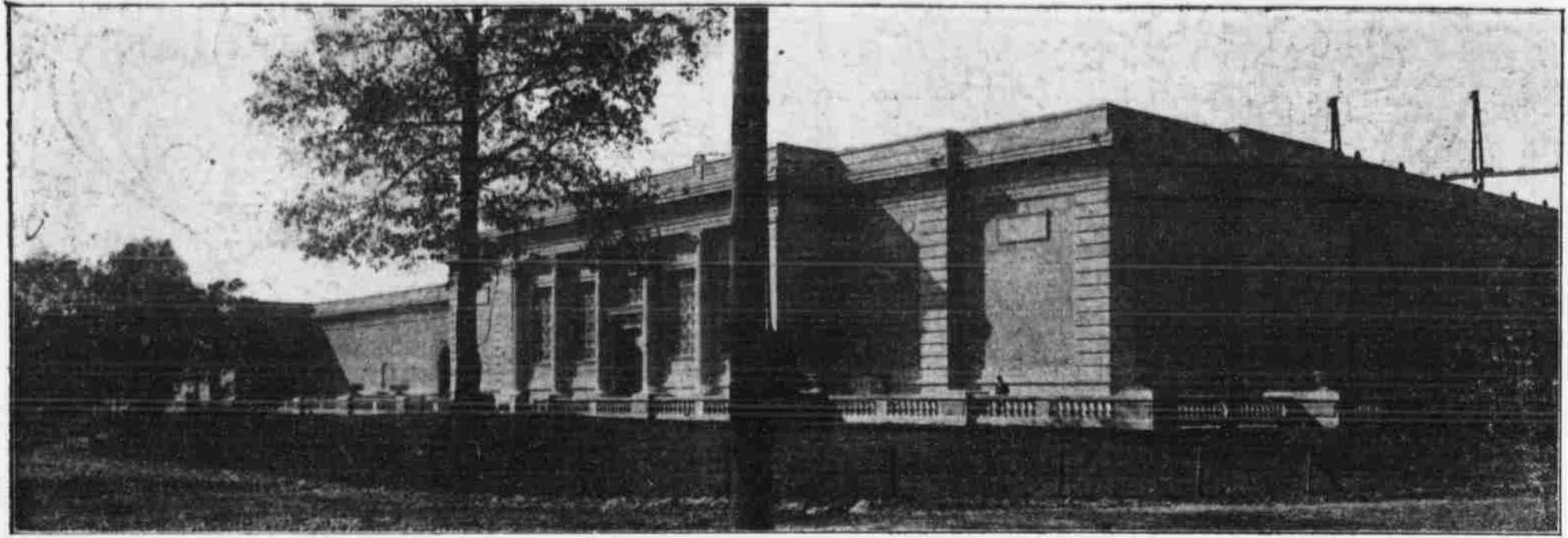


Art Treasures to Be Seen at St. Louis



WEST PAVILION, ART PALACE, ST. LOUIS WORLD'S FAIR—200x122 FEET—THE FOUR BUILDINGS OF THE ART GROUP CONTAIN 135 GALLERIES.

THE climax of the architectural scheme of the Louisiana Purchase exposition is found in the Hall of Festivals and Colonnade of States Cascades, with the Palace of Art lying beyond the summit of the hill whose crest is crowned by the Colonnade. It is seventy feet rise from the level of the grand basin in front of the Cascades to the brow of the hill where the Hall of Festivals stands with the semi-circular colonnade extending upon each side and terminating in ornate restaurant pavilions.

The Art Palace is upon a somewhat higher level, but as the Colonnade is sixty feet high and the Hall of Festivals is 200 feet to the top of its dome, these structures will partially screen the Art Palace from the view of the visitor who looks toward it from the main court of the exposition. But the main portion of the Art Palace is a permanent structure and when the Louisiana Purchase exposition has passed into history and the fleeting creations of staff have disappeared there will not be complete ruin and desolation, for upon the highest level of the plateau, like the Parthenon upon the Acropolis, a noble edifice will remain, the most conspicuous and beautiful object in all the landscape, a lasting reminder of the glory of the World's fair of 1901.

Mr. Cass Gilbert, the architect both of the Festival hall and the Palace of Arts, has so planned the latter structure that it will admirably serve the purpose in view. Its space will afford from a vast collection of treasures of art, such as will be gathered within its walls during the exposition period, and when that is over and the collection has dwindled to the size of a permanent exhibition for the city of St. Louis, the temporary parts of the structure may be removed and a building harmonious in outline and majestic in proportions will be left for a gallery of art that may be visited by many generations yet to come.

The Art palace really consists of a group of four structures occupying the sides of a square. A sculpture pavilion occupies the south side. The central building immediately behind the Festival hall is constructed of stone. It is the permanent part of the Art building and stands sufficiently near the edge of the hill to gain the advantage of such a position when the temporary structures now screening it have gone the way of most exposition structures.

The group faces north and is 550 feet long. The length of the central or permanent building is 350 feet, and this is constructed of gray limestone with decorations of marble, bronze and color. The two temporary buildings are also built of masonry and are fireproofed. The Sculpture pavilion has a framework of steel, and will be substantially fireproof. This pavilion was designed by Mr. Emmanuel L. Masqueray.

The enclosing walls of the building on the east and west side of the space thus enclosed, known respectively as the Italian wall and the Spanish wall, provide broad surfaces overhung with very high projecting cornices, and upon these spaces are to be placed objects of special artistic interest such as fragments of ancient sculpture, rich carvings, color, terra cotta and enamels of the renaissance period. In other words, they will constitute an outdoor exhibit. The enclosed space is to be made into a garden, a quiet and reposeful spot, sheltered from the general clamor and movement of the exposition, and filled with beautiful exotic plants and adorned with such sculpture as may be suitable for outdoor exhibition. Fountains, seats and arbors will abound, making the whole scene an example on a small scale of what may be done in artistic gardening.

It is a subject for congratulation that most of the sculptural decorations of this exposition building are to be of permanent



DOORWAY LEADING TO COURT, EAST PAVILION, WORLD'S FAIR ART PALACE.

character. They will not perish when the staff figures crumble into dust, as they will be of marble, bronze and limestone. The sculptors selected to model these works are among the foremost artists of America, and knowing that their work was to be permanent they have bestowed upon it specially painstaking care. As the Art building itself is strictly classic in style the scheme of sculpture is, in conformity to the classic spirit. On each side of the main entrance are seated figures, one representing sculpture and executed by Daniel Chester French, and the other representing painting and executed by Louis St. Gaudens. Above the main portico, with its imposing Corinthian columns, are six statues, representing the six great periods of art, as follows: "Classic Art," by F. E. Elwell; "Gothic Art," by John Gelert; "Oriental Art," by Henry Linder; "Egyptian Art," by Albert Jaegers; "Renaissance Art," by Carl Tefft; "Modern Art," by C. F. Hamann. In general it may be said of these figures that they possess much grace and beauty and portray in a feeling manner the spirit of the respective periods of art they are intended to represent.

Mr. A. Phimister Proctor has executed two bronze griffins which are effectively used as ornamentations on either end of the main pediment as its base. At the top of the pediment is placed a figure called "Inspiration," by Andrew O'Connor, whose work for St. Bartholomew's church, New York, has recently won him such high praise.

Near each end of the front portion of the central structure is a great niche. On one is placed a seated figure by Charles Grafly representing "Truth," and in the other a corresponding figure by Philip Martiny typifying "Nature." The five last

named figures are gilded. A golden note is to be put in here and there on all the structures and decorations of Art Hill, including the Festival hall, Colonnade and Cascades.

In the frieze of the main Art building are placed thirty-two medallions in limestone, containing portraits of the great architects, painters and sculptors. These have been executed by George T. Brewster and O. Piccirilli. The full list of these medallions is as follows: Phidias, Ectinus, Botticelli, Giotto, Michelangelo, Raphael, Palladio, Leonardo da Vinci, Brunelleschi, Donatello, Titian, Della Robbia, Bramante, Durer, Holbein, Rembrandt, Rubens, Velasquez, Cellini, Richard M. Hunt, Augustus St. Gaudens, John La Farge. The intermediate figures surrounding the base of the building are to be replicas from the antique.

Noble and majestic and beautiful as this building with its decorations will be, yet after all it is the contents of the building in which the public will be most interested. While little as yet can be said as to the details of the art exhibit, the general plan may be described and a glimpse can be afforded of what may be expected. Perhaps the most notable and significant fact to be noted relates to the exhibit of works in applied art along with paintings and sculpture. In other words the traditional distinction, between so-called "fine art" and "industrial art" has at least been abolished for the first time at a great American World's fair. Doubtless in years to come the art world will look back at this as marking an important step in the evolution of art and thank Prof. Halsey, chief of the Art department, and his associate, Charles M. Kurtz, Ph. D., of New York, for making this decision. Speaking of the change from former

methods of classification Prof. Ives has said: "It involves a recognition of the fact that there should be no distinction between the various forms of art expression other than that dependent upon qualities of inspiration and technique. All art work, whether on canvas or in marble, plaster, metal, porcelain or other material, is considered equally worthy in proportion as it is deserving of respect from these standpoints."

In regard to the periods to be represented in the exhibit Prof. Ives says: "In the Department of Art there will be two general divisions, contemporaneous and retrospective. Works in the contemporaneous division will be such as have been produced since 1892. The close of the period covered by the contemporaneous exhibit of the Chicago exhibition of 1893. All works in the contemporaneous division are eligible to compete for awards. The retrospective division will include works produced between 1803 and 1892—or the production of artists who lived within this period whose works influenced the development of the art of the past century. In the United States section the division devoted to especially interesting works borrowed from institutions and private owners will cover periods other than the above. In this division it is desired to exhibit only masterpieces of the highest artistic character."

In regard to the classification including works in what has been called "industrial art" it may be well to quote the words of Prof. Ives to the effect that "the classification of the department of art includes paintings, cartoons, drawings, architecture, sculpture, decoration and original objects of art workmanship."

The latter distinction is important. Works of industrial art which are reproductions by other hands or the results of mechanical processes will not be admitted. These may be exhibited in the department of liberal arts.

As already noted there will be an international sculpture pavilion, and there will also be special galleries for the installation of models of buildings, sculptural and mural decorations, wood carvings, mosaics, etc.

Works by United States artists will be admitted to the department of art by various juries of selection chosen from those who are believed to be most competent to judge of the merits of the works offered for exhibition. Works of foreign artists will be admitted only through the government commission or national committee of the country to which the artist belongs, or which has in charge the reception and return of such works of art.

The prospect for a worthy display of the best works in each of the art-producing countries of the world is most gratifying. Prof. Ives has undertaken two trips abroad in the interest of the exhibit and the response from foreign artists has been hearty, while the home artists have responded equally well. The section devoted to the art of the United States promises to be a revelation as to the progress made in the last ten years. Nineteen different countries have applied for space and will make exhibits in this department.

The fact that Prof. Ives and Dr. Kurtz, chief and assistant chief respectively of the department of art, occupied similar positions in the art department of the Columbian exposition at Chicago, and have been in close touch with the art world during the ten years intervening, is ample assurance of the success of this branch of the Louisiana Purchase exposition.

Prof. Ives is a native of New York state, having been born at Havana, now Montour Falls, N. Y., in 1847. At the age of 17 he entered the government service as a draughtsman. This was during the war of the rebellion. He afterwards studied art

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