

GALLERY OF FINE ARTS.

A Special Attraction at the World's Fair.

THE VARNISHING OF PICTURES.

It Is Now Going on in Various Parts of the Magnificent Art Palace—Five Acres of Pictures and Statuary—Display of the Foreigners—Progress Made in Art in Chicago.

WORLD'S FAIR, May 12.—[Special.]—At last the Art Gallery is open and we enter. A great crowd has preceded us. For several days after the formal opening of the exposition this department was closed so that the work of hanging pictures and placing statuary might be completed. Even now there are some bare spaces on the walls, and the varnishing of pictures is going on in various parts of the mammoth building. Varnishing, you know, is a process of brightening up a picture that may have been a little marred or scratched by shipment or handling. Some of the foreign artists are so particular about this varnishing that they have come all the way to America to do it themselves, or have sent men whom they know and trust to do it for them. One is not surprised that the art department was not quite complete on the opening day. It is such a tremendous aggregation of the work of painters, sculptors, etchers and carvers that the wonder is it is ready even now. People who should know whereof they speak in such matters say the world never before saw such a collection of art works under one roof.

Imagine, if you can, five acres of pictures and statuary. Some one has taken the trouble to calculate the distance a visitor must walk if he would see every piece of fine art in the great building and its two spacious annexes, and the quotient, if I remember right, is seven miles. This simple figure will give you a clearer idea of the magnitude of the display than could be obtained from any description that I can write. The meaning of it is that if one is in love with painting and sculpture, and means to embrace this golden opportunity to see the choicest products of the world's studios, he must come to this building day after day for at least two weeks, and work hard each day. Whoever does this will be well repaid.

A year or two ago it was the general thought that while the Chicago fair was to be great in all things material—in its buildings, its machinery, its industrial appliances and products—it was not to be rich in the fine arts. The theory was that America hasn't enough art of her own to make a big show with, and foreign artists would exhibit only sparingly. Well, the display of foreign works is considered the most complete that has ever been made, while the American exhibit is a revelation to many people who have not appreciated the strides which the fine arts are making in this country. Never before has there been such a showing of American art—for American artists have finally established a distinct school of their own. Of course our painters and sculptors imitate more or less one or other of the European schools, but they are gradually evading their distinctive method. After this year it probably will not be denied anywhere that there is an American school of painting, and one of which Americans may well be proud.

To the foreigners, their displays are truly magnificent. Of course the French do not show as many pictures and statuary as they did at their own great exposition four years ago. Nor are the British artists as well represented here as they were at Paris. But the Germans are here in splendid form, and they were scarcely known at all at the 1889 exposition. Several other nations are doing better at Chicago than they did at Paris, and with a single exception, the representatives of all the art nations asked for more space than could be assigned them, the exception being in the case of Mexico. Inasmuch as the space in this Art palace is much larger than was ever before devoted to the same purpose in an international exposition, and there was such demand for this space that every nation but one has found it necessary to economize room by sending only the best of its works, it follows inevitably that this is the greatest international assemblage of fine arts ever known.

Foreigners as well as Americans are amazed at the progress in art made in Chicago itself. It is a fact not generally known that Chicago is rapidly becoming a center of literature and of publishing, and of art as well. It has several successful art schools, with thousands of students. Just now it is finishing, on the site of the old exposition building, in the heart of the city, permanent Art palace to cost about \$700,000, and to be this summer a theater of the World's fair congress. The president of this art institute is Charles L. Hutchinson, a banker and money-maker, who still loves art and knows it. The chairman of its art committee is another business man, J. H. Dole, an elevator owner. Though a mere merchant he has done more than any other man to raise the standard of art and public appreciation thereof in the interior of America. The best proof of his rare judgment is found in the fact that many of the paintings which he formerly brought into prominence by displaying them in the Chicago expositions are now classed among the famous pictures of the world and are given prominent places in the Columbian art palace. Mr. Dole and other pioneers in the field of art education have found that the masses of our people have the artistic aspiration in high degree, and that the almost universal love of art in America is sure to bear fruit, sooner or later, not only in general culture, but in the production of masters and masterpieces. Even now foreign visitors are discovering that art is ascendant in our centers of population, and that it is growing in the country as well as in the cities. Mr. Dole, who has done so much for art in Chicago, tells me he often overhears farmers and mechanics commenting on pictures while walking through the galleries, and is surprised to find that they are familiar with the characteristics of the various schools, that they know the famous pictures of the year and are quite familiar with all current art matters.

BRIGHTENING UP A PICTURE.

About one-third of these masterpieces are from the private galleries of Chicago gentlemen, and others come from cities farther west.

It may be interesting to the reader to know how the space is divided up in the Art palace. There was, all told, a wall space of 200,000 square feet. One does not at first grasp the significance of these figures. It is considerably more than four acres of wall. The space is equal to that presented by a bill board fifteen feet high and nearly three miles long. Though this is a tremendous space to be devoted to such purpose, the foreign governments alone applied for 300,000 square feet of surface, or one-half more than the total. They were given 165,000 square feet, and the remaining 35,000 feet reserved for Americans. France, which leads all the other nations, has nearly as large a space as the United States, or 30,000 feet. Germany, Great Britain, Italy, Belgium and Austria follow in order. The United States section contains about 1,800 pieces, the French section 900, German 800, England 600, Dutch artists 33, Austria 300, Denmark 250, Sweden 200, Italy 600, Belgium 400, Norway 175. In all 10,000 pieces were rejected by the juries of selection, and therefore the works which appear on the walls and doors of the palace may be taken as the cream of the studios of all the world, the very best that man can do. The keen interest of the foreigners in the success of this exhibit did not arise wholly in love of their art or pride each in his own school or country. The fact that Americans now spend nearly as much money for pictures as all the remainder of the world together may have had something to do with it.

The great central rotunda of the art palace is a beautiful spot. In the center is an heroic figure of Washington by Thomas Ball. Around the colossal Washington are twelve groups of figures furnished by twenty foreign countries. There are smaller studies in each of the other pavilions. There are in all no fewer than eighty separate galleries in the palace, ranging from 30 feet square to 36x120 feet. There are also 108 alcoves, used chiefly for engravings, etchings and black-and-whites.

No Art gallery was ever more perfectly lighted than this one. All the pavilions, including rotundas, courts and alcoves, are lighted from above, and the modulation of this natural light is simply ideal. The lighting of the palace at night has been of itself a work of art, and the splendor of the Art galleries at night, under the soft rays of many thousand delicately shaded incandescent lamps, is sure to be one of the most attractive features of the exposition.

ROBERT GRAVES.

Educational Exhibit at the Fair.
The educational exhibit is well advanced and some things in it will bear close inspection. This is especially true of that of Pratt institute, of Brooklyn. This is an industrial school and the specimens of work in all the practical arts are excellent. They show what a pupil in school can be taught to do in architecture, building, plumbing, iron work, millinery, dress-making, etc. The exhibit is presented with good taste.

The Quackuhl Indians.

Quackuhl Indians from British Columbia have taken up their abode at the exposition grounds.

SINECURE SEEKERS.

ONE THING TO APPLY CORRECTLY AND ANOTHER TO GET THE OFFICE.

Persistence Is a Great Virtue—Good Indorsements Are Indispensable—Cabinet Officers Must Be Consulted—The President Has a Hand In It.

[Special Correspondence.]

WASHINGTON, May 11.—Office seeking is very arduous work. In support of this statement I have the evidence of a most observant and philosophic friend who has been upon several occasions a candidate for a place in the government service. He assures me that office seeking is also at times very exasperating

descents upon his merits. Other members of the delegation are permitted to express themselves, and even the candidate may add his own testimony. President Cleveland is a good listener, and upon these occasions he generally contents himself with merely asking a few questions. Usually he receives his visitors standing, and if there be a big crowd in waiting in the anteroom the interview is brief.

Mr. Cleveland is always informal, and as he listens or makes inquiries he sometimes leans carelessly against the table or upon the back of a chair with "democratic simplicity" of manner. Sometimes he ventures a little humor, and he enjoys a joke in spite of the seriousness of the average candidate for office. One day not long ago I was present at an interview between the president and a delegation headed by Congressman Springer of Illinois. Mr. Springer was urging the claims of a candidate who lives in a district adjoining his own. Two years ago it went Democratic, but last fall it gave Republican majority. Mr. Springer was explaining that the change was only temporary. "I know it's reliably Democratic," said Mr. Springer, "because when I was over there last fall making speeches in the district."

"Did you make speeches in the district?" inquired Mr. Cleveland, with a merry twinkle in his eye.

"Yes, sir, Mr. President, a number of them," responded Mr. Springer eagerly.

"Perhaps that's the reason it went Republican."

Mr. Springer joined in the laugh at his expense, and even the candidate whose claims he was advocating could not repress a smile.

GEORGE HANSON APPERSON.

SANCTION OF SOCIETY.

The Four Hundred and Their Sunday Flower Show—Mrs. Gould's Consolation.

[Special Correspondence.]

NEW YORK, May 11.—This big town is rapidly adopting the European standard in the matter of amusements, and the action of the managers of the spring flower show in keeping the exhibition, which held all last week, open on Sunday is a most significant indication of that movement. Places of amusement of various sorts have long been kept open on Sundays here, to be sure, but the flower show had the sanction of society, for it was given under the "patronage" of 39 ladies and 1 man who belong to that charmed portion of the community. Time was when society would hardly have cared to indorse an enterprise that depended for its largest single day's receipts on "Sunday opening," and it is hardly probable that the circle that calls itself society in any other American city would countenance it now.

The list of patron and patronesses is as interesting for the names that are not as those that are "in it." It includes Mrs. Astor and her daughter-in-law Mrs. J. J. Astor, Mrs. Paran Stevens, Mrs. L. Lorillard, Mrs. Van Rensselaer Conger, Mrs. William Seward Webb Mrs. Herman Oelrichs and Mrs. Henry Clews among those with whose name the big public that is out of society is familiar. It does not include Mrs. George J. Gould, or any of the Rockefellers, or the wife of Collis P. Huntington.

Armed with these documents and a formal application, he comes to the capital. If the position he seeks is in the treasury department, he goes at once to the secretary of the treasury and files his papers. If he wants a consulship or a foreign mission, he must go to the secretary of state. If he is after a post office, the postmaster general must be consulted, and if he aspires to a marshal or position as United States district attorney the attorney general must be called upon sooner or later.

In most cases the cabinet officer is expected to recommend a candidate, and it is not often that the recommendation is disregarded. The president generally examines the applicant's papers himself and makes inquiries as to the candidate's fitness for the office he seeks. Occasionally he ignores the recommendation of the cabinet officer, the appeals of the congressman or senator and the indorsements of the candidate's political friends and supporters and appoints some one who isn't seeking the office. In that case "the office seeks the man." However, in the early days of any administration the office rarely seeks the man, for the reason that it is too closely pursued.

A remarkable example of labor and persistence in office hunting is ex-Congressman Frank Lawler's canvas for the position of postmaster at Chicago. Mr. Lawler began work last fall as soon as the election was over, and within three months he visited every business house of importance in Chicago. He interviewed all the local politicians of his party and wrote letters to many prominent Democrats of his acquaintance throughout the country asking their indorsements. When the new administration came into power, Mr. Lawler appeared in Washington with perhaps the largest petition ever presented by a candidate for office. There were 66,000 names attached to a paper bearing his application, and his indorsements included prominent men in nearly every branch of business in Chicago and a vast majority of the leading local politicians of his party.

Mr. Lawler presented this enormous petition to the postmaster general and filed a copy of it with the president. One delegation of Mr. Lawler's friends after another called upon the postmaster general and the president, political pressure was brought to bear that seemed sufficient to secure even a first class foreign mission, but nothing resulted. A few days ago Mr. Lawler went home, having conducted an able and persistent canvass of nearly six months—two of them at the capital—for an office that is still occupied by an appointee of the last administration.

In the case of presidential offices the president is the last resort. Before him the cause must be finally pleaded. The candidate who begins by seeking the indorsements of his political friends must secure the approval of the department chief and at last obtain the appointment from the president. Monday is the only week day upon which the president devotes himself to the office seekers. Upon any other day he is accessible. From 9:30 a. m. to 2 p. m. the office seeker may obtain audience.

The president's reception room is generally most crowded between the hours of 10 and 12, that being apparently the favorite time of day for the office seeker. When a delegation calls to urge the claims of their candidate, a congressman or senator generally acts as spokesman. He introduces the candidate and then

descents upon his merits. Other members of the delegation are permitted to express themselves, and even the candidate may add his own testimony. President Cleveland is a good listener, and upon these occasions he generally contents himself with merely asking a few questions. Usually he receives his visitors standing, and if there be a big crowd in waiting in the anteroom the interview is brief.

Mr. Cleveland is always informal, and as he listens or makes inquiries he sometimes leans carelessly against the table or upon the back of a chair with "democratic simplicity" of manner. Sometimes he ventures a little humor, and he enjoys a joke in spite of the seriousness of the average candidate for office. One day not long ago I was present at an interview between the president and a delegation headed by Congressman Springer of Illinois. Mr. Springer was urging the claims of a candidate who lives in a district adjoining his own. Two years ago it went Democratic, but last fall it gave Republican majority. Mr. Springer was explaining that the change was only temporary. "I know it's reliably Democratic," said Mr. Springer, "because when I was over there last fall making speeches in the district."

"Did you make speeches in the district?" inquired Mr. Cleveland, with a merry twinkle in his eye.

"Yes, sir, Mr. President, a number of them," responded Mr. Springer eagerly.

"Perhaps that's the reason it went Republican."

Mr. Springer joined in the laugh at his expense, and even the candidate whose claims he was advocating could not repress a smile.

GEORGE HANSON APPERSON.

GEORGE HANSON