

the other of Hendrick Hudson, the discoverer whom New York possesses in a special sense, and also the portraits of our first Governor, De Witt Clinton, and of our present Governor, Roswell P. Flower.

And there is still another satisfactory item of news to be recorded in relation to sculpture and the Fair. Mr. St. Gaudens has finally consented to design the prize medals which will be bestowed upon exhibitors, having hesitated a while simply because his hands were already overfull of work which could not be delayed. This is perhaps the most important piece of designing which the Fair officials have had to plan for, as it is the witness which will go abroad, all over the face of the earth, to give stay-at-homes an idea of what American art can accomplish. St. Gaudens's mere name will prove to them that the Fair officials did their best in the matter, and if the result turns out to be among St. Gaudens's finest then they will see that America can do quite as well in such a matter as any other land, and possibly, indeed, distinctly better.

It was once proposed that certain small rooms in the Art Building at the Chicago Fair should be devoted to displaying, in their entirety, some of the finest private collections in America. But this scheme was soon abandoned, and very wisely. It was rightly felt that even our best private collections include poor pictures; and that, whether they do or not, it would be unjust to admit the pictures which form them without a jury's scrutiny, while all others would have to submit to this test.

Now a much better plan has been formed. It is proposed, in one gallery, to show a picked collection of modern masterpieces owned in this country. American as well as foreign works will be included and the aim is to make the display illustrate the art of the earlier, as well as the later portions of the nineteenth century in so far as our collections can supply the requisite material.

This special exhibit has been placed in the charge of Miss Sarah Hollowell, who for a number of years has superintended the exhibitions of the Art Institute, of Chicago. It would be hard to find a more competent person for the task, for Miss Hollowell's acquaintance with foreign art and artists is as extensive and thorough as her acquaintance with our own, and in addition to her knowledge and excellent taste she has her long experience with similar work to guide her.

Miss Hollowell tells me that she will limit her list to 200 examples, endeavoring to secure the finest examples of each great modern master which our country contains. The famous "Exhibition of One Hundred Masterpieces," held in Paris some years ago, proved what a wide field of art may be covered when this number of pictures is carefully selected; our own more recent Barye Exhibition demonstrated the same fact; and so one feels sure that if Miss Hollowell can get just the 200 works she wants the Chicago display will be very impressive, very instructive and very delightful. Indeed, in many ways it ought to prove the most satisfactory feature of the whole collection of works of art.

Of course it is a good deal to ask of collectors that they should take down their most valued possessions from their walls, send them as far as Chicago and do without them for several months. But only one or two canvases will be asked of any individual, and the time will be made as short as possible. The pictures will not be required until April, and will be returned immediately after the close of the Fair at the end of October. And, of course, during the summer months most persons never see their pictures even when they remain on their own walls. The Exhibition authorities will give the fullest possible guarantees with regard to the safe transportation

and preservation of the borrowed works and the pecuniary indemnification of their owners in case of damage. But the risk is really so slight as to be hardly worth considering; and I cannot imagine any American so selfishly timid as to deny a request made, as this one will be, in the name of the American people, for the benefit of this people, and for the exaltation of American connoisseurship in the eyes of foreigners. The man who is able to own any picture which is ranked among the world's masterpieces surely owes his less fortunate fellow citizens at least one sight of it. And he owes it to himself and his brother amateurs to show the outer world what good things American collections contain. Of course every one, abroad as well as here, knows that countless fine modern pictures have come to America. "Everything is going to America," once exclaimed Albert Wolff in the *Figaro*, "and nothing ever comes back!" All the same, probably not even Albert Wolff knew how much had come, in the way of quality as well as of quantity. And Paris still rings with the ignorant taunt that "anything is good enough for the Yankees."

Just what is good enough for them I hope this loan collection at Chicago will show. And if it shows what it may, it will prove that we want, and have got, the very best.

It is pleasant, therefore, to know that Miss Hollowell has already secured from several of our most noted collectors the promise of the loan of some of their chief treasures. For instance, Mr. John G. Johnson, of Philadelphia, has expressed his willingness to contribute. Mr. Henry O. Havemeyer, of this city, will lend a splendid Courbet which he has recently acquired—"Dogs and Hare;" and also his famous Corot, "The Flight from Sodom," which hung for many months at the Metropolitan Museum. This is not what is called a "representative example," for in theme and treatment it is very unlike the works upon which Corot's fame is chiefly based. But it is a masterpiece none the less, and is all the more interesting, in one sense, just by reason of its peculiarity. And it probably will not be difficult to complete the interpretation of Corot's genius, for two of the very finest among his most characteristic works are owned in the West, and the West is sure to be no less generous than the East in this matter of lending to the nation. Mr. Potter Palmer owns the "Orpheus" which used to be owned by Mr. Cottier, in this city, and whatever Mr. Potter has will undoubtedly be at the disposal of the Fair authorities. And a still more wonderful canvas—to most eyes the most wonderful that Corot ever painted—his "Biblis," is owned by Mr. Hill, of St. Paul. Probably Miss Hollowell will be able to borrow these two pictures if she asks for them, and, if Corot can claim four places out of 200, I should like to see added Mr. Charles A. Dana's splendid "Dance of the Nymphs." Then, whatever Paris might be able to bring together to rival Chicago, Chicago would come out first in the matter of Corots.

Mr. Henry Marquand has, I believe, promised Miss Hollowell the marvellously beautiful Sargent portrait which he owns and his famous Alma Tadema; and Mr. Cornelius Vanderbilt has promised a Troyon, with the figure of a man and a white cow, which Miss Hollowell regards as the finest in this country. Added to this I should like to see the big Troyon landscape owned by Mr. Quincy Shaw, of Brookline, Mass., for it would reveal this painter in a new light to most American eyes. I have seen it only twice, and then in rather a dark room, but it impressed me more than any landscape I have ever seen, save one. It made me feel that just thus and so Michael Angelo might have painted had he painted landscapes today, with the modern artist's knowledge of inanimate nature and his aims and methods.

The one landscape which I remember as more marvellous even than this is—need I say?—the "Hoar Frost," owned by Mr. Walters, of Baltimore, and painted by Rousseau. Whatever it contains, the Chicago loan collection will be incomplete if it does not contain this picture, small in size, but colossal in power, individuality and beauty.

Of course, I know that it is for Miss Hollowell, not for me, to say what she wants. But one cannot help being led into the paths of imaginary acquisition when one remembers what marvels our galleries contain, and thinks what the Chicago Loan Collection ought to be. If it is less than this the fault will not lie with Miss Hollowell; and I believe it will not be less. For, I repeat, I cannot imagine American collectors willing to bring the reproach of partial failure upon their own shoulders. I am not a Communist—except upon occasion; and I have never yet "despaired of the Republic." But I should feel a distinctly communistic impulse, and a definite loss of faith in the American citizen, if this gallery of masterpieces should prove inferior to my expectations.

Miss Hollowell has just returned from a long stay in Paris, and one of the most interesting things she tells about is the progress of the mural decorations for the woman's building at the Chicago Fair.

The centre of this building is occupied by a large and lofty hall, and at either end of this hall, above the doorways, is a great semi-circular wall space excellently adapted to mural painting on a large scale. Of course, here as elsewhere in the building, only a woman's hand could be permitted to exert itself. And it is very fortunate, therefore, that the managers were able to secure the assistance of two American women who paint—one, as everyone knows, with remarkable force and skill, and the other, we are told, with much ability. The latter—the one whose ability is still to be proved in this country—is Mrs. McMonnies, the wife of our already famous young sculptor. To her has been intrusted the task of representing on one of the aforesaid big walls "Primitive Woman." And to the other—to Miss Cassatt, of whose long-established Parisian reputation I spoke last week—has been given the opposite wall, with "Modern Woman" as the theme.

Of Mrs. McMonnies's work I have heard but little, but the account of Miss Cassatt's is extremely interesting.

In the first place the artist had to build a new studio before she could attempt canvases of the required size. This she did at her summer home, in some small French town, the name of which I have forgotten, but which lies to the northeastward of Paris, well on the way towards Beauvais. Then she very wisely determined to make her modern woman as truly modern as possible—to paint her in the most characteristic (which means, of course, the most fashionable) garments of the current year 1892. To do this properly characteristic models were needed, and so some stylish Parisian young women migrated to the distant studio. And then costumes had to be secured, and so the latest and loveliest summery "creations" of Worth and Doucet were purchased, to be thrown about and dragged around in the studio just as though they had been those ordinary "properties" which moth and dust only improve by corrupting, or which are beyond the reach of further corruption from any source. There is something very fine about an act like this—at least to the feminine mind—and also something very mournful. One must be a true artist to lavish money in the parlors of Worth and Doucet just for the sake of a future picture! But one would have to be more than an artist, more than a mere woman, to think, without pangs, of Worth and Doucet gowns being

used simply to paint from and ruined in a month, when they might have been really worn and have lasted two seasons at least.

But, as Miss Cassatt was strong-minded enough to perform this act of sumptuous sacrifice, so she was intelligent enough to see that Modern Woman means something more than physical beauty and good clothes—that she also means Progressive Mind. And to express this fact she has fallen back upon the old symbolic story of Mother Eve, greatly to the advantage, one cannot doubt, of the intellectual interest and the pictorial charm of her work. Her great decoration is to be divided, by rich borders of a semi-Persian character, into three panels. In one of the smaller ones she will portray, I believe, modern dancing; and I wish it might be by a representation of that most beautiful and really artistic device which is called the serpentine dance. In the other side-panel she will put I know not what. But it is the big central panel where her main idea will find expression. Here is to be shown a luxuriant apple orchard, with the tops of the trees forming a fine mass of foliage around the upper part of the picture, and a beautiful landscape showing between their trunks. And here, perched on ladders, reaching up for the apples, or enjoying them while seated on the grass, are to be groups of young women and children in their marvels of Parisian gowns, imitating the First Mother and eating of the fruit of the Tree of Knowledge. But there is to be no serpent in this nineteenth century Eden, and no hint of any angel approaching with a flaming sword. For to-day the forbidden fruit is no longer forbidden. Adam himself actually tempts Eve to partake of it; and, as she has learned to let Worth and Doucet dress her, so she has learned that it is better to eat of the Tree of Knowledge than to feed upon husks and straws, or to try and sustain life on nothing at all.

Seriously speaking, this seems to me a very delightful resolution of the problem how to portray modern woman in a monumental decoration where, while the nature of the theme prescribes "realism," a baldly naturalistic portrayal of actual industrial or domestic scenes would be pictorially out of place. If promised us from any hand of even average competence, we might expect this to be a most interesting picture. But promised from the hand of Miss Cassatt, whom the greatest artists in Paris are glad to acknowledge as their competent fellow-worker, we may expect nothing less than a masterpiece in beauty and significance. I am glad for Miss Cassatt's sake that she has the opportunity to do so unusually important a picture, and I am still more glad for the sake of her fellow-countrymen, who will learn from it to appreciate an American artist whose fame has thus far been much greater in Europe than here.

Her fellow-countrymen, I say. Of course all her fellow-countrymen will see her picture. But I think we may anticipate that when the Woman's Building is finished its portals will be opened even to the desecrating feet of mere men, although when I was in Chicago last August no masculine tread was allowed in its holy halls, except, of course, the tread of the humble workmen, with whom to-day even the women of Chicago cannot quite dispense.

M. G. VAN RENSSLAER.

BOARD OF PUBLIC WORKS.

Seattle, Wash., Jan. 21st, 1893

J. J. Will Esq.

City,

Dear Sir: Enclosed please find informal prospectus of a stock company that leading bankers and business men here are trying to organize. A good strong company of this character can be made a great factor in speedy development of Western Washington's agricultural and fruit growing interests - something of no small importance to yourself and road. Will you not kindly call the attention of some of your capitalist friends to the project to aid in the enterprise. A thorough investigation of the merits of the matter is earnestly invited. See fine endorsements from prominent and practical men in prospectus. Would be pleased to talk with you and explain more fully if your valuable time will permit

Yours Very Truly

J. L. Sharp

at Grand Hotel
Seattle Wash.

IMPORTANT INFORMATION

As per census of the United States of 1880, the latest published statement, Washington	
has of timbered lands.....	20,000,000 acres
Or, one-half the State, say.....	10,000,000 "
To clear 10 per cent. only of the above 10,000,000 acres, or 1,000,000 acres, would require	
100 Stump Machines working 250 only out of the 312 working days of each year, and	
each machine clearing but an acre per day, a period of.....	40 years
Or, one machine.....	4,000 "
80 machines, at this rate, would clear per year.....	20,000 acres
Or, only about twice the number of acres that it is claimed has been annually cleared, in	
the past ten years, in but a single county in Illinois, viz.: Fulton County.	
Each engine-power Stump Machine, considering what it will accomplish, should easily earn	
\$35.00 per day, and 80 machines, working 250 days only of the year, at \$35.00 per	
day would earn, per year.....	\$ 700,000.00
Or a gross earning of 10 per cent. on a capital of.....	7,000,000.00
10 machines, only, would earn annually.....	87,500.00
Or a gross earning of 10 per cent. on a capital of.....	875,000.00
Just 1 machine would earn annually.....	8,750.00
Or a gross earning of 10 per cent. on a capital of.....	87,500.00

Almost every branch of business is now being systematized and handled by organized capital. What business offers such an almost unlimited field of operation for an exceedingly profitable employment of capital as this of Land Clearing? A field in which nothing, scarcely, has yet been done. A careful reading of *all* that follows may be of great advantage to you. The only machine that has succeeded in pulling the huge fir and cedar stumps, even up to 12 feet in diameter, is a horse-power chain machine which was invented by J. C. Sharp, of Delavan, Wis., who has had over 17 years of practical experience, and has met with remarkable success in this line of invention. It will be seen, by reading the letters, copies of which are below given, that his machine has already successfully done a large amount of heavy stump pulling work in Washington.

Office of STREET DEPARTMENT, }
CITY OF TACOMA.

TACOMA, WASH., July 27th, 1892.

To Whom it may Concern, Greeting:—

This may certify that the City of Tacoma has for some time past been using two of J. C. Sharp's Stump Extractors in removing stumps from new streets. The large machine has easily and speedily pulled the largest fir and cedar stumps to which it has been hitched, some of them being of enormous size, fully 10 feet in diameter at the ground line. The small machine is of lighter power, but doing very satisfactory work where it is used. These machines remove the roots much more thoroughly than when the blasting or hand-work methods are used, and leave the ground in fine condition for scraper or grading work, rendering the cost of grading considerably less. The city has extensively employed both the blasting and hand-work methods of removing stumps, but aside from the superior qualities of the machine work, it is found that a saving of from 50 to 80 per cent. is effected over any other method of removing stumps that it has yet tried. A rental of \$25.00 per day is paid for the use of the large machine, and \$10.00 per day for the small machine, the city furnishing the necessary men and horses to operate the machines.

(Signed) G. H. JAMES, Street Supt.

Office of STREET DEPARTMENT, }
CITY OF TACOMA.

TACOMA, WASH., Oct. 10th, 1892.

MR. J. C. SHARP, City:—

I find, upon examination of our books, that your Stump Pullers started to work for the city on June 13th, and have been employed since then as follows:

The large machine—

On Washington Avenue	27 days @ \$25.00.....	\$ 675.00
On Oaks Avenue	16 " " "	400.00
On South 43d Street	6¼ " " "	156.25
Total.....	49¼ days	\$1,231.25

The small machine worked—

On Oak Street, 22 days @ \$10.00.....	\$220.00
	\$1,451.25

Yours respectfully,

(Signed) G. W. JAMES, Supt. Streets.

Considering cost of machines, the above makes a fine showing for less than two months actual work of the large, and less than one month's work of the small machine.



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