as need be desired. It is the work of REED & BARTON, OF TAUNTON, MASS., and is so artistic that even if it is not used for the purpose for which it is designed, it will always be a charming ornament in itself.

On page 214 we engrave a section of a wonderful GOLD NECKLACE, from the Egyptian Court, that shows the peculiar characteristics of that school of design. The reader will observe the entire absence of scrolls and interwoven patterns, and the straightness of the lines. Yet whatever it may lack, to our eyes, in elaborateness of design, is made up in the workmanship, which is astonishingly fine and minute. The very simplicity and severity of the device will probably recommend this necklace to the esteem of many.



Group of Venetian Glassware: F. & L. Lobmeyr.

Among the minor works of art exhibited by the ROYAL PORCELAIN WORKS OF GERMANY were dinner- and tea-services of an infinite variety of shapes and



Cashmere Shawl from Saxony.

patterns. One of the most beautiful of the latter, a porcelain TEA SERVICE of four pieces, we engrave on page 215. Though each of the pieces is noteworthy

in its way, the central figure, the pitcher, will attract the most attention, both for its graceful shape and for the decorative and ornamental work displayed upon it.

We cannot hope to convey to the reader any adequate idea of the brilliancy and richness of the coloring in the group of ornamental GLASS-WARE which we have engraved on page 216. The pieces are from the famous factory of LOBMEYR, OF VIENNA, and are characteristic of the wonderful productions of that city. Here is opalescent glass, cut crystal, glass blown to the thinness of paper, colored enamels and gold intertwined together in the



Bronze Vase: Spanish Court.

most marvelous way, and, in short, illustrations of the latest discoveries in the art—an art, by the way, that seems in a fair way of recovering, during the present century, the processes of glass manufacture that have been lost for hundreds of years.

Nowhere else in the world has the art of combining gorgeous color and brilliant design been carried to such perfection as in the Orient. The textiles of India, famous as far back as history or even tradition can go, have always been the wonder of the world, and it is only of late years that the discoveries of science and the application of mechanical means have been able measurably to imitate the marvelous products of the Eastern loom. On page 217 we give an illustration of one of the best of these imitations. Every lady will recog-

nize it at once as one of those objects dear to every woman's heart—a CASHMERE SHAWL. The peculiar richness of the pattern in this example is rather heightened than lessened by the combination of colors, that are not of a gorgeous kind, but of warm tertiary and secondary shades and tints, more restful and pleasing to the eye than is always the case in these fabrics. The specimen shown was made in Saxony, but only an expert could say with certainty that it was not a veritable Cashmere.

Our illustration on page 218 is taken from the metal-work display in the SPANISH COURT. It is a BRONZE VASE, inlaid with silver and engraved with chasings in the manner peculiar to Moorish art. In its shape the vase has its counterpart in vases made in Persia many centuries ago, and it is to Persia that we trace the so-called Arabesque ornamentation and the decorative designs made familiar to us by the Alhambra and other monuments which have served as models for Spanish art ever since. It is now believed by men who have studied the subject that the Arabs themselves were not an artistic people, although their rulers were often patrons of art and science, who encouraged the cultivation of foreign tastes and the colonization of foreign workmen.

The descendants of Mohammed having conquered Persia, doubtless modified the art of its inhabitants, and from this modification arose the well-known Arabesque style. It fairly covers an object with interlaced scroll-work and lines of bewildering intricacy. Figures of beasts and monsters are introduced and inscriptions in some ancient character. It is curious to note, by the way, how this habit of using inscriptions in some instances survived the knowledge of the character itself, which from being a collection of properly formed letters, making words, came to be nothing more than a fanciful pattern for decorative purposes. Whether the decoration on the handles of this vase is an example of this, or whether it is an inscription, is beyond our knowledge to say; but at any rate any one can see here an illustration of our meaning.

In the upper portion of the body of the vase, animals are introduced, and here again, both from the creatures themselves and the manner in which they are drawn, we recognize the oriental methods. We have not space, however, to dwell longer on this interesting subject. The reader can see for himself that here is a strongly marked style of decoration essentially different from all others, and for metal-work, perhaps it is not too much to say that it is the most effective of all.

Among the numerous other curious and interesting arts seen in the Egyptian Court, the one of enriching leather by decoration in gold and color, of which the SADDLE-BAG engraved on this page is an illustration, was one that attracted much attention. The effect of this work was rich in the extreme, and it is apparently popular with the people, for numberless articles, from the trappings of horses to small purses and toilet articles, are thus decorated. In this instance the gold appears to have been used in threads as an embroidery, worked into a pattern drawn with remarkable skill.

Our illustrations on page 221 take us back to France and to the famous porcelain manufactory established at Sèvres, and patronized by all Europe. We were fortunate in having an exhibition of some of the finer examples of Sèvres



Saddle-Bag : Egyptian Court.

porcelain was not put in competition with the productions of other factories, for it unquestionably would have taken all the honors.

Fostered by the lavish expenditure of royal means, afterwards carefully superintended at Government expense, with the best chemists in the world to perfect the methods of manufacture, and with great artists employed to decorate and design the ware, the porcelain of Sèvres has long been pre-eminent. The factory is, in itself, a school of decorative and constructive art.

Of the three pieces which we illustrate, one, the central piece, is of *pâte dure*, or hard porcelain, and the other two of *pâte tendre*, or soft porcelain, an artificial composition which has always been considered the perfection of the potter's skill. In the former, the colors lie sharp and distinct upon the surface

porcelain at the Centennial, sent to us by the courtesy of the French Commission. None of this display was on sale; it was simply a contribution towards making the celebration worthy of its high aims. In the same spirit the Sèvres por-

of the ware, but in the latter they sink in and obtain a depth and richness that seems fairly to absorb light.

Many of our readers will recall, perhaps, the splendid brilliancy of the blue color in the piece, heightened by the gilding to the handles, seen on the right hand of this group.

As an illustration of the way in which glass may be used for ornamental purposes, the MIRROR, from the LOBMEYR Exhibit, in the Austrian Court, of which we engrave a section on page 222, may be studied. Looking at it, one would hardly realize that the polished reflecting surface of the mirror was of

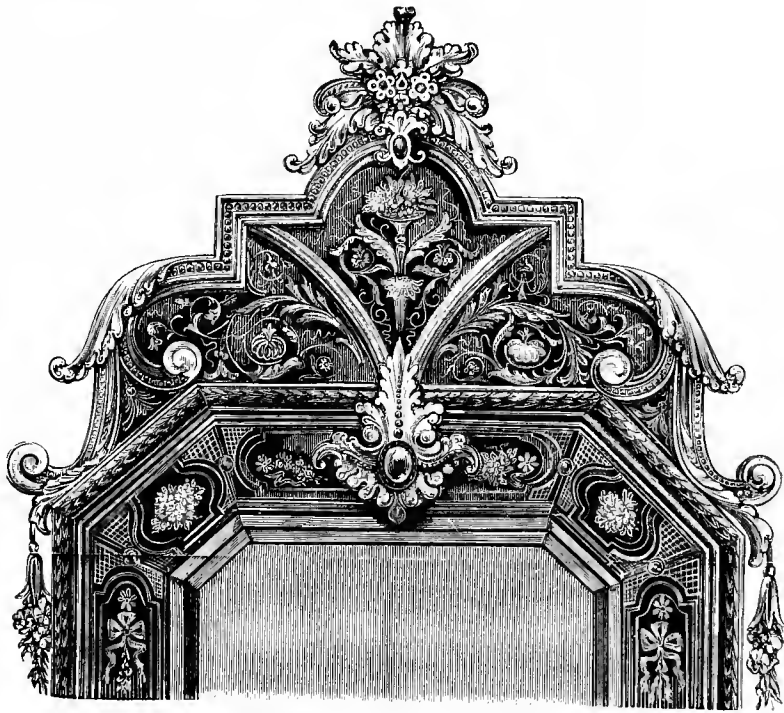


Vases of Sevres-ware: French Commission.

the same material as its frame. In the latter, relief-work, scroll ornamentation, delicate pendants and medallions, finely decorated in color, are introduced. Gilding, too, is applied, and every kind of finish that may be desired is given to the surface. In one place it has the appearance of translucent enamel; in another it is opaque; again, a bosse gleams with the lustre of a jewel, and still other portions seem to have a velvet softness. It is, moreover, an astonishingly rich piece of color, the ruby red, which this manufacture produces so successfully, predominating.

From these crystal jewels we turn to the inspection of real gems—garnets, the carbuncle of the ancients, by whom the stone was indued with magical

qualities. In the set of jewelry illustrated on page 223, nothing but garnets are used. These, carefully chosen to match in color and size and manner of cutting, have been set in embossed gold, so as to form a graceful and pleasing pattern. As a border or frame to each piece, sprays of laurel have been added, with ribbon-bows above and below. Beneath these, as a pendant, one large garnet, cut to a pear shape, is suspended in such a way that its vibrations may scintillate the brilliancy of the gem.

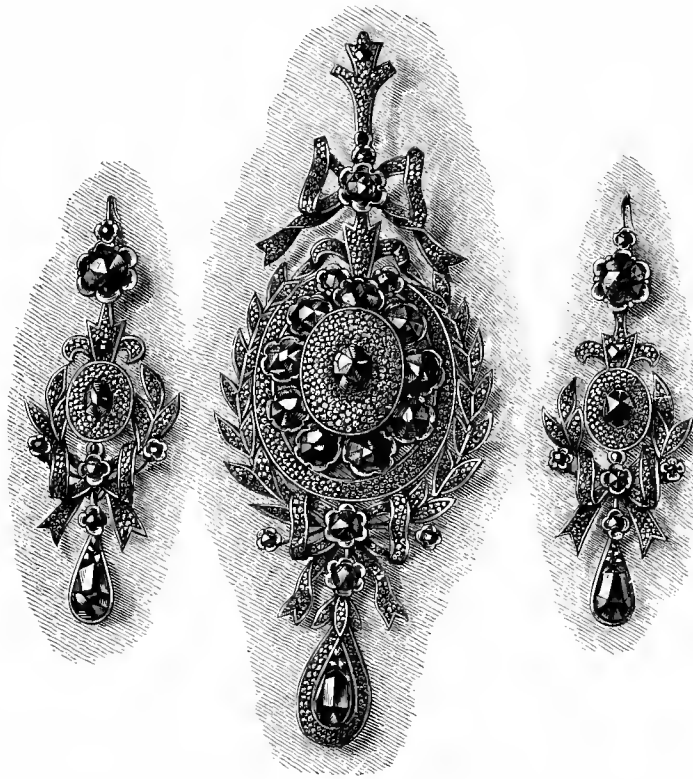


Portion of Mirror: J. & L. Lobmeyr, Vienna.

Doubtless many of our lady readers, in these days when the minutest details of the toilet are studied, will think of costumes with which this set of jewelry could be worn most becomingly, but we venture to say that few of them know, or fewer still would care to admit, that all personal adornment of this nature is a perpetual reminder of the servitude of woman to man. Necklaces and bracelets had their origin in the collar and handcuffs of the slave, who was bartered and sold like any beast. It may even be that the nose-ring and lip skewer, still in use among savages, were used to lead resisting maidens and to enforce silence; but we have no authority for this, and merely hazard

it as a suggestion to those curious on the subject. However this may be, the women of the present day have their satisfaction and revenge in causing their lords and masters to buy the chains with which they, these same and other lords and masters, are afterwards enslaved and enthralled.

It has been well said that "the resources of art in the form of pottery have at all times, especially in the great art epochs, been seized upon to express the art appreciation of different races. The Etruscan vases have made per-



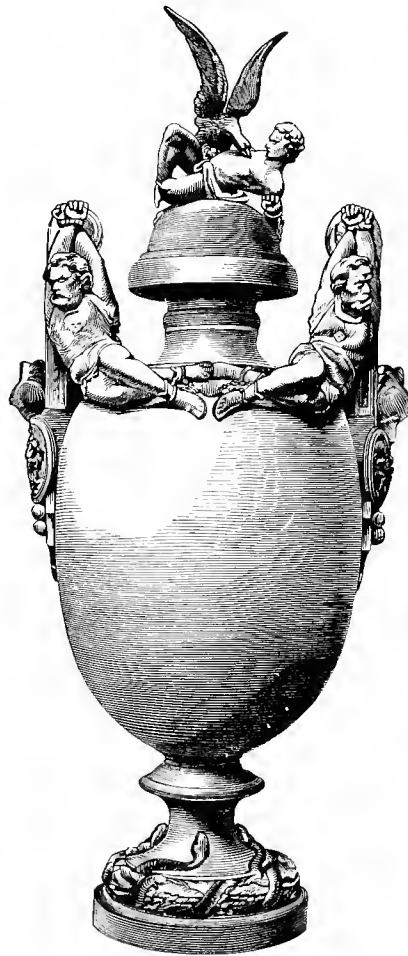
Garnet Set: Goldschmidt, Prague.

manent the chaste feeling of their authors, and transmitted to us the refinement of other ages. The Egyptian pottery was exceedingly beautiful in form and outline, though somewhat rude in material; and the vessels which have been used by different peoples, and have been preserved to us, are the clearest manifestation of the condition of domestic industrial art among them. Perhaps in this branch of industry the progress made during the last twenty years has been greater than in any other, and it has been in the direction of a return to simplicity and ancient forms. This last remark is especially true of Eng-

land. Wedgwood produced work in his famous potteries at Etruria that was exceptional. With Flaxman to design for him, and with his own appreciation of the beautiful, he raised the potter's business almost at one stroke to a position among the fine arts. The example of Wedgwood has been of incalculable benefit to his industry in England. Where he once stood alone in his pre-eminence, now there are half a dozen great manufacturers, producing pottery and porcelain equal in material and comparing favorably in design and decoration with European wares.

No better illustration of this is needed than the superb collection of English art-pottery exhibited by the MESSRS. DANIELLS in their department in the English Court. To one who had not followed the wonderful development of this industry in England within the last quarter of a century,

markable whether we consider the quality of the workmanship or the art displayed in its design. For the former it will be sufficient to say here that it is absolutely without a flaw, and the reader can see for himself how fine and harmonious are all the features of the ornamentation. The vase is of ovoid shape, somewhat flattened at the top. The neck is short and narrow, without ornamentation, and the mouth is covered by a cap. Around the base are several



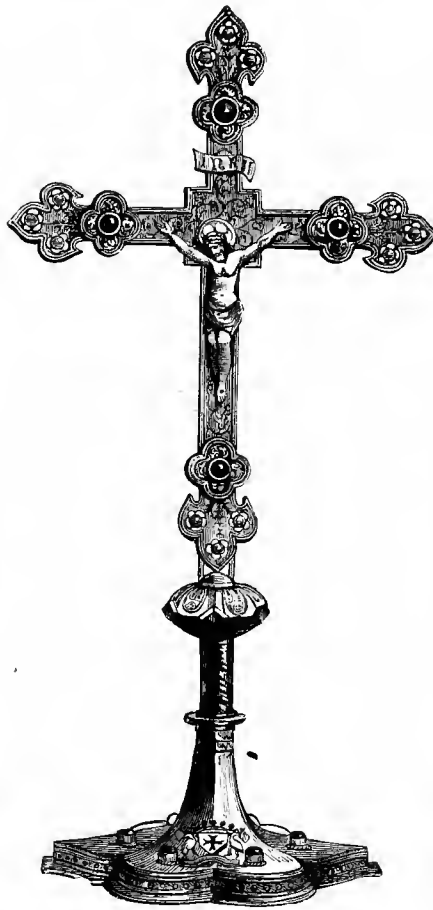
Promethean Vase: Daniell & Son.

the sight was a revelation. The effect of the system of art-instruction and the awakened interest of the community in æsthetic culture was visible on every hand in objects noticeable for beauty of form, purity of color, and correctness of drawing.

Several of the choicest pieces in this collection have already been illustrated in these pages, and now we add another, in the engraving on this page, of the PROMETHEAN VASE. This vase is equally re-

serpents, issuing from rock-crevices, and stretching upward toward the stem. On either side of the body are medallions, with relief-masks, serving as brackets to the uprights which form the handles. To these are chained male figures, vigorously modeled, exhibiting, in pose and expression, the agony of their position. Surmounting the cap is the figure of Prometheus, chained and bound to the rock, while perched with extended wings upon his thigh is the vulture tearing at his vitals. The artist has here treated his theme with great skill, and not the least meritorious feature in the whole is the manner in which the attention is concentrated on these three figures by making the other parts of the vase severely plain and unadorned.

One need hardly be told that our next illustration, the METAL CRUCIFIX, on this page, is of French manufacture, for the spirit of necessary to originate equally vigorous work. This crucifix is undoubtedly a fine specimen of modern workmanship, beautifully designed, richly ornamented, and elaborately finished. The figure of the Christ is carefully modeled, and all the details and accessories have been studied with care and executed with skill, so that, after all, if we measure it by the standard of modern excellence, it worthily represents the best metal-work of to-day.



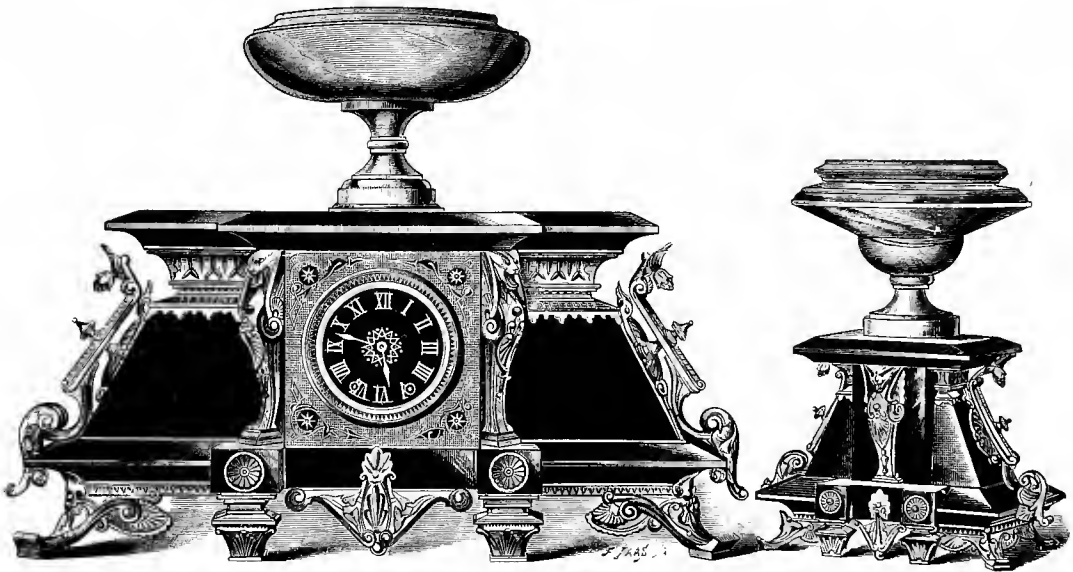
Metal Crucifix : R. P. Poussieltgue, Paris.

French art is plainly visible in every line of the design; yet, elegant as the object is in form, its execution does not equal the metal-work of two centuries ago, when art was religion, and the artisan and artist seemed to put the fervor of their faith into their work. Even with the many superb examples of the metal-work of that time in the museums of Europe, free to the study of our modern workmen, it appears impossible to instill into them the enthusiasm and fervor

The influence of French fashions and French art on our American manu-

facturers is seen in the handsome CLOCK AND VASE, made by MITCHELL, VANCE & Co., OF NEW YORK, which we engrave on this page. An ornamental clock, accompanied by a pair of vases, may almost be considered a necessary part of the furniture of a French room. Indeed, so common is the use of clocks in that country that there are persons in the cities whose chief business is to go about winding the clocks and seeing that they are kept in repair. The clock-winder of the Grand Hotel, in Paris, goes his round of the rooms daily with the regularity of the watchmen.

In this country, however, though we have adopted the fashion, we care less



Bronze and Marble Clock and Vase: Mitchell, Vance & Co., New York.

for the use of the article than for its artistic setting. It matters very little to the average American housekeeper whether or not the time is registered on the "parlor clock," so long as its humbler prototype in the kitchen is correct; and the group before us is so handsome in itself that one might well desire it simply for ornamental purposes.

The body of the pieces is a fine black marble, enriched with gilt bronze ornaments; the vases being of rich copper-colored metal.

The upright EBONY PIANO illustrated on page 227 is from the exhibit made by R. IBACH & SON, OF BARMEN, GERMANY, in the German Court at the Centennial. The case is a splendid piece of rich carving, neither over-elaborated

nor too barren in detail for an object of this kind. The two lower panels are perfectly plain, with only a small beading around the frame. On the pedal post is a group of musical instruments carved in low relief. On either side, however, and serving as supporters to the key-board, are winged griffins elaborately executed in the round, and forming the most striking feature of

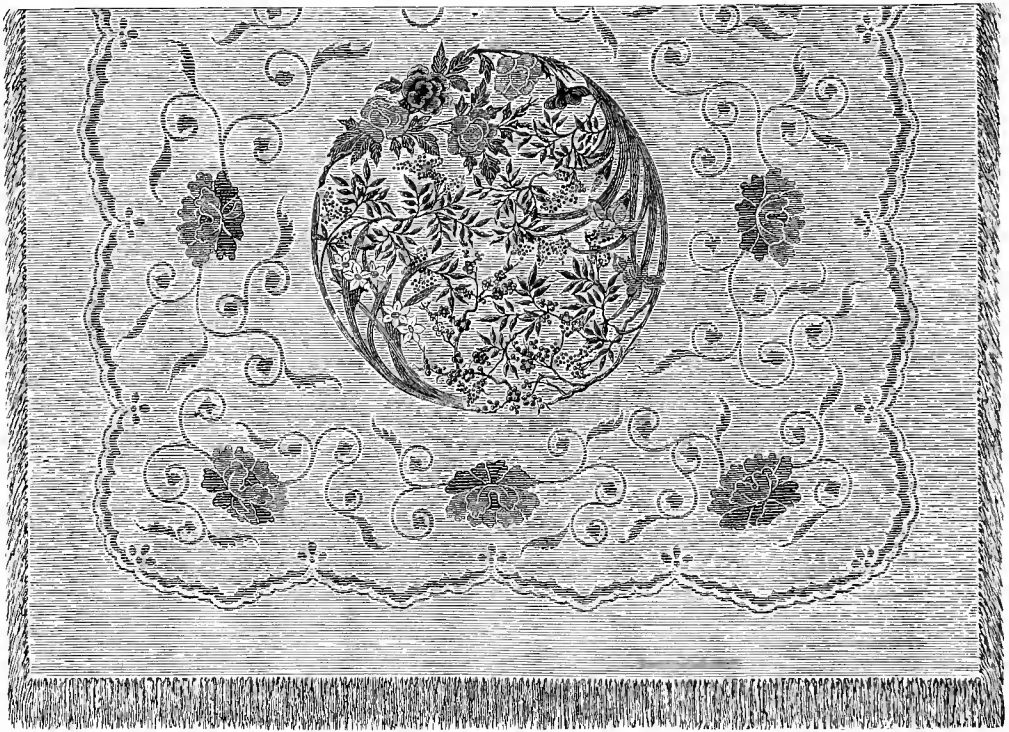


Ebony Piano : R. Ibach & Son, Barmen, Germany.

this portion of the case. The upper portion, which is less concealed from view, is much more highly finished. The pilasters and cornice have finely wrought designs of a Pompeian pattern covering all their surface, and the central panel contains, beside, fine scroll-work, groups of loves and swans executed in relief. The side or end panels have frames of the same style

as those in the base, but they have, in addition, as ornaments, vigorously carved masks with rings.

It is satisfactory to note here the prevalence of hand-work over machine-carving. The latter method has been the means of multiplying much that is good in wood ornamentation, but it has also been the fertile source of much more that is meretricious and entirely bad. The multitude desire quantity without regard to quality, and a manufacturer with the aid of his machine saws



Portion of Bed-Cover: Japanese Court.

and lathes panders to this taste by turning out vast quantities of articles loaded down with florid and cheap ornament. There is no reason why a good model should not be selected in the first place, but as a matter of fact this is rarely done; or if it is, the manufacturer, putting his taste above that of the trained artist, makes some change that he thinks will make the article more salable and popular. Certain it is that "the best workmanship and the best taste are invariably to be found in those manufactures and fabrics wherein handicraft is entirely or partially the means of producing the ornament."

This it is that makes the work of oriental nations of such high excellence. The hand and the mind of the Eastern artificer always work together, and the one portrays the changing fancy of the other. Take, for example, the fabric of Japanese workmanship illustrated on page 228. Although the pattern here



Enameled Card-Case: French Court.

is much more uniform than is usual, it will be observed that no two of the scrolls are alike. The artist simply contemplated producing an harmonious whole, which he has succeeded in doing most admirably. How much more satisfactory and enjoyable is such a design as this than the repetition with mathematical accuracy over a surface of some one stereotyped figure! The

one shows a poverty of inventive art, as the other indicates richness and versatility of fancy.

Our illustration on page 229 represents in its full size an ENAMELED CARD-CASE, exhibited in the French Court. This beautiful example of an art long practised, even among the ancient nations, but in later years brought to its highest degree of perfection in Limoges, illustrates the excellence the art



Silver Tazza: Elkington & Co., Birmingham.

still maintains in France. In the centre of the case is a medallion likeness of Diane de Poitiers, and the brilliant and elaborate decoration surrounding the portrait of this beautiful woman is of a style and richness worthy of the time in which she lived. Indeed, the case itself is just such a costly and exquisite toy as this queen of luxury would have loved.

In order that those of our readers unfamiliar with this art of enameling may have a more intelligent idea of the subject, we will endeavor briefly to

sketch its more salient features. The art of enameling is the process of decorating a surface with some vitrifiable material by the process of fusion. This material is colored by the use of metallic oxides, great care and experience in their use being necessary to obtain the desired results; but the scale of colors which the artist has to choose from is not so limited as is generally supposed. Enamel colors are either opaque or transparent, and they are applied in three different ways. Incrusted enamels form the first and great division; the painted enamels come next, and the translucent enamels on surfaces in relief make the third division.

With the incrusted enamels our readers are already familiar in the examples of *cloisonné* and *champlevé* oriental vases that have been illustrated in these pages. But this art was not confined to the East. It found expression in various parts of Europe, especially in France, in many superb ornaments, and the art obtained in Britain at a very early day. Of the two kinds in Europe, the *cloisonné* is by far the rarest and most valuable. Limoges was the chief centre of its production, and many famous examples now remaining in various parts of Europe are traced to the Limousin workmen.

Here, too, the art of painting with enamel colors was first practised extensively and brought to its highest state of perfection. The museums of Europe abound with specimens of the brilliant work executed here during the *renaissance*. So great was the desire to possess articles decorated with enamels, that for a season the goldsmith's chisel was superseded by the enameler's pencil, and dishes, vases, cups and objects of ornament glittered with brilliant colors that concealed wholly or partially the precious metals beneath. A long list of famous names is connected with the enamel-painter's art during the period when it was most practised. As time advanced, new methods of enameling were discovered, and toward the latter end of the seventeenth century the process of painting portraits in miniature was brought to a high degree of perfection. Some of these are perfect marvels of delicacy, both in color and finish. The same processes were applied to the painting of natural objects, such as flowers, birds and butterflies, on trinkets and all kinds of small personal ornaments, and the decoration soon became so fashionable that it was applied to the baser metals.

In an article on Enamels prepared for one of the hand-books for the great

Kensington Museum is this account of the third division of which we have spoken:—

“Translucent enamels upon relief were made by Italian artists about the year 1300, and grew more perfect as time went on, reaching the highest excellence in the sixteenth century. Benvenuto Cellini gives a detailed description of the mode of preparing and applying the enamels. He says that the colors were first to be pulverized and carefully washed; then to be dried, by pressure,



Palissy Plate: Barbizet & Son, Paris.

as dry as possible; the enamel was then to be laid very thinly upon the surface of the relief, in order that the colors should not run into one another. In placing the piece in the furnace, much caution is to be used so that the enamel might approach it gradually and be heated slowly, and afterwards as cautiously watched that it might not run. It was then to be withdrawn, and having gradually become cold, another layer of enamel was applied, and the same process of fusion was repeated. When the piece had again cooled, the enamel was reduced in thickness until sufficiently transparent, and lastly polished.”

Fine specimens of the above description are extremely rare and valuable. The subject of our illustration on page 232 belongs to the second division, or a painting in enamel colors—in this instance both opaque and transparent.

Our readers are already familiar with the high character of the display made at the Centennial by the MESSRS. ELKINGTON, OF BIRMINGHAM, through the superb pieces of metal-work from their manufactory which have been illustrated in these pages. No one, looking at that splendid exhibit, made up

entirely of objects for ornamental use, could fail to acknowledge the rapid and great advance in art and art-industry that England has made in the last quarter of a century. It was here indeed that we could see the highest art ap-



Communion Service: Cox & Son, London.

gan. If the other manufacturers of England in their several specialties advance at the same rapid rate in the application of art to the industries as is advancing this representative firm of metal-workers, they will acquire for themselves a position second to none in Europe.

The illustration on page 230 is another of the Elkington pieces shown at the Centennial. It is a large TAZZA, or dish, profusely ornamented with rich and intricate scroll-work around the rim, and containing in the centre a charming group, executed in *repoussé*, of Venus borne upon the waves by Neptune. We are not aware whether or not this piece is after a design of M. Morel Ladeuil, who is employed by the MESSRS. ELKINGTON, but certainly the vigorous drawing

plied to the precious metals. The labors of the artist and artisan were so thoroughly and perfectly mingled—as they should be—that it was hard to say where the skill of the one ended, and the inspiration of the other be-

of the sea-king, the graceful pose and beauty of his fair burden, and the attitudes of the pretty, playful loves, suggest the work of a master-hand, and the whole forms a group not unworthy of that great artist.

Another famous metal-working firm, the MESSRS. COX & SON, OF LONDON, whose exhibit also has furnished us with several beautiful examples of their art, are represented in the engraving on page 233. This represents a group of ecclesiastical vessels for church ceremonial. Church furniture, by the way, is one of the firm's specialties, and they have achieved great success not only in the making of original designs in these objects, but in re-



Krug: Count von Klosterel Thun, Bohemia.

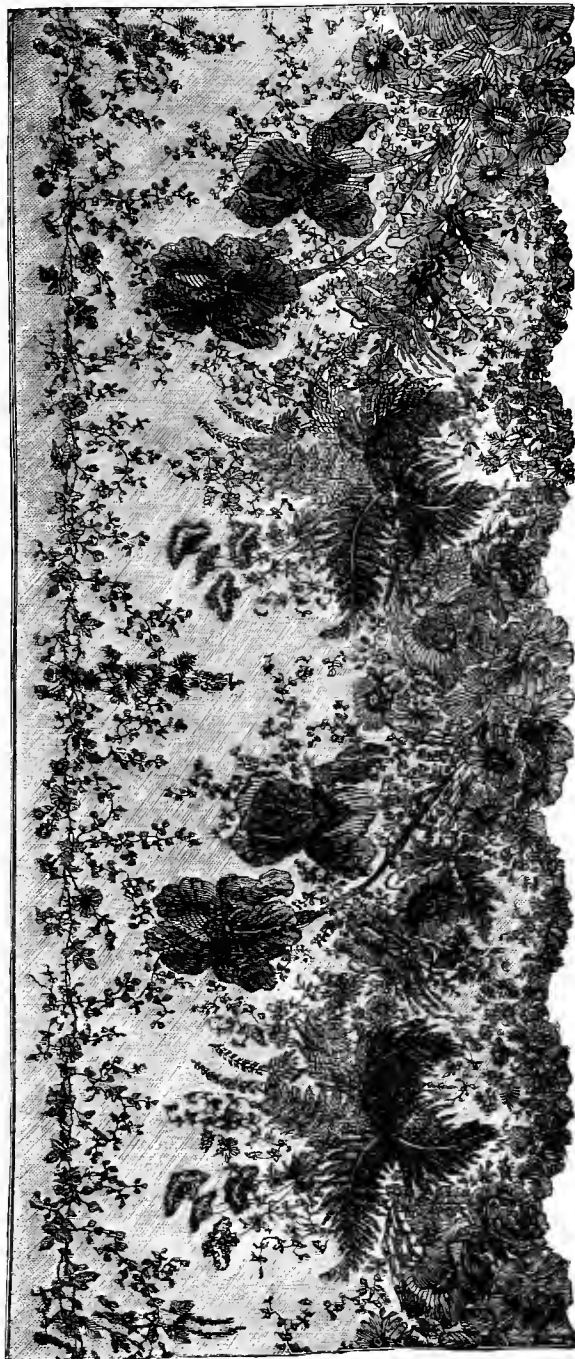
producing the same and the general character of the design is carried out in the decoration of the patterns. In the group before us there seems to be three several sets of COMMUNION VESSELS—the lower one of simple form and modest size, suitable for and within the means of a village church; and the upper ones of different degrees of richness and elaboration, worthy to decorate the altar of some lordly

perb ecclesiastical vessels of former times. England is particularly rich in these treasures, and the English metal-workers have a rare opportunity to study in them some of the finest examples preserved anywhere.

The influence of this advantage is seen in the work before us, where the large chalices are, if not reproductions, conceived in the same style as some of the fifteenth century cups. The vessels for holding the wine also are of an antique type,

place of worship. There seems to be a growing tendency in this country and in Europe, among many religious sects, to revive ceremonial of one kind and another, and to increase the attractions of worship by an appeal to the senses. Without discussing the propriety of this movement, or the grounds of the opposition it meets with in certain quarters, the unsectarian observer cannot but rejoice in the effort to make the house of God beautiful beyond the abodes of men, and his worship in itself glorious and impressive.

Few objects in pottery are so much valu-



Lace Border: Vêrde de Lisle Brothers, Brussels.

ed by connoisseurs as pieces of Bernard PALLISSY-WARE. This famous potter and chemist, who lived and worked under the patronage of Henry III, and died miserably in the Bastille for his faith, toward the close of that monarch's reign, invented processes which other potters were unable to discover, and modeled natural objects with a vigor and naturalness quite unequaled by contemporary articles. Of late years the

taste for Palissy-ware has revived to such an extent that fabulous prices are paid for genuine specimens, and the market is flooded with more or less



Wood-Carving: Professor Frullini, Florence.

perfect imitations. One of the great firms in Paris, MESSRS. BARBIZET & SON, have devoted considerable time and attention to reproducing this particular ware, and their labors have been eminently successful. In their exhibition in the French Court at the Centennial, there were pieces in design and execution quite worthy of the great master himself, and some of their copies placed side by side with the originals would deceive even an expert.

The PALISSY PLAQUE illustrated on page 232 gives an excellent idea of some of the characteristics of the artist's manner. Every natural object modeled by him was copied with remarkable accuracy both in form and color. It was rarely, too, if ever, that he went outside of nature for his themes. His fish and shells were found in the Seine, and his plants are such as grew in his neighborhood and came under his observation. Another favorite style of deco-

ration with him was an imitation of rock-work, in which he excelled, but the name "Palissy-ware" is commonly associated with the style of work seen in our engraving. Here are fish, eels, frogs, lobsters, lizards, and water-bugs distributed among a confusion of land- and water-plants. On one side is a dragon-fly poised above a flower, and on the other a nest-full of birds on the sand. These objects are all executed in low relief, and colored as in nature. It is our impression that this plaque is a copy of one of Palissy's own invention; but even if it is not, it is sufficiently in his style to give an intelligent idea of his peculiar methods of decoration.



Testimonial Vase: Tiffany & Co., New York.

Although Bohemia was noteworthy at the Centennial principally on account of the splendid display of glass made by her manufacturers, the sister industry of pottery-making was not without its representatives. The COUNT VON KLOSTEREL THUN made the most extensive exhibit, chiefly of decorated table-ware, tea-, dinner-, dessert-services, etc. In addition to these there were numerous glazed and colored ornaments in faience, together with vases and figures of a clear, white material resembling parian in texture and finish. The fine KRUG which we engrave on page 234 is of this character. It is an ornamental piece, standing some three feet high, and will be recognized by many as the central object in the COUNT VON THUN'S display. In shape this vessel resembles some

of those antique stone-ware pieces chiefly made in Cologne and other cities of Germany, but commonly spoken of as *gris de Flandres*. Its ornamentation, however, is quite of a different character. On the zone surrounding the body of the vessel is depicted a dance and drinking-revel, where the sport is fast and furious. The figures are executed in relief, and are examples of uncommonly good modeling. The drawing, too, and the grouping of the figures is very well done. Above this zone is a circle of vine-leaves and fruit also in



Jewel Casket: Zuloaga & Son, Madrid.

relief, but less raised than the former. Above this again, on the neck of the vessel, is an armorial shield with supporters. Garlands and bunches of fruit and flowers surround it. On the cover, seated upon a kind of throne, with her drapery disposed negligently about her, is seated a female figure, typifying the goddess of the revels. On her knees rests a lute, and in her right hand she holds a goblet of wine. Her hair hangs loosely about her shoulders. The handle has less ornament than any other part of the vessel; yet here, just at its upper junction with the neck, a winged mask is cleverly introduced. Taken as a whole, this vase is an admirable example of the artistic skill and excellence of the Bohemian potters.

As another example of the skill of the Belgian lace-workers, we give an illustration, on page 235, of a LACE BORDER manufactured by VERDE DE LISLE BROTHERS, OF BRUSSELS. It is not possible, in an engraving of a fabric of this kind, to convey any adequate idea of the exceeding fineness of the workmanship, but the richness and beauty of the design have been admirably rendered in the illustration; the profusion and variety of the flowers and ferns suggest the richness of tropical luxuriance, and they have been grouped and intermingled by the artist with

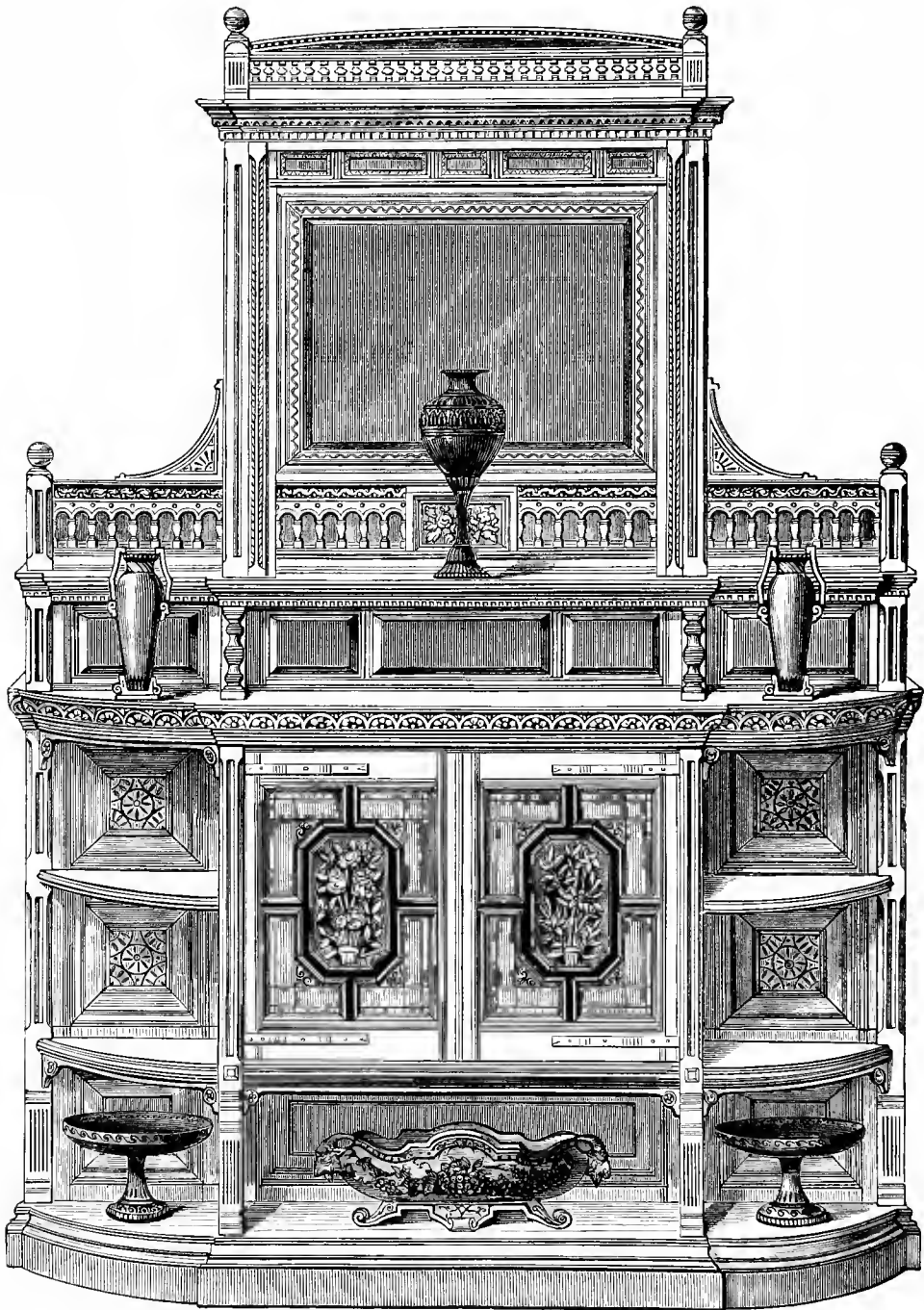


Porcelain Vase: Chinese Court.

charming grace and naturalness. An excellent feature of the design is the way in which the repetition of the groups is arranged, so as to convey as little idea as possible of sameness, and to make the whole harmonious. A fine running vine with delicate tendrils and sprays of leaves depending over the plants below gives a straight and well-defined border, separating the figure

from the plain portion of the fabric, and making a finish to the whole.

A happy blending of realism and fancy is seen in the graceful design in the panel, a specimen of WOOD-CARVING, by PROFESSOR FRULLINI, OF FLORENCE, illustrated on page 236. The artist seems to have had in view the idea of



Buffet: Collinson & Locke, London.

conveying a sense of a tangle of branches of trees and tall grasses by the multiplication of the curves and intricate convolutions of lines with which he has covered the panel. Among these, as in a thicket, are birds, reptiles and



Ebony Cabinet: O. B. Frederich, Dresden.

insects, executed with much spirit and skill. In the centre of the panel is a fanciful figure, half bird, half monster, above which, standing in a shell, is a pretty group of Venus and Cupid. There is something peculiarly free and

vigorous in the execution of this design, which, as a whole, is one of great beauty.

After the Court of Arbitration on the Alabama question, consisting of five members appointed by the Governments of the United States, Great Britain, Italy, Switzerland, and Brazil, which met at Geneva in 1871, had completed their labors, our Government, in recognition of their services, presented each of the foreign commissioners with a service of handsome plate. One of these pieces,



Onyx Vase: French Court.

manufactured by MESSRS. TIFFANY & CO., OF NEW YORK, is illustrated in our engraving on page 237. It is a large vase or bowl, elaborately ornamented with scroll-work and figures in relief, and bearing on its side an inscription explanatory of the nature of the gift. At either extremity of the piece are heads of Bacchanti crowned with grape-leaves and fruit, attached as handles to the bowl. These heads are well modeled and finely executed, and the whole piece is a representative and excellent example of metal art-workmanship.

On page 238 we engrave an illustration of a JEWEL CASKET, manufactured by M. ZULOAGO, OF MADRID, and on view at the Centennial among his exhibits

in the Spanish Court. The great beauty of this elegant affair, aside from the design, is the exquisite finish of the workmanship. The fine Arabesque decorations on the ends of the box are as carefully and perfectly wrought as they could well be, and the delicate inlays in the medallions and border on the front and top and back are without a flaw or false line. The lock is perhaps the most elaborately finished part of the whole, but even here there is a notice-

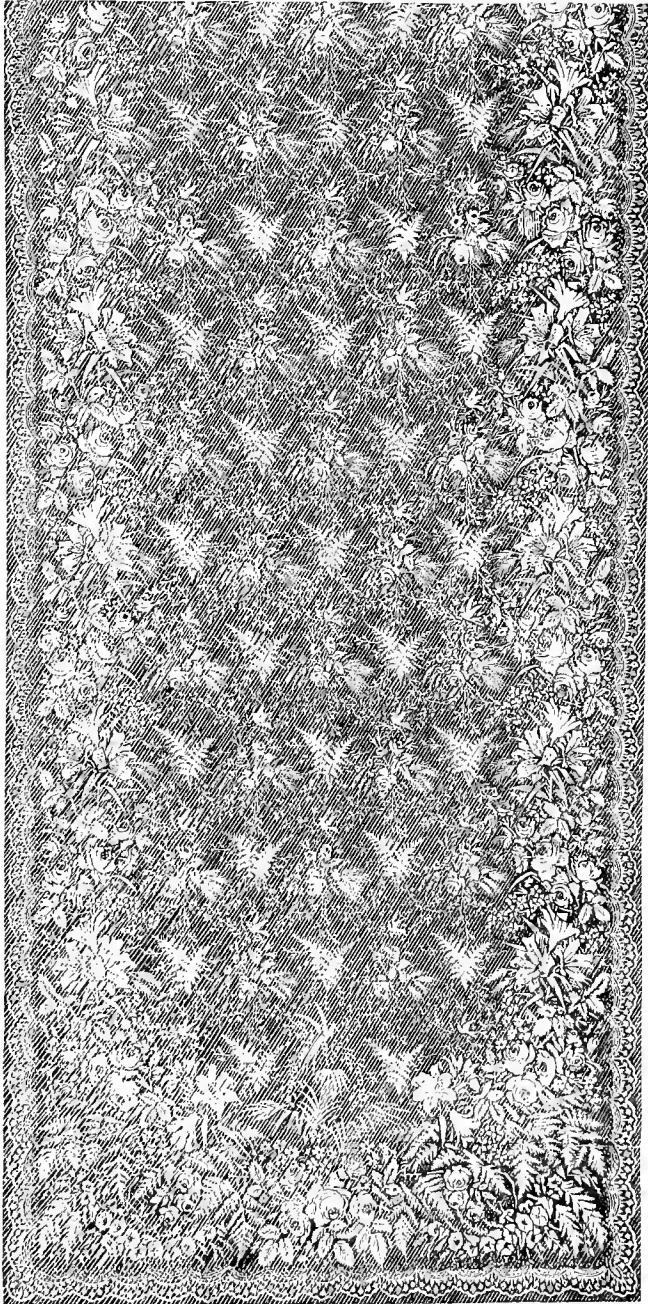


Porcelain Plaque: French Court.

able absence of the tendency to over-elaboration that too often mars Spanish art-work. The designs for the medallions, it will be noticed, are quite free from exaggeration, and nothing could be simpler than the pattern of the border, yet the effect of the whole is one of extreme elegance.

The large PORCELAIN VASE engraved on page 239 is somewhat different in the style of its decoration from any of the other pieces of Chinese pottery which we have illustrated in the preceding pages. The body, neck and lips of the vase are covered for the most part with a fine vine and flower scroll pattern done in polychrome, but the front portion is occupied by medallions painted

with figure-subjects. What the subject of the upper design is, is uncertain, though it might very well represent a high official beset by rival office-seekers.



Lace Curtain. Heyman & Alexander, Nottingham, Eng.

But the lower picture tells its own story. Here is a grand Mogul seated at his ease, surrounded by his courtiers, watching the performance of a couple of clowns. Standing on the steps just outside of the Mogul's court is the master of the clowns, urging the poor fellows on to renewed exertions, while on either hand, keeping him, the master, to his work, are two courtiers, one expostulating with him kindly, and the other standing silent, with drawn sword, and a most sinister look on his face—an action more potent than words.

This picture is a very good illustration of Chinese pictorial art. It is full of character and action. What could be better than the attitude and expression of the master of the clowns here, or of the pedestrian who has paused in his walk to enjoy their antics? It is not fine art, considered by our canons of good

drawing and perspective, but it shows more artistic perception and ability to portray the salient points of a situation, than many European artists possess.

The severe plainness in style for furniture that has quite superseded the patterns of twenty-five years ago is illustrated in the BUFFET exhibited by COLINSON & LOCKE, OF LONDON, in their department at the Centennial. It is after the manner made familiar to us in this country by Mr. Eastlake in his book on Household Art. The benefit of that volume to the people both here and in England has been quite incalculable. It woke everybody up to the evils of glue and veneer and meretricious ornament and dishonest workmanship. It called for good, honest joinery in wood-work, and protested against shams. It showed, too, how much more harmonious and how much more truly artistic a room would appear furnished in the manner he advocated than with the incongruous assortment of fragile bow-legged monstrosities to which the public had become accustomed.



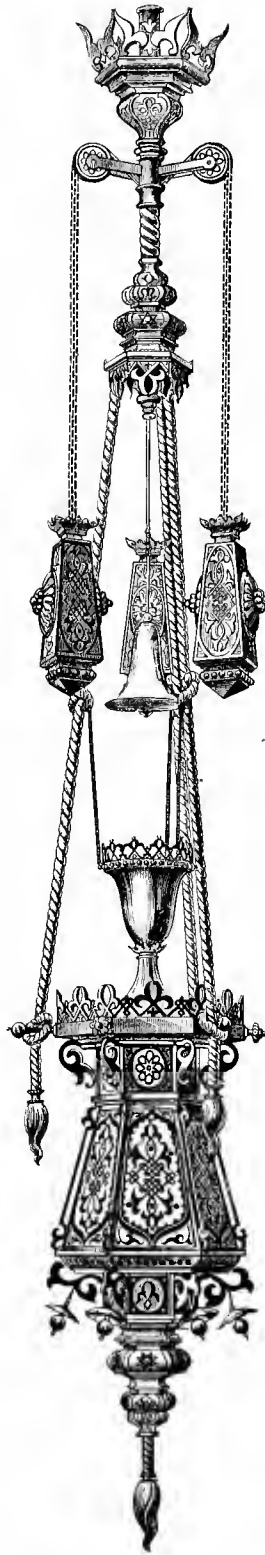
Lace Store: French Court.

It is possible that the enthusiasm of Mr. Eastlake led him too far in his crusade, but in the main his

suggestions were marked with good strong common sense and a correct appreciation of art.

It will be observed that the lines of this buffet are, in the main, straight, following the grain of the wood, and that the detail of the ornament is very simple, and that it is of a character suitable to the material used. In several places tiles have been introduced as panels, thus adding richness and color to the whole. Carrying out this style, in the mind, through a whole set of dining-room furniture, we can hardly imagine a more comfortable or thoroughly satisfactory series, or one better calculated for use as well as ornament.

The engraving on page 241 illustrates an EBONY CABINET, one of the *chefs d'œuvre* of the exhibit of O. B. FREDERICH, OF DRESDEN, in the German Court. Although this fine piece of carving is designed in the *renaissance* style, its



Sanctuary Lamp: Mitchell, Vance & Co.

appearance is more massive and severe than commonly obtains in furniture of that period. The lower portion of the piece is divided into panels by pilasters of Doric pattern, which latter, by their plainness and absence of ornamentation, give greater emphasis to the elaborate scroll-work with which the side panels are adorned. The centre panel, otherwise unornamented, contains a central medallion on which is carved in low relief and with exquisite skill a pastoral scene of a classic character. Here Pan is represented playing upon a flute, while groups of shepherds and shepherdesses are gathered at his feet, listening to the music, while their flocks browse peacefully about them. In the upper portion of the cabinet are two panels containing figures of dancing girls, also carved in low relief and in the same classical style. Indeed all the details of the

work, the frieze below and the entablature above, are conceived in a classic spirit. This entablature, it will be observed, is supported by columns of the more elaborate Corinthian order. There are eight of these columns—four at the back and four in front—the space between being left open, affording a place for the arrangement of statuettes, pottery or any ornamental objects.

The charming group of little Loves, illustrated on page 242, bravely endeavoring to raise and carry the vase which they have garlanded with a rope of leaves, makes a pretty picture. The central figure, quaintly draped—as if such innocence needed drapery—with her hair done up in a matronly fashion, in her serious belief that she is aiding her companions, who really have assumed the whole burden, is a delightful little creature.



Bronze Candelabra: French Court.

For the others, the artist has succeeded admirably in portraying that expression of manly determination and strong endeavor so comical in the earnest play of little children.

When we consider, however, that this group has been carved from an onyx, a hard species of quartz resembling agate, it becomes a matter of wonder that anything so beautiful could be executed in such a hard material; yet the art of the lapidary is one of the most ancient of existing arts, and unlike others of like antiquity, has come down uninterruptedly to the present day. Perhaps no more marvelous proof of the perfection of art-workmanship among the Greeks is to be found than in the engraved cylinders and intaglios and cameos which they executed. Among them we find specimens of such marvelous execution as defy

all attempts at imitation. In most of the museums of Europe, beside these smaller examples, are cups and vases of later date, carved from crystals or from precious stones, illustrating the continuance of the art in another form. In the Louvre are many notable pieces, and it may be the French artist who executed this onyx vase gained his inspiration from the study of that magnificent collection.

The PORCELAIN PLAQUE, illustrated on page 243, which is also a specimen of French art-workmanship, is remarkable for the delicacy of the design and the extreme beauty of its execution. It is very rarely, and only when done by artists of merit who have given long time and



Necklace and Ear-rings: Geissel & Hartung, Hanau.

work not on a picture growing to completion under his hands, but on one which is finished after his work is ended, and in which no repairs or after-touches are possible.

In the design before us the reader can well judge for himself of the beauty and grace of the drawing. The nude female figure is a model of loveliness, and the little cupids disporting about her, laughingly avoiding the playful strokes of her whip, are charmingly graceful in their attitudes. The group is arranged in a flowering branch suggestive of a bower, and the skill with which the leaves have been made to harmonize gives a particular merit to the composition.

study to the work, that pictorial designs executed upon porcelain give thoroughly satisfactory results. So much allowance has to be made for the change of color in the firing and the different appearance that is given by the glaze, that the designer often is obliged to

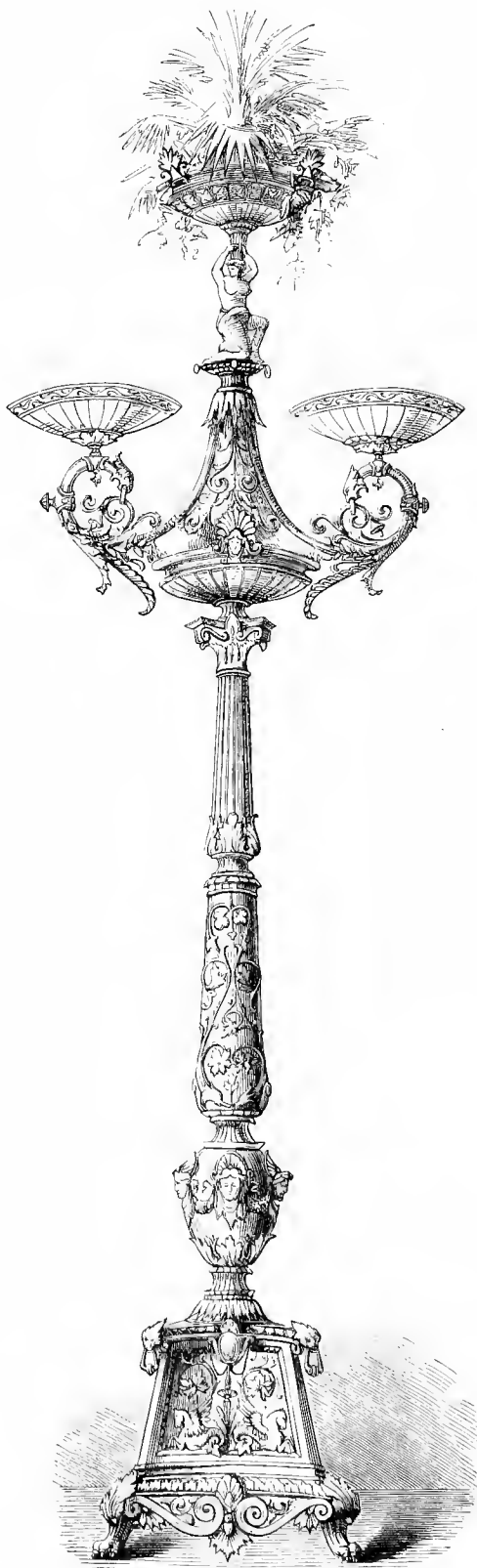


Fire Screen: Royal School of Art Needlework.

The coloring of the piece, of which no idea can be conveyed in an engraving, is another of its excellent features. The flesh tints are admirably managed, and are finely relieved against the deep dark background. The border

has been intentionally subdued so as not to distract the attention from the group in the centre, and the decoration is of simple geometric character.

The fashion of using porcelain plaques for wall decoration, though liable to be carried to excess, is a commendable one when practised in moderation. Persons unfamiliar with this use of plaques will be surprised at the admirable effect of a single artistic plate, such as this, properly framed and hung upon the wall. Many pieces that are quite lost among a number of others resting in a cabinet or upon a mantel-shelf can be thus used to excellent advantage in adorning a sit-



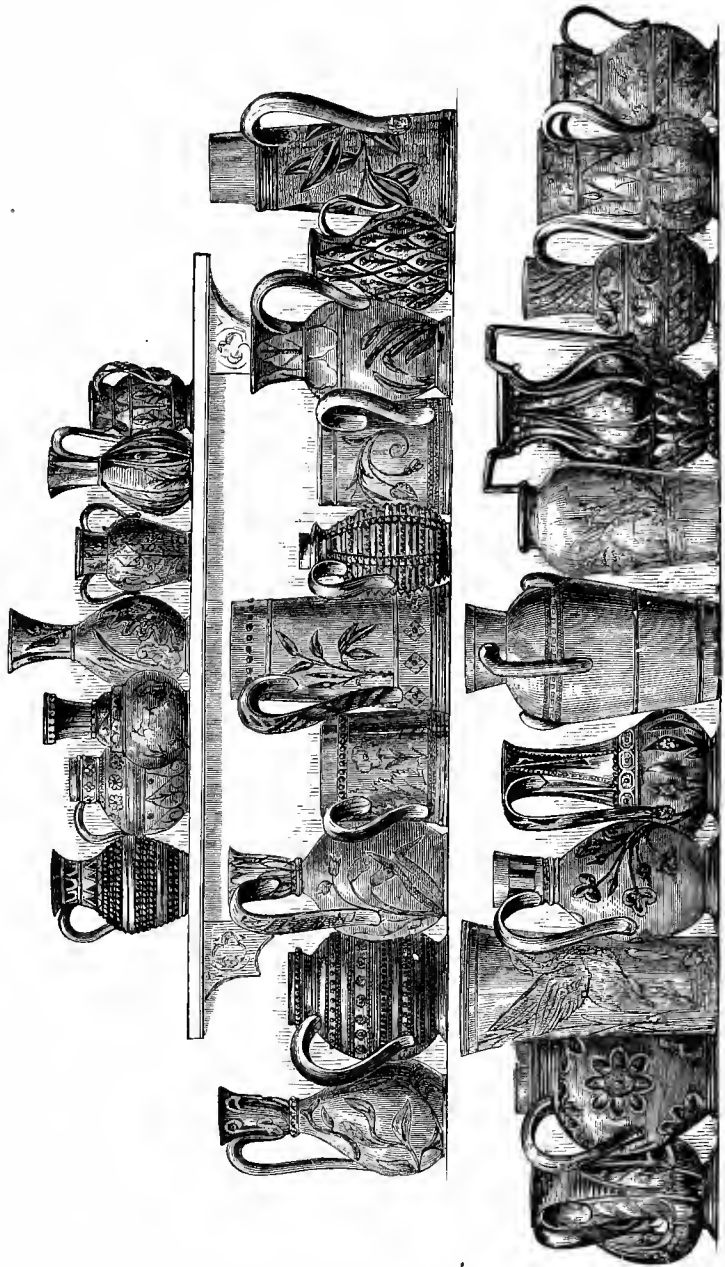
Lamp-post: German Court.

ting-room or parlor.

NOTTINGHAM LACE is known over pretty much the whole civilized world, and the manufacture is justly celebrated, for nowhere else has the mechanism for this kind of fabric been brought to greater perfection. The specimen which we engrave on page 244 is an excellent example of this famous work. The fern, which seems to be such a universal favorite with all lace-designers, is repeated here in a very pretty pattern. Delicate woodland vines surround the ferns and form a pleasing tangle in the border.

A curtain of a totally different style, and one es-

essentially French in character, is seen in the next illustration on page 245, which is engraved as a specimen of lace exhibited in the French Court. This curtain, from the pictorial nature of the design, is evidently intended to hang perfectly flat, as otherwise the harmony of the outline would be spoiled. Here, too, about the border we have ferns and wood-plants interwoven with scrolls, but the central subject is a little naked Cupid standing upon a pedestal, and bearing upon his shoulder a sheaf of lilies which he has been gathering. Springing up on either hand and framing him with their leaves are flowering grasses, while above the little fellow are suspended the emblems of his craft, guarded over by birds. It is pleasant to picture in one's mind all the appointments of a room in which such curtains

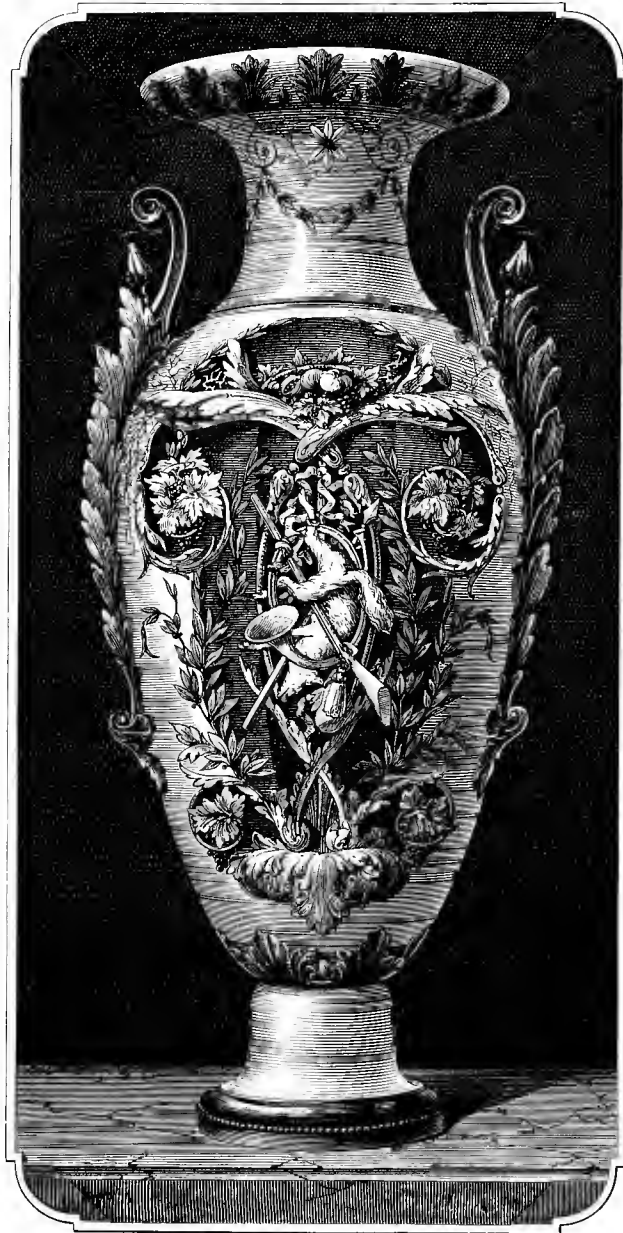


Group of Doulton-ware · Doulton & Co., London.

as these would be hung, for unless it was one equally rich in its details, anything so elaborate as these hangings would be out of place.

The great advance that has been made in artistic metal-working in this

country within late years was excellently well illustrated by the various displays made by the several exhibitors in the section of the United States department



Porcelain Vase: French Court.

in the Main Building devoted to this branch of industry. Our illustration on page 246 represents a BRONZE SANCTUARY LAMP, manufactured by MITCHELL, VANCE & Co., OF NEW YORK, whose department was particularly rich in art-

work of a high order of excellence. The graceful character of the design in this example is well shown in our engraving. By an ingenious piece of mechanism the lamp can be raised or lowered any desired distance, where it is held in position by balancing-weights. In contrivances such as this, ingenious devices for economizing labor, any one who has studied the handicraft of foreign nations and our own must admit that we are pre-eminent. In art-knowledge, that can only become general when we have a systemized art-instruction with abundance of good examples to study from, we are still woefully deficient, but we are convinced that, with the means of study supplied, our workmen will avail themselves of the opportunity with a quickness and aptitude which will redound to their credit.



