OFFICIAL EDITION

ILLUSTRATED ART AND HANDICRAFT IN THE WOMAN'S BUILDING

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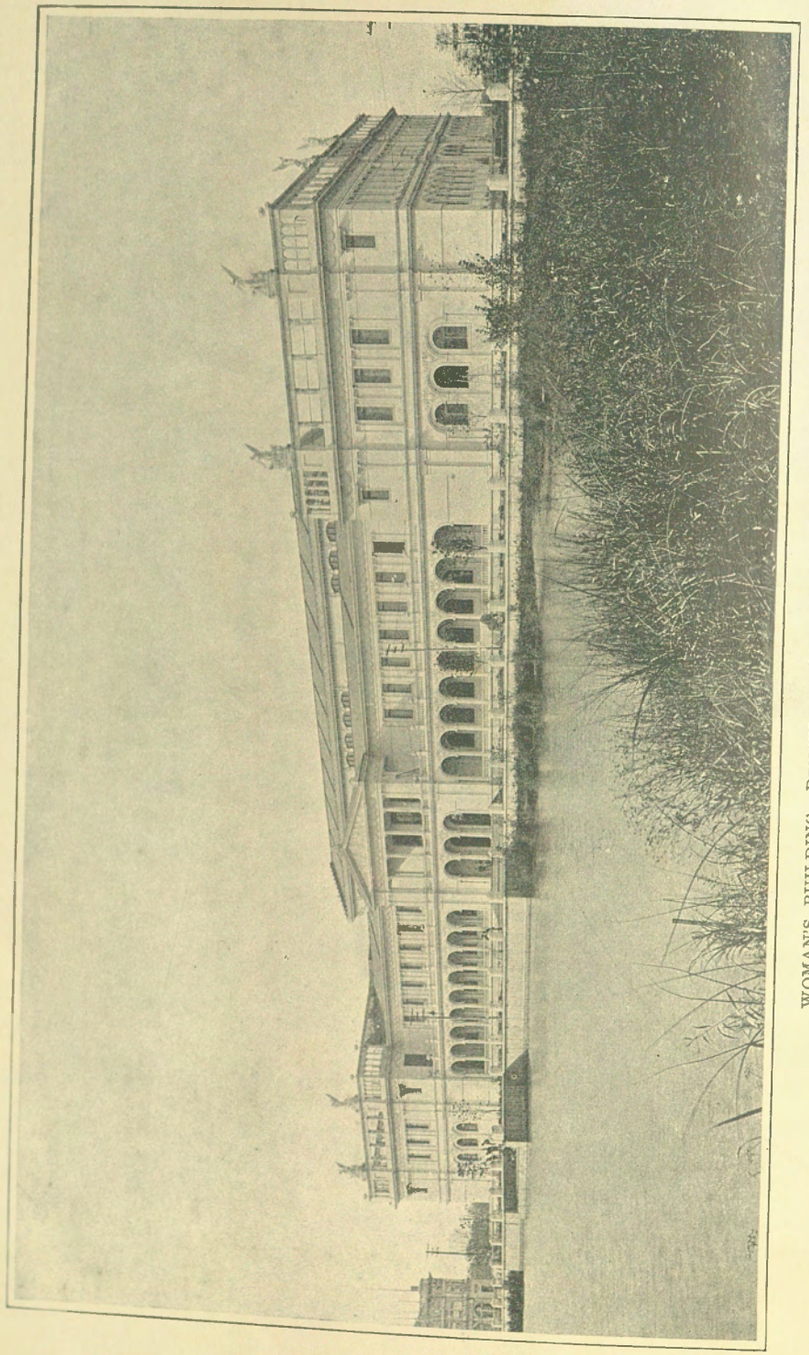
ART AND HANDICRAFT
IN THE
WOMAN'S BUILDING



WOMAN'S BUILDING. DESIGNED BY SOPHIA G. HAYDEN. UNITED STATES.

OFFICIAL EDITION

ART AND HANDICRAFT

IN THE

Woman's Building

OF THE

WORLD'S COLUMBIAN EXPOSITION

CHICAGO, 1893

EDITED BY

MAUD HOWE ELLIOTT

WITH SPECIAL ARTICLES BY

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Illustrated

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PARIS AND NEW YORK
1893

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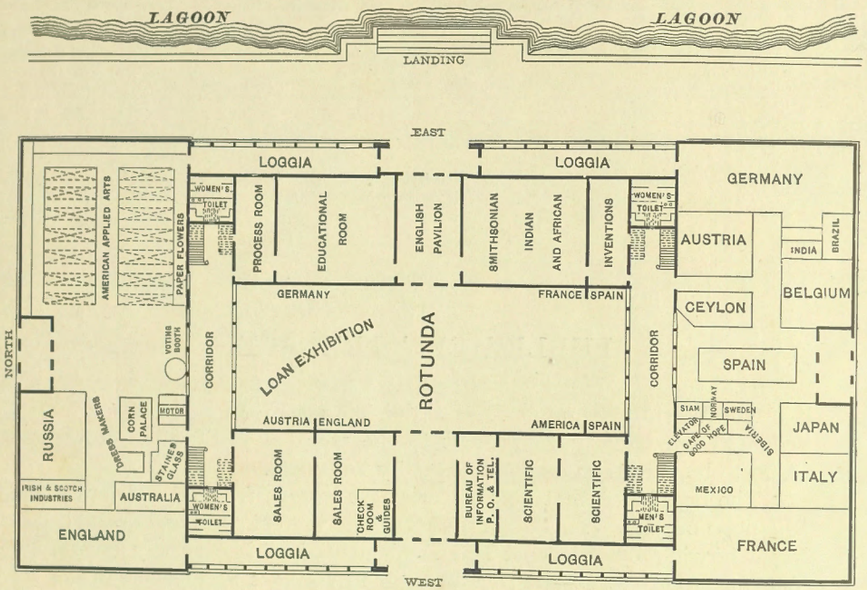
PUBLISHERS' PREFACE.

The World's Columbian Exposition has afforded woman an unprecedented opportunity to present to the world a justification of her claim to be placed on complete equality with man.

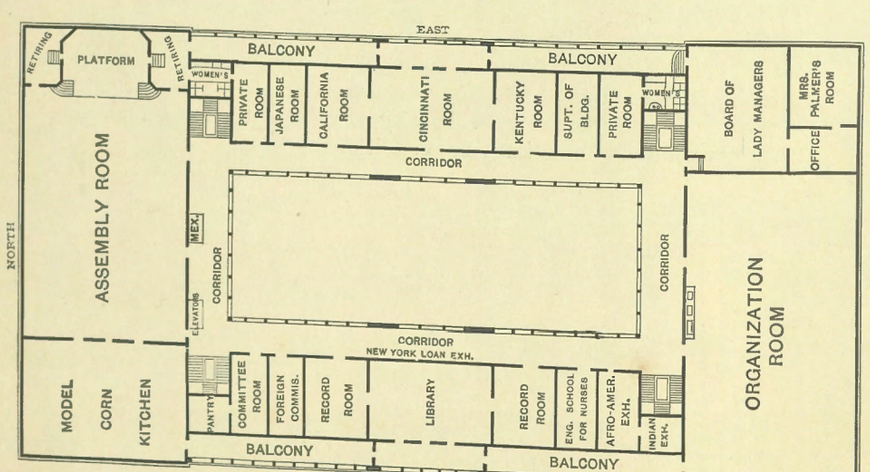
The broad fact that able and earnest women from all quarters of the globe organized for the purpose of gathering evidence and demanding a hearing by the court of assembled nations is generally known. The following pages—written by women eminent as pleaders in the cause—tell eloquently of the detail of their procedure and of the results so far attained.

That their labors will immediately eventuate in the full realization of their hopes can not with reason be expected, but that their efforts have revealed the possession of unsuspected powers, and will disperse the mists of ignorant prejudice that at present cloud the question, can not be doubted.

The publishers hail with pleasure the opportunity that the issuance of this volume affords them of adding to the light, and perhaps of hastening the coming of the day when woman will be emancipated from restraints imposed upon her by a worn-out conventionalism absurdly unsuited to our times and conditions.



GROUND PLAN WOMAN'S BUILDING.



GALLERY PLAN WOMAN'S BUILDING.

CONTENTS.

	PAGE.
The Growth of the Woman's Building, Bertha Honoré Palmer,	9
The Building and Its Decorations, Maud Howe Elliott,	23
Woman in Art, S. T. Hallowell,	50
Applied Arts in the Woman's Building, Candace Wheeler,	59
Women Illustrators, Alice C. Morse,	68
The Work of Cincinnati Women in Decorated Pottery, Elizabeth W. Perry,	80
Woman in Science, Louisa Parsons Hopkins,	87
Woman in Literature, Laura E. Richards,	97
The Library, Maud Howe Elliott,	109
New York Literary Exhibit, Blanche Wilder Bellamy,	115
Evolution of Women's Education in the United States, Edna D. Cheney,	121
Music in the Woman's Building, Lena Burton Clarke,	137
Congresses in the Woman's Building, Mary Q. O. Eagle,	143
Associations of Women, Julia Ward Howe,	147
The Children's Building, Emma B. Dunlap,	159
France, Madame Pegard,	169
Cottage Industries in Scotland and Ireland, Ishbel Aberdeen,	185
Philanthropic Work of British Women, The Baroness Burdett-Coutts,	194
Great Britain—Art, E. Crawford,	201
British Nurses' Exhibit, Mrs. Bedford-Fenwick,	209
Germany, Madame Kaselowsky,	213
Spain, The Duchess of Veragua,	219
Italy, Eva Mariotti,	226
Woman's Position in the South American States, Matilde G. de Miro Quesada,	233
Russia, Princess M. Schahovskoy,	247
Sweden, Thorborg Rappe,	261
Denmark, Madame D'Oxholm,	267
Greece, Madame Quellenec,	271
Belgium, Maud Howe Elliott,	277
Epilogue, Maud Howe Elliott,	283

LIST OF ILLUSTRATIONS.

NOTE.—The illustrations in this book are of objects displayed in the Woman's Building. The particular section in which an exhibit is to be found is indicated by the name of the country following the title of each illustration.

PAGE.

Altar Piece—Romanesque Style. A. Branting - - - - - - - 261
Ancient Russian Headgear. Mme. Schabelskoi - - - - - - - 254
Ancient Russian Headgear. Mme. Schabelskoi - - - - - - - 252
Ancient Russian Headgear. Mme. Schabelskoi - - - - - - - 258
Ancient Russian Headgear. Mme. Schabelskoi - - - - - - - 250
Antique Raised Venetian Point Lace. Countess Telfener - - - - - 94
Antwerp Peasant. M. O. Kobbé - - - - - - - - - - - - 36
Arabian Embroidery, from School for Moorish and Algerian Girls. Mme. Luce Ben-Aben - - - - - - - - - - - - - - - 150
Aunt Tabitha. M. O. Kobbé - - - - - - - - - - - - - 37
Azalea Curtain. Miss Anna Lyman - - - - - - - - - - - 270
Baptismal Veil of Queen Caroline of Naples. Marchioness Mazzacorati - - 20
"Barbe Binche," Louis XV. M. Paige - - - - - - - - - 276
Bas Relief—"Ophelia." Sarah Bernhardt - - - - - - - - - 235
Bolero Vest, in White Satin, Embroidered in Gold. Mme. Pailleron - - 166
Book Cover. Alice C. Morse - - - - - - - - - - - - 75
Book Cover. Boston collection - - - - - - - - - - - 74
Book Cover. Boston collection - - - - - - - - - - - 75
Book Cover. Boston collection - - - - - - - - - - - 118
Book Cover, Pulpit Hanging and Prayer-Book Cover of Charles I. Her Majesty the Queen of England - - - - - - - - - - - - 99
Book Cover. Sarah W. Whitman - - - - - - - - - - - - 77
Book Cover. Sarah W. Whitman - - - - - - - - - - - - 73
Book Cover, XVI Century. M. A. Sheldon - - - - - - - - - 74
Border of Ancient Napkin. Mme. Schabelskoi - - - - - - - - 279
Bronze Plate. Marcello Lancelot-Croce - - - - - - - - - 96
Bruges Shawl. Duchess of Arenberg - - - - - - - - - - 280
Brussels Dress Applique on Real Net. Her Majesty the Queen of the Belgians 216
Brussels Lace Fan from the Arbruzzi. Countess Cappelli - - - - - 214
Brussels Lace Shawl. B. Marelli - - - - - - - - - - - 232
Brussels Sash, Real Net - - - - - - - - - - - - - 278
Cartoon for Stained Glass. Mary E. McDowell - - - - - - - 10
Cartoon for Memorial Window. Helen Maitland Armstrong - - - - 60
Carved Buffet. Countess Tankerville - - - - - - - - - 204
Carved Fan. Countess Tankerville - - - - - - - - - - 153
Carved Oak Mirror Frames. Miss Reeks - - - - - - - - - 202
Carved Wood Frame. Mlle. Hawkins - - - - - - - - - 273
Carved Wood and Leather Chair. H. R. H. the Princess of Wales - - 102
Carved Wood and Leather Stool. Princess Maud of Wales - - - - - 105
Carved Wood and Leather Stool. Princess Victoria of Wales - - - - 103
Carved Wood Panel - - - - - - - - - - - - - 117
Carved Wood Panel - - - - - - - - - - - - - - 218
Carved Wood Panel. Albertina Nordstrom - - - - - - - - 143
Carved Wood Panel from Record Room. K. E. P. Mosher - - - - - 87
Ceiling of Library. Dora Wheeler Keith - - - - - - - - - 34
Cinderella—Illustration. Rosina Emmet Sherwood - - - - - - - 110

PAGE.

Cloak of the Virgin. St. Nicholas Church, Belgium - - - - - - 224
Collection of Lace Needles and Bobbins. Committee of Italian Ladies - - 227
Collection of Lace Needles and Bobbins. Committee of Italian Ladies - 228
Corporal Veil, Flat Needlepoint Lace. Presentation Convent Industry - - 185
Counterpane - - - - - - - - - - - - - - - - - 183
Cradle, with Applique of Mirecourt Lace - - - - - - - - - - 165
Curio Table and Chest in Stained Marquetry. Working Ladies' Guild - 140
Curtain of the Throne of the Czars Jean and Peter. Mme Schabelskoi - - 253
Cushion. H. R. H. the Princess Louise - - - - - - - - - 206
Cushion and Workcase. Mme. Holmblad - - - - - - - - - 267
Decoration of North Tympanum, "Primitive Woman." Mary Fairchild MacMonnies - - - - - - - - - - - - - - 24
Decoration of South Tympanum, "Modern Woman." Mary Cassatt - - 25
Decorative Panel, "Arcadia." Amanda Brewster Sewell - - - - - 27
Decorative Panel, "Art, Science, and Literature." Lydia Emmet - - 31
Decorated Panel, in form of Ancient Russian Window. Mme. Narischkine and Mme. Boehm - - - - - - - - - - - - 112
Decorative Panel, "The Republic's Welcome to Her Daughters." Rosina Emmet Sherwood - - - - - - - - - - - - 29
Decorative Panel, "The Women of Plymouth." Lucia Fairchild - - - 26
Design for Banner. Miss Digby - - - - - - - - - - 138
Design for Book Cover. Mary Hathaway Nye - - - - - - - 71
Design for Carpet. Lucy W. Valentine - - - - - - - - - 64
Design for Hand Mirror. Mrs. E. W. Blashfield - - - - - - - 119
Design for Metal Fireplace. Katherine Huger - - - - - - - 66
Design for Silver Vase. Edith Atwater - - - - - - - - 63
Design for Wall Paper. Anna Lee - - - - - - - - - - 65
Designs for Book Covers. Alice C. Morse - - - - - - - - 70
Designs for Lace. Nina French - - - - - - - - - - 285
Diagram of the Woman's Building - - - - - - - Back of Title
Diana—Statue. Miss Grant - - - - - - - - - - - 200
Doily made at the Di Brazza School. Felice Fappiano - - - - - 16
Dragon Plate. Parsons & Brown - - - - - - - - - - 46
Dress of Empire Blonde. Cesaria Angiolini - - - - - - - 220
Dress Panel in Crochet—"Jesuit Point." Carmelite Convent - - - - 188
Duchesse Handkerchief. A. Meroni - - - - - - - - - 214
Embroidered Bed Spread - - - - - - - - - - - 274
Embroidered Brocade, after Tambour Work of Marie Antoinette. Lady Henry Grosvenor - - - - - - - - - - - - - 123
Embroidered Landscape—"Apple Blossom Time." A. J. Peters - - - 62
Embroidered Linen Toilet Table Drapery XVII Century Design. Mme. Narischkine's School - - - - - - - - - - - - 114
Embroidered Portiere. J. M. Dixon - - - - - - - - - - 133
Embroidered Screen. Gabrielle Delessert - - - - - - - - 286
Embroidered Silk Cushion. Agnes Branting - - - - - - - - 122
Embroidered Vellum Frame. Boston Society of Decorative Art - - - 77
Embroidered White Satin Cushion. H. R. H. Princess Louise of Denmark - 66
Embroidery. Charlotte Georgeville - - - - - - - - - 195
Embroidery. Leroudier - - - - - - - - - - - 167
Embroidery on White Satin - - - - - - - - - - 45
Embroidery. Pupils of the House of the Legion of Honor - - - - - 79
Enameled Cup—"The Four Seasons." Marie Louvet - - - - - - 85

PAGE.

Enameled Glass. Ella Casella - 81
End of the Hop Harvest. Miss Stuart Wood - 14
Entrance to Russian Section, Princess Schahkovskoy, Mme. Doubassoff, Mlle. Polienoff, Mlle. Olsonfieff, the Princess Wolkowski, and others - 248
Etching—Portrait of Mrs. Piper at Spinning Wheel. E. Piper - 186
Exhibits of La Maison Henry - 178
Fac-Simile of Bible belonging to Queen Elizabeth. Royal Society of Art Needlework - 76
Faience. Hortense Richard - 244
Fan—"Aurora." Maison Ahrweiler - 198
Fan, Ligurian Point. E. Carrara - 78
Fan. Mother of pearl handle - 51
Fans. E. Buissot - 173
Fine Genoese Tugio. E. Carrara - 78
Finger Plates. Violet M. Parker - 208
Fire Screen. Marianne Furst and Hermine Walte - 283
Flat Needlepoint Lace Fan Cover. Presentation Convent - 187
Flat Needlepoint Lace Fan Cover. Presentation Convent - 190
Flounce of the Queen of Westphalia. Countess di Papadopoli - 20
Flounce, Venetian Point, XVII Century. Countess di Brazza - 94
French Alençon Point Lace Fan. Lefebure - 176
French Colbert Point Lace Flounce. Lefebure - 139
Genoese Lace. E. Carrara - 78
Genoese Point with Thread. E. Carrara - 78
Gold Embroidered Pocket Book. E. Carrara - 78
Gold Embroidery XVI Century. Countess di Brazzi - 222
Handkerchief from Female Penal Settlement, Perugia. A. Meroni - 214
Hand-painted Screen - 180
Hangings Embroidered in the School of Mme. Luce Ben-Aben - 236
Hangings Embroidered in the School of Mme. Luce Ben-Aben - 277
Illustrated Page from Nursery Receipts. Mary Hathaway Nye - 71
Jabot of Jerome Bonaparte. King of Westphalia - 20
Landscape—"Banks of the Oka." Mlle. Olsonfieff - 196
Landscape. Princess Imretinski - 239
Large Goblet of Etched Glass. Hilda Petterson - 83
Limoges Underglaze Jar. E. A. Richardson - 80
Linen Chattaduk Wall Hanging. Mme. Cilluf Alsson - 263
Little Knitter. M. O. Kobbé - 36
Louis XIV. Fan—"The Hours." Mme. Rodiguese - 142
Louis XV. Table. Mme. G. Nieter - 234
Macrame Towels - 18
Marquetry Screen. Working Ladies' Guild - 210
Miniature. Camille Isbert - 149
Modern Duchesse, made at Cantes. A. Meroni - 214
Moorish Woman Preparing Couscousson - 72
Mosaic Mantel—"Hospitality." Ella Condie Lamb - 282
Moses' Cradle. Mlle. Susse - 161
Narrow and Wide Flounces of Blonde. Cesaria Angiolini - 220
Narrow Flounce Point de Flandres. Countess di Brazza - 212
Needlework Panel. Miss Eliot Walker - 73
Novi Vase. E. Richard - 240
Oil Painting—"Autumn Evening." E. Beernart - 127

PAGE.

Oil Painting—"Death of Mignon." Adrienne Potting - 57
Oil Painting—Flowers. Her Majesty Queen Louise of Denmark - 268
Oil Painting—"Molly's Ball Dress." Kate Perugini - 120
Oil Painting—"On the Cliff." Louise Abbema - 124
Oil Painting—Palazzo Reigonici—"Regatta Day." Clara Montalba - 12
Oil Painting—"The Bath." Mme. Demont-Breton - 162
Old English Clock in Carved Wood Case. Mrs. Eliot - 107
Old Gold and Silver Lace. E. Carrara - 78
Old Italian Ecru Thread Lace. B. Marelli - 16
Old Silk Petticoat. Mme. Vallo - 269
Painted Glass Window. Cecilia Boklund - 101
Painted Porcelain Vase, Old Swedish Style. Helene Hold - 82
Painted Screen - 284
Painted Screen—Imitation Gobelin. Anna Boberg - 262
Painting—"A Sellrein Woman." Baroness Marianne Eschenburg - 109
Painting—"France on the Way to the Chicago Exposition." Louise Abbema 151
Painting—"The Old Man's Soup." Mme. Arthur Arnould - 242
Panel—"Influence of Woman in the Arts" - 260
Panel—"The Arts of Woman" - 260
Paris Vase. Mme. E. Apoil - 238
Part of Lace Dress. Ex-Empress Frederick - 91
Part of Lace Dress. Ex-Empress Frederick - 274
Pen and Ink Drawing—"Kittens at School." A. R. Wheelan - 116
Pen and Ink Sketch—Landscape. Princess Imiretinsky - 88
Pillow Sham. Mme. Crouvezier - 172
Point Coupé. H. R. H. Princess Royal Louise of Denmark - 272
Portfolio Containing Portraits of Distinguished Swedish Women - 100
Portrait of a Child. Alice Grant - 160
Portrait of Archduchess Marie Therese - 8
Portrait of Miss K. L. Minor - 7
Portrait of Mme. Carnot - 8
Portrait of Mrs. Beriah Wilkins - 7
Portrait of Mrs. Charles Price - 7
Portrait of Mrs. Edwin C. Burleigh - 7
Portrait of Mrs. Flora Beall Ginty - 7
Portrait of Mrs. Gen. Vischne Grodsky - 8
Portrait of Mrs. John A. Logan - 6
Portrait of Mrs. Margaret Blaine Salisbury - 7
Portrait of Mrs. Potter Palmer - 6
Portrait of Mrs. Ralph Trautmann - 7
Portrait of Mrs. Russell B. Harrison - 6
Portrait of Mrs. Schepeler-Lette - 8
Portrait of Mrs. Skowzes - 8
Portrait of Mrs. Susan G. Cooke - 6
Portrait of Mrs. Susan R. Ashley - 7
Portrait of Mrs. V. C. Meredith - 6
Portraits of Foreign Lady Commissioners - 8
Portraits of Prominent Officials of the Board of Lady Managers - 6
Portraits of Vice-Presidents of the Board of Lady Managers - 7
Portrait Sketch. Allegra Egglestone - 54
Pottery and Glass - 41
Pottery - 55

PAGE.

Pottery - - - - - - - - - - - - - - - - 89
Pottery - - - - - - - - - - - - - - - - 90
Pottery - - - - - - - - - - - - - - - - 246
Priest's Vestment. Angela Baffico - - - - - - - - - - - 38
Red Satin Embroidered Cover, Venice, XV Century. Countess di Brazza - 20
Reproduction of Louis XV. Window. Mlle. Berthe Floury, Mlle. Eugenie Fritman, Mme. Dubor - - - - - - - - - - - - - 170
Reticella, Spanish, VI Century. Mrs. Bronson - - - - - - - - 229
Rococo Lace for Vestment. A. Meroni - - - - - - - - - - 214
Rococo Table Cloth. A. Meroni - - - - - - - - - - - 158
Screen. Countess Greffuhle - - - - - - - - - - - 131
Screen—Design in National Style. K. Petre - - - - - - - - 125
Screen. H. I. H. the Archduchess Marie Therese - - - - - - - 182
Screen—Icelandic Style. Selma Gjobel - - - - - - - - 264
Seal of New York State Board. Lydia Emmet - - - - - - - 115
Seat of Stool in Leather Work. Princess Maud of Wales - - - - - 106
Seat of Stool in Leather Work. Princess Victoria of Wales - - - - 104
Silk and Gold Embroidered Panel. Working Woman's Society of Vienna - 155
Silk and Gold Embroidered Vestment, made for His Eminence Cardinal Gibbons. Convent of Poor Clare's Industry - - - - - - - - 191
Silk and Gold Embroidery. Mme. Schepelersky - - - - - - - - 144
Silk Embroidered Vestment, made for His Grace the Archbishop of Ireland. Royal School of Art Embroidery - - - - - - - - - - 193
Sketch for Glass Window. Mrs. Parrish - - - - - - - - - 39
Sketch for Window. A. F. Northrop - - - - - - - - - - 56
Sketch for Window. L. F. Emmet - - - - - - - - - - 48
Sketch for Window. Mrs. J. B. Weston - - - - - - - - - - 44
Spanish Lace with the Arms of Charles V. Lady Layard - - - - - 231
Spread and Pillow Cover. M. Crouvezier - - - - - - - - - 174
Suggestion for Reredos. Mrs. Kenyon Cox - - - - - - - - - 53
Tapestry. Bengka Olsson - - - - - - - - - - - - 266
Tapestry from Raphael's Cartoon, "The Miraculous Draught of Fishes." Annie Lyman - - - - - - - - - - - - - 148
Terra Cotta Bust. Princess Schakowskoy - - - - - - - - - 256
Terra Cotta Statuette—"Boy and Dog." R. A. Fraser Tytler - - - - 84
"The Letter of Resignation." Mary Hallock Foote - - - - - - 68
Trimmings for Priest's Vestment, Lille Point. Felice Fappiano - - - 16
Vestment of Clement XII. R. Browning - - - - - - - - 146
Wall Hanging Representing the Goddess Bonomie. Burne-Jones - - 98
Wall Panel. Royal School of Art Embroidery - - - - - - - 184
Water Color—Decorative Panel. Madelaine Lemaire - - - - - - 92
Water Color—Illustrated Page of the Bible. H. R. H. Princess Louise of Denmark - - - - - - - - - - - - - - 93
Water Color. Madelaine Lemaire - - - - - - - - - - 69
Water Color—"Mushrooms." H. R. H. Princess Mary of Denmark - - 129
Water Color. Rosina Emmet Sherwood - - - - - - - - - 43
Water Color. Rosina Emmet Sherwood - - - - - - - - - 164
Watteau Screen, Louis XV. Design. Countess Tankerville - - - - - 135
White Silk Fichu. B. Marelli - - - - - - - - - - - 229
Wide Flounce Point D'Angleterre. Countess di Brazza - - - - - - 212
Woman's Building. Designed by Sophia G. Hayden - - - Frontispiece
"Wood Dove." Mary Hallock Foote - - - - - - - - - 47

SUPPLEMENTARY LIST OF ILLUSTRATIONS.

FACING PAGE.

Black and White Drawing—"Anon Comes April in Her Jollity." Rosina Emmet Sherwood, - - - - - - - - - - - 48
Black and White Illustration—"In the Meeting House." A. B. Stephens, - 49
Bronze Group—"Brother and Sister." Fraulein Finzelberg, - - - - 161
Costume of a "Hedebipoge"—Peasant Woman of Zeeland, - - - - - 208
Genuine Spanish Lace, - - - - - - - - - - - - - 282
Marble Bust of Princess Obolensky. Princess Schahovskoy, - - - - - 33
Marble Statue—"Spring." Mme. L. Contan, - - - - - - - - 64
Miniature—"Toilet of Venus." Mme. Hervé, - - - - - - - - 212
Oil Painting—"Christ and the Sinner." Countess Kalkreuth, - - - - 224
Oil Painting—Flowers. Fraulein Ley, - - - - - - - - - 176
Oil Painting—Fruit. Molly Cramer, - - - - - - - - - 241
Oil Painting—Landscape. Frau Schroeder, - - - - - - - - 128
Oil Painting—Landscape. Fraulein Von Kendell, - - - - - - - 225
Oil Painting—"Mars and Venus." Poppe Lüderitz, - - - - - - - 240
Oil Painting—"Morning Prayer." C. E. Fischer, - - - - - - - 193
Oil Painting—"Thoughts." Fraulein Lübbes, - - - - - - - - 160
Oil Painting—"Venetian Scene." Frau Bégas, - - - - - - - - 128
Old Baptismal Gown. Baroness Reedtz Thott, - - - - - - - - 209
Painting. Louise Abbema, - - - - - - - - - - - - 177
Pottery—Cincinnati Collection, - - - - - - - - - - - - 259
Sketch for Window. Mary Tillinghast, - - - - - - - - - 16
Stephanus Vase. Mme. Apoil, - - - - - - - - - - - - 192
Tapestry. Barbara Wolf, - - - - - - - - - - - - - 32
Water Colors—Jessup Collection. Minnie R. Sargent, - - - - - - 129
Water Color--Portrait of the Empress of Russia. Mme. Kraneskoi, - - 17
Water Color—Portrait. Rosina Emmet Sherwood, - - - - - - - 65

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FOREIGN LADY COMMISSIONERS.

ART AND HANDICRAFT IN THE WOMAN'S BUILDING.

THE GROWTH OF THE WOMAN'S BUILDING.

THE authorization of a Board of Lady Managers by Congress came by the natural process of evolution, and was the direct result of the good work done by women at the Centennial Exhibition in Philadelphia and the succeeding Cotton Centennial at New Orleans.

In Philadelphia the Woman's Commission, led by Mrs. Gillespie, worked long and earnestly, not only to bring together the exhibits shown in the Woman's Department, but to raise the funds necessary to build the woman's pavilion and to provide the opening chorus, which was composed for the occasion by Wagner, and sung by a thousand children's voices. The creation of the Department of Public Comfort, which grew to be of immense value and importance, was the suggestion of the women, though the men adopted and enlarged upon it. The work done was heroic, and the leaders deserved to be immortalized for the tremendous results brought about with so little outside aid.

In New Orleans, at the Cotton Centennial, Mrs. Julia Ward Howe, aided by one woman commissioner from each State and Territory, did a grand work. When the women's exhibit was brought together in New Orleans, it was found that the Exposition Company had not funds enough to enable the managers to fit up their department and show their goods. Mrs. Howe then made a direct appeal to Congress, through some of her friends who were members of that body, and the sum of $15,000 was voted to the Woman's Department in order to help them out of their uncomfortable situation. The valuable work done by these two organizations of women had prepared the public mind so thoroughly for the coöperation of women in exposition work that when the matter

CARTOON FOR STAINED GLASS. MARY E. McDOWELL. UNITED STATES.

was brought before the World's Fair Committee of Congress, Mr. Springer of Illinois willingly inserted the clause authorizing the creation of the board of women, and championed it in the committee and before the House, where it met with no serious opposition.

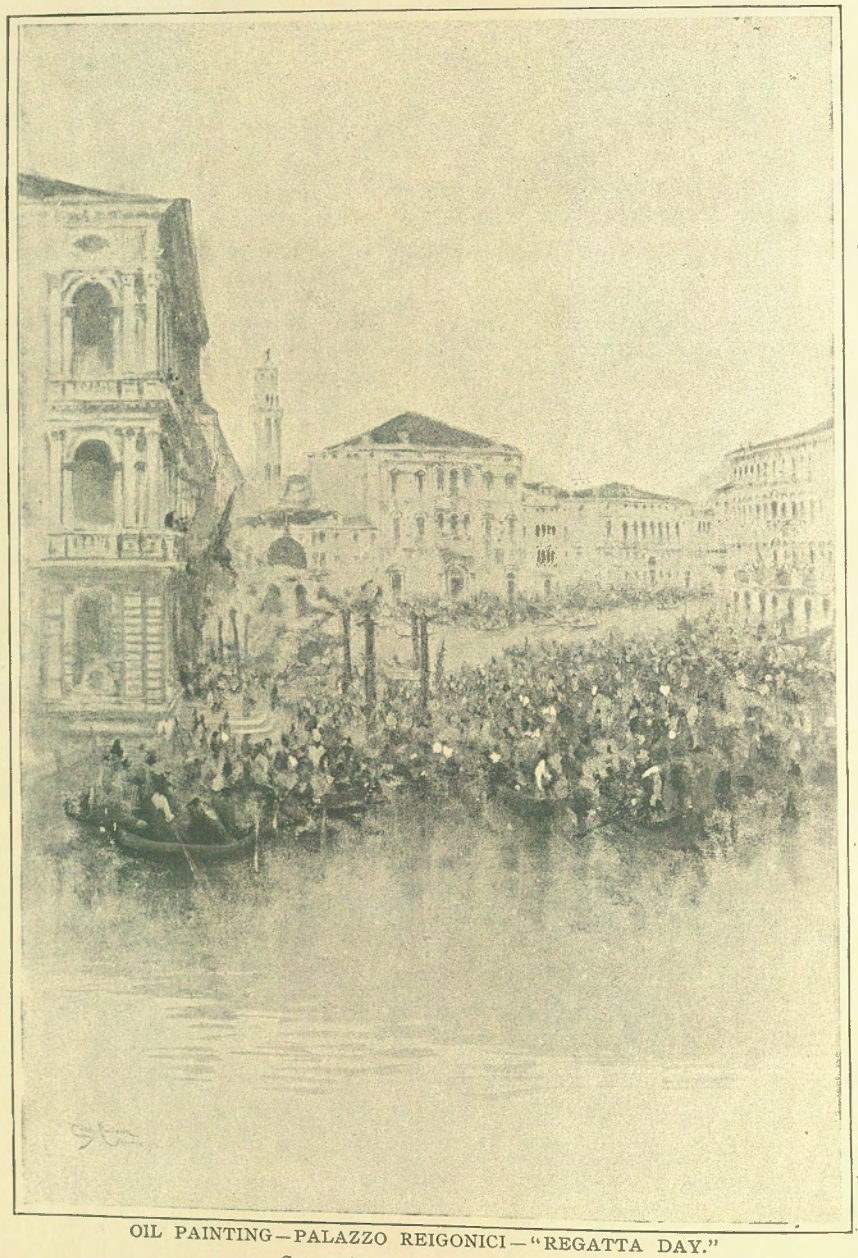
The Board of Lady Managers was created by an Act of Congress, Section 6 of which reads as follows: "And said Commission is authorized and required to appoint a Board of Lady Managers of such number and to perform such duties as may be prescribed by said Commission. Said board may appoint one or more members of all committees authorized to award prizes for exhibits which may be produced in whole or in part by female labor."

Upon the assembling of the Board of Lady Managers in Chicago, we found that the first important duty to be settled was whether the work of women at the Fair should be shown separately or in conjunction with the work of men under the general classifications. This was a burning question, for upon this subject every one had strong opinions, and there was great feeling on both sides, those who favored a separate exhibit believing that the extent and variety of the valuable work done by women would not be appreciated or comprehended unless shown in a building separate from the work of men. On the other hand, the most advanced and radical thinkers felt that the exhibit should not be one of *sex*, but of *merit*, and that women had reached the point where they could afford to compete side by side with men, with a fair chance of success, and that they would not *value* prizes given upon the sentimental basis of sex.

Both in Philadelphia and New Orleans the plan of separate exhibits had been carried out as well as possible; but in both cases the friends of women were disappointed by the meager showing made when the work done by women *alone* was separated, and they were not credited with the immense amount, both in variety and volume, which women had done *in conjunction with men*.

From the farm the dairy products went into the general exhibit, presumably as men's work. The interesting and unusually attractive showing of the bee and silk-worm industries, although prepared largely by women, went also into the general classification; and so with the thousand and one articles made in the factories of the world by men and women working conjointly; for women's distinctive part could not be separated without destroying the finished article.

In *our* body the vote on this question did not come up directly,

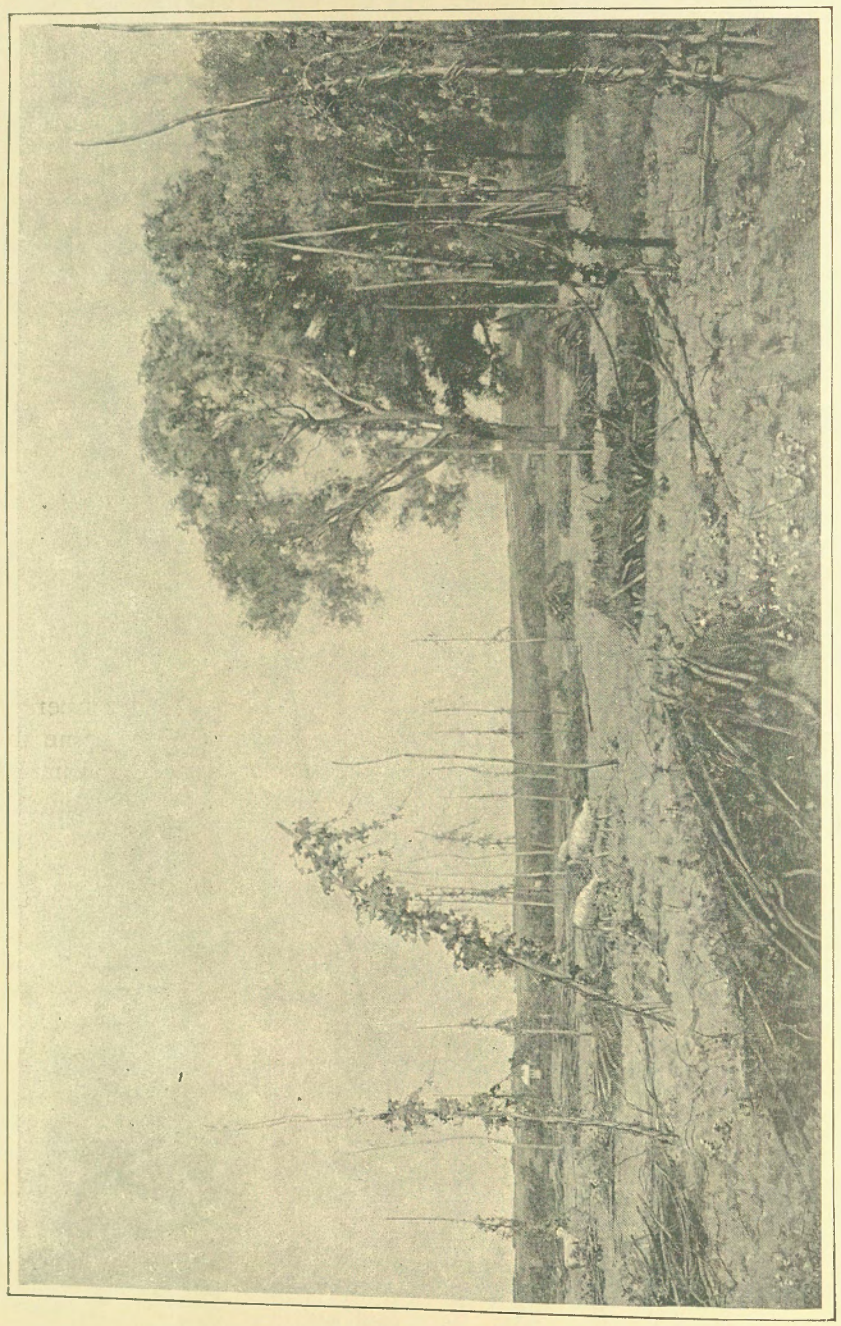


OIL PAINTING—PALAZZO REIGONICI—"REGATTA DAY."
CLARA MONTALBA. ENGLAND.

but indirectly, when it was decided, and I think wisely, that there should be no separate exhibit, but that each manufacturer should be expected to state whether his exhibit was in whole or part the work of women; and that we should have some device indicating this fact placed thereon, so that all who go through the Exposition and are at all interested in this matter can easily see a statement of the facts.

Our request to the Committee of Installation to put the necessary questions in the entry blanks, then being prepared to send to proposed exhibitors, was immediately granted, and almost all of the manufacturers who sent in their applications for space answered our questions, the first being: "Was this article produced wholly or in part by the work of women?" The affirmative answer to this question entitles us to members on the juries of award—a most important privilege for the protection of women's interests, which was conferred upon us by Congress. A good illustration was given of the lack of appreciation of the universality of woman's work in the world, when I asked one of the members of the Board of Control, at the time they were prescribing our duties, how many representatives we might have on the juries which would pass upon exhibits that were wholly or in part the work of women. His reply was that we might appoint all the members of those juries; that they were perfectly willing for us to name the entire jury that was to award prizes in departments where women's work was to be judged. This was so overwhelming, that I modestly insisted that we name only one-half of such juries, as otherwise, though I did not tell him so, we should have had the appointing of all the members of all the juries of the Exposition, except in very few of the departments of classification.

The desire of the Board of Lady Managers is to present a complete picture of the condition of women in every country of the world at this moment, and more particularly of those women who are bread-winners. We wish to know whether they continue to do the hard, wearing work of the world at prices which will not maintain life, and under unhealthy conditions; whether they have access to the common schools and to the colleges, and after having taken the prescribed course are permitted graduating honors; whether the women, in countries where educational facilities are afforded them, take a higher stand in all the active industries of life as well as in intellectual pursuits; how large the proportion is of those who have shown themselves capable of taking honors in the colleges to which they are admitted, etc.



"THE END OF THE HOP HARVEST." Miss Stuart Wood. England.

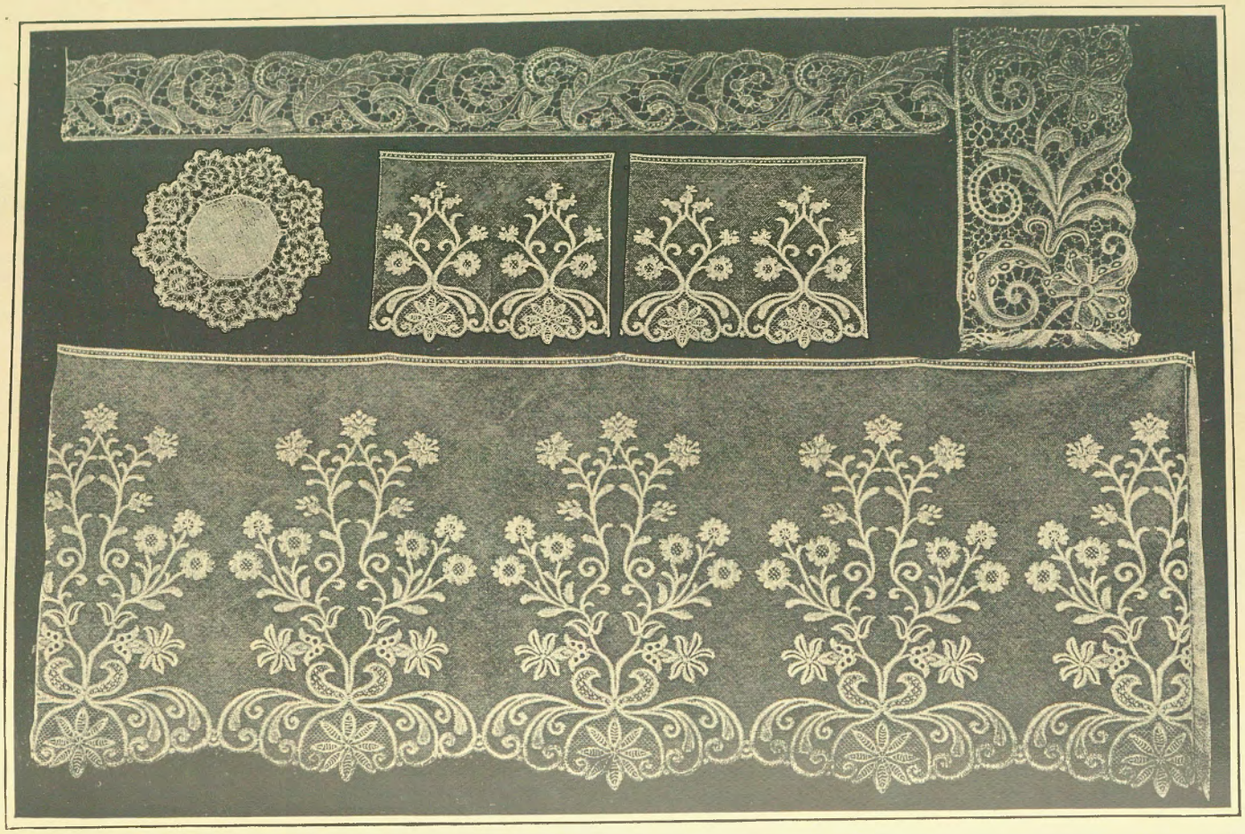
We aim to show, also, the new avenues of employment that are constantly being opened to women, and in which of these they are most successful by reason of their natural adaptability; what education will best fit them for the new opportunities awaiting them, and to answer a host of kindred questions.

After a long period of inaction the enrollment of foreign women was rapidly effected, and we are now possessed of the most powerful organization that has ever existed among women, having official committees, created by government and supported by government funds, coöperating with us in England, France, Italy, Germany, Spain, Austria, Russia, Belgium, Holland, Sweden, Norway, Greece, Siam, Japan, Algeria, Cape Colony, Cuba, Mexico, Nicaragua, the Argentine Republic, Jamaica, Ceylon, Brazil, Colombia, Ecuador, Venezuela, Panama, and the Sandwich Islands.

The members of the English committee, under the patronage of the Queen, and of which the Princess Christian is president, have been chosen with singular discretion. Each chairman is a power in herself, as well as perfect mistress of her own line of work; and all are enthusiastically following the leadership of their much-loved president. To give an indication of the strength and efficiency of this committee, I need only mention such names as the Duchess of Abercorn, the Marchioness of Salisbury, the Countess of Aberdeen, Lady Henry Somerset, Lady Brassey, Baroness Burdett-Coutts, Lady Knutsford, Lady Jeune, Mrs. Bedford-Fenwick, and Mrs. Fawcett.

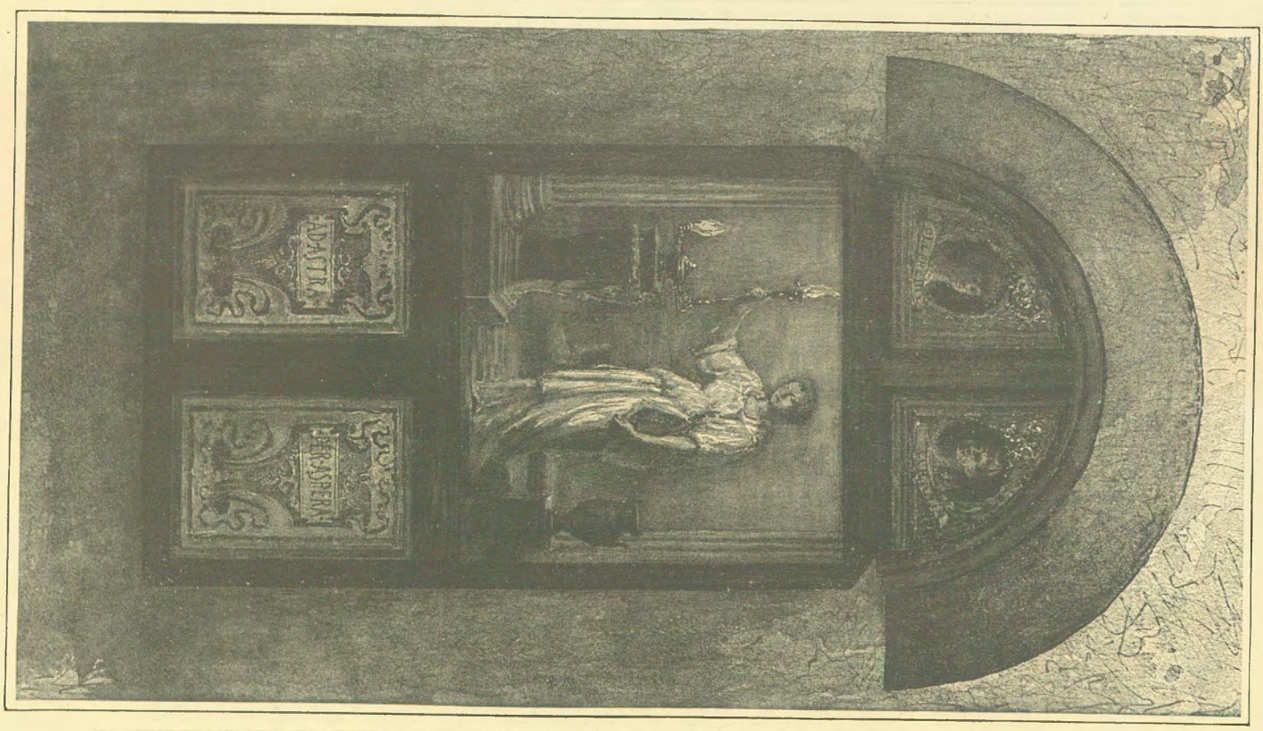
In France Madame Carnot accepted the active presidency of the committee. She secured committees of the most earnest, influential, and competent women to second her own efforts.

Italy was almost the first to announce its committee, under the special patronage of Queen Margherita, who is personally directing the work, and who will send her marvelous collection of historical laces, some of which date back 1,000 years before Christ, having been taken from Egyptian and Etruscan tombs. They are both personal and crown property, and have never before left Italy. This royally generous response to our appeal was doubly welcome, for it came when diplomatic relations between the two countries were suspended, and it was intended as a special mark of friendship. Accompanying this lace exhibit is a collection of the work of the Italian women of to-day, a prominent feature of which is the lace made by the peasant women in the societies organized by, and under the direction of, the queen. This exhibit will be one of the noted features of our building.



OLD ITALIAN ECRU THREAD LACE; OLD ITALIAN GUIPURE. MANUFACTURED BY B. MARELLI.

DOILY MADE AT THE DI BRAZZA SCHOOL, FOUNDED IN 1890; TRIMMING FOR PRIESTS' VESTMENTS, LILLE POINT.
EXHIBITED BY FELICE FAPPIANO. ITALY.



SKETCH FOR WINDOW. MARY TILLINGHAST. UNITED STATES.

WATER COLOR PORTRAIT OF HER MAJESTY THE EMPRESS OF RUSSIA.
MLLE. KRANESKOI.

Russia, which has a committee organized by the Empress herself, sends its remarkable laces and embroideries, and many curious national costumes, which are very picturesque and attractive, both in color and design.

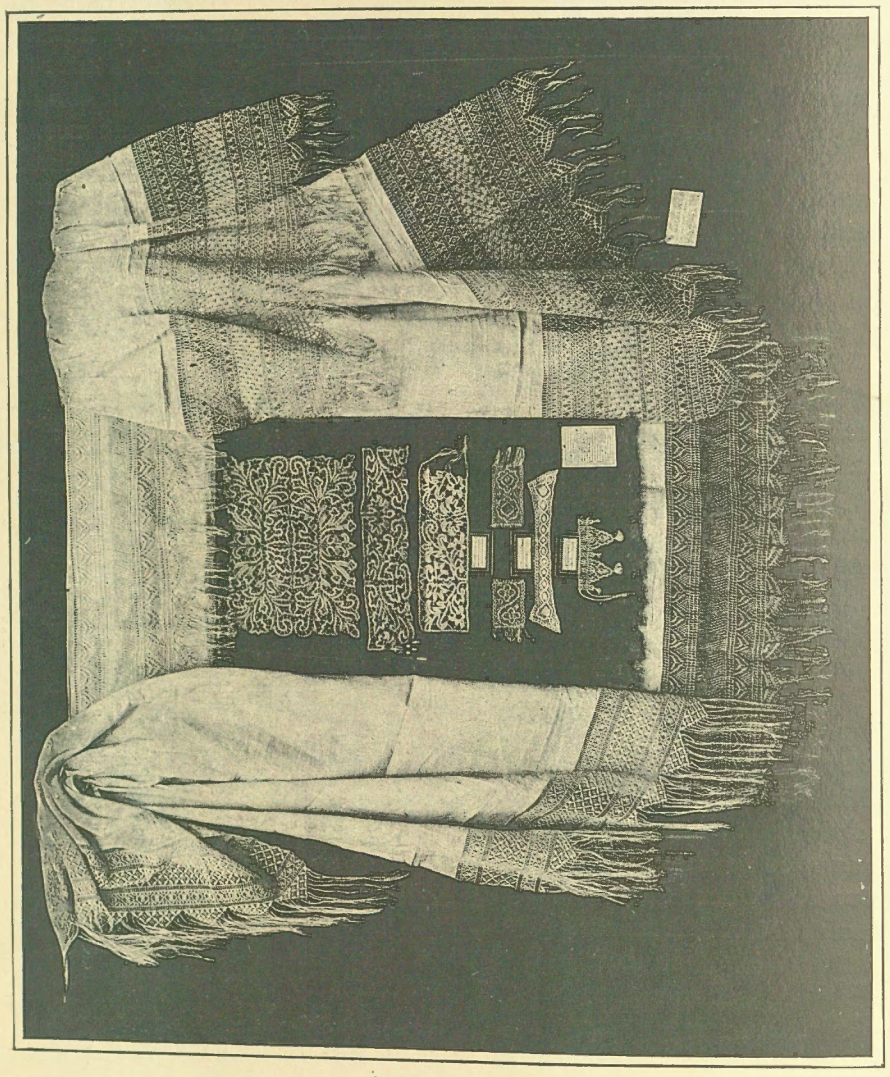
Japan at first hesitated, and refused to appoint a committee, but M. de Guerville had the good fortune to be permitted to give his lecture before the Emperor and Empress of Japan, and so interested the latter that she consented to become the head of a committee of ladies with whom we are now in active correspondence.

From parts of South America we shall rely mainly upon the kindly coöperation of the Latin-American department, which will send us such native work as can be spared from its own rich and varied collection. Although we have coöperating committees there, they have as yet made no definite reports as to what we may expect from them.

Madame Diaz has most kindly coöperated with us, and has offered for our building, in addition to other novel attractions, an orchestra of Mexican girls in rich costumes, who will play the national Mexican airs.

It will be seen that the names on our foreign committees represent not only royalty and the influence of government, but include also many women who have risen to the positions which they occupy by their own unaided talents, who, without titles or wealth to assist them, are recommended only by their evident ability to carry on the important lines of work intrusted to their hands.

The powerful organization which we have secured extends around the world, and stands with perfect solidarity for the purpose of serving the interests of our sex and making the industrial conditions easier for them. We have such an organization as has never before existed of women for women. That this work is needed is evidenced by the pathetic answers from some of the countries where our invitation has been declined. For instance, a letter received from the government of Tunis states that a commission of women can not be formed in that country, because local prejudice will not allow the native women to take part in public affairs. Syrian correspondents write that it will be impossible to secure the official appointment of a committee of women in that country, as custom prevents women from taking hold of such work, and the government will lend no aid; but that an effort will be made to send a small exhibit, unofficially. Other oriental countries make the same reports—no schools; women not intelligent enough to undertake the work; public prejudice, etc. It seems incredible



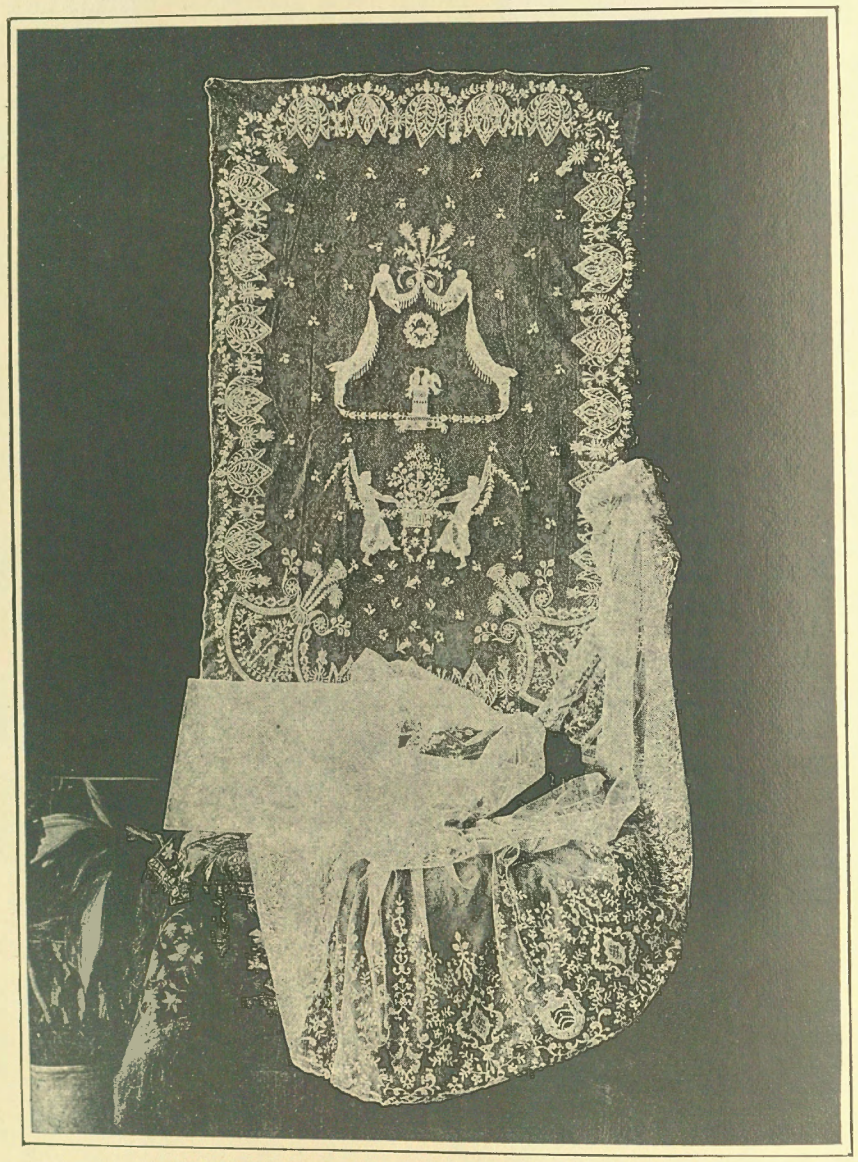
MACRAMÉ TOWELS.
Modern and Ancient Designs. The Evolution of Macramé from Simple Knots to Fine Lace, ITALY,

that the governments of these countries would be willing to make admissions which reflect so much upon themselves, or that they would allow these shameful conditions to continue. The oppressive bonds laid upon women, both by religion and custom, are in some cases so strong as to be insurmountable, probably, during the present generation. A lady eminent for her work on behalf of the women of India, has informed me that the difficulty in doing anything for them is their absolute mental inactivity and their lack of desire to change their condition; they are so bound by the prevailing laws of caste and the prejudices that exist, that they have no wish for different surroundings; the desire for something better must be created before anything can be done to help them.

We have the hopeful fact to record, however, that even where the night has seemed the darkest, we have received letters from native women, to whom the dawn of a brighter day is visible, showing a full comprehension of the situation and an awakened intelligence. These women are working in their feeble way to send us, unofficially, such an exhibit as they can get together, notwithstanding official refusals. It is unfortunate that we can not hope to have women from the Orient present in large numbers at the Exposition, so that they might profit by its civilizing influences.

When our building was planned, we thought with some anxiety of the difficulty we would experience in getting creditable objects to fill so vast a space, but now we find that a building four or five times as large would have been inadequate. I now feel sure that notwithstanding the disappointments to exhibitors, this is a benefit to the quality of the collection, for such a vigorous process of elimination has been required in order to bring the exhibits within the bounds assigned, that it has resulted in the exclusion of all but the most desirable and attractive objects.

The moment of fruition has arrived. Hopes which for more than two years have gradually been gaining strength and definiteness have now become realities. The Exposition has opened its gates. On the occasion of the formal opening of the Woman's Building the Board of Lady Managers was singularly fortunate in having the honor of welcoming distinguished official representatives of many of the able foreign committees, and of the State boards which have so effectively coöperated with it in accomplishing results now disclosed to the world. We have traveled together a hitherto untrodden path, have been subjected to tedious delays, and overshadowed by dark clouds which threatened disaster to our enterprise. We have been obliged to march with peace offerings



BAPTISMAL VEIL OF QUEEN CAROLINE OF NAPLES.
EXHIBITED BY MARCHIONESS MAZZECORATI.
RED SATIN EMBROIDERED COVER, VENICE, XV CENTURY.
EXHIBITED BY COUNTESS DI BRAZZA.
JABOT OF JEROME BONAPARTE. KING OF WESTPHALIA.
FLOUNCE OF THE QUEEN OF WESTPHALIA. EXHIBITED BY COUNTESS DI PAPADOPOLI.
ITALY.

in our hands, lest hostile motives be ascribed to us. Our burdens have been greatly lightened, however, by the spontaneous sympathy and aid which have reached us from women in every part of the world, and which have proved an added incentive and inspiration.

When our invitation asking coöperation was sent to foreign lands, the commissioners already appointed generally smiled doubtfully, and explained that their women were doing nothing; that they would not feel inclined to help us, and in many cases stated that it was not the custom of their country for women to take part in any public effort; that they only attended to their social duties, drove in the parks, etc. But as soon as these ladies received our message, sent in a brief and formal letter, the free-masonry among women proved to be such that it needed no explanation; they understood at once the possibilities. Strong committees were immediately formed of women having large hearts and brains—women who can not selfishly enjoy the ease of their own lives without giving a thought to their helpless and wretched sisters.

Our unbounded thanks are due to the exalted and influential personages who became, in their respective countries, patronesses and leaders of the movement inaugurated by us to represent what women are doing. They entered with appreciation into our work for the Exposition, because they saw an opportunity—which they gracefully and delicately veiled behind the magnificent laces forming the central objects in their superb collections—to aid their women by opening new markets for their wares.

This was the earnest purpose of their majesties the Empress of Russia and Queen of Italy, both so noted for the progressive spirit they have displayed in promoting the welfare of the women under their kindly rule. They have sent large collections of the work of peasant women, through organizations which exist under their patronage for selling their handiwork.

The committee of Belgian ladies was kind enough to take special pains to comply with our request for statistics concerning the industries and condition of women, notwithstanding the fact that the collecting of statistics is not in Europe so popular as with us. It has sent complete reports, attractively prepared in the form of monographs and charts, giving details which have been secured only by great personal effort. Such figures have never before been obtained in that country, and the committee itself is surprised at the great amount of novel and valuable information it has succeeded in presenting.

Her Majesty the Queen of England has kindly sent an exhibit of the work of her own hands, with the message that while she usually feels no interest in expositions, she gives this special token of sympathy with the work of the Board of Lady Managers because of its efforts for women. That the English committee has included in its exhibit and in its catalogue a plea for the higher education of women is in itself a significant fact.

Her Majesty the Queen of Siam has sent a special delegate with directions that she put herself under our leadership and learn what industrial and educational advantages are open to women in other countries, so that Siam may adopt such measures as will elevate the condition of her women.

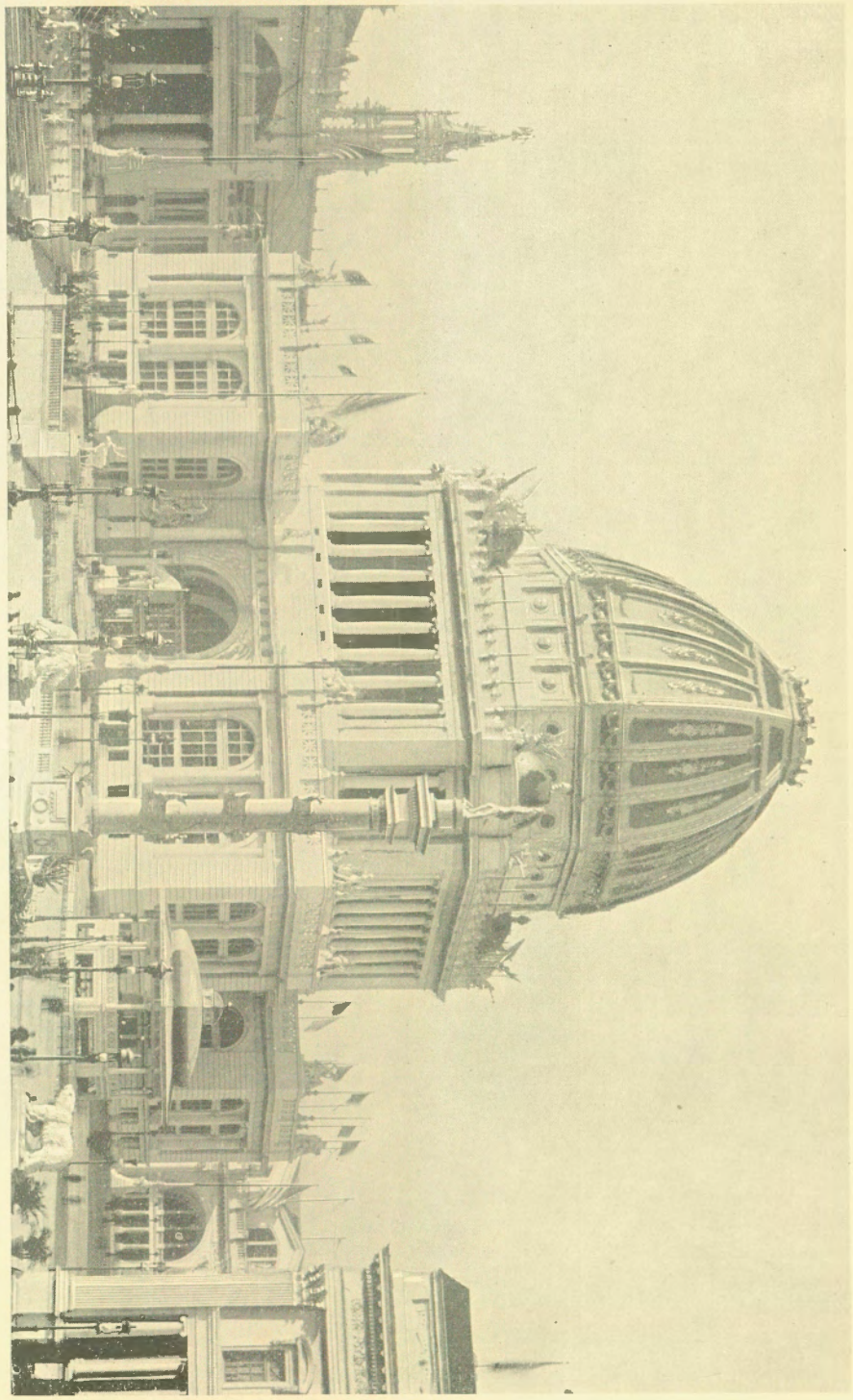
The Exposition will thus benefit women, not alone by means of the material objects brought together, but there will be a more lasting and permanent result through the interchange of thought and sympathy among influential and leading women of all countries, now for the first time working together with a common purpose and an established means of communication. Government recognition and sanction give to these committees of women official character and dignity. Their work has been magnificently successful, and the reports which will be made of the conditions found to exist will be placed on record as public documents among the archives of every country.

We rejoice in the possession of this beautiful building, in its delicacy, symmetry, and strength. We honor our architect and the artists, who have given not only their hands but their hearts and their genius to its decoration.

The eloquent president of the Commission last October dedicated the great Exposition to humanity. We dedicate the Woman's Building to an elevated womanhood, knowing that by so doing we shall best serve the cause of humanity.

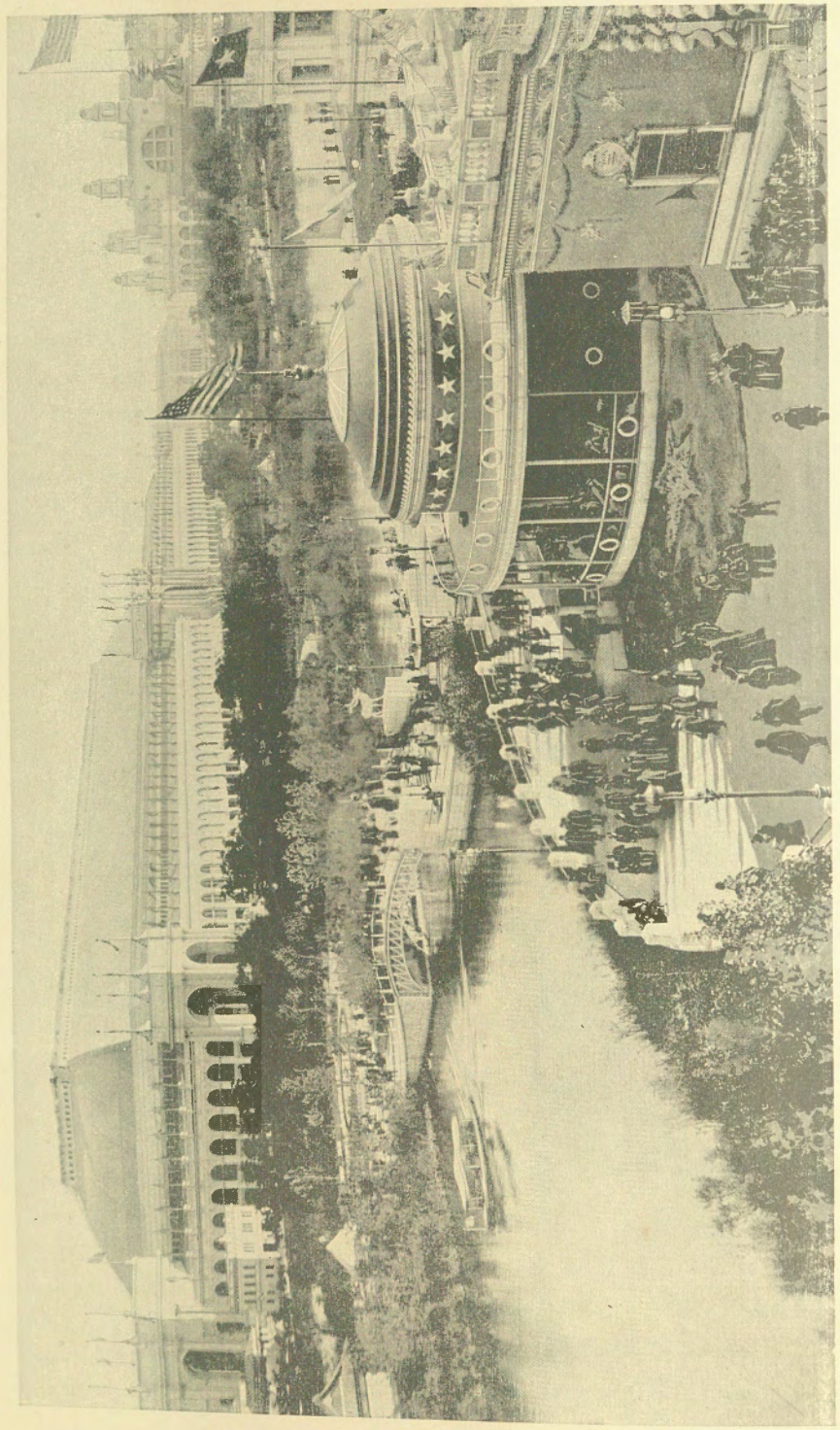
To serve as a permanent record of the many rare and beautiful objects now gathered in the Woman's Building, which will so soon be scattered to the four corners of the earth, this illustrated volume has been prepared. We greatly regret that lack of time and space has prevented our doing complete justice to the achievements of our sex, but hope that what has been accomplished may prove of service as a basis for future work.

BERTHA HONORÉ PALMER.



ADMINISTRATION BUILDING.

SIZE, MAIN BODY, 100 x 100 FEET; PAVILIONS, 84 x 84 FEET; HEIGHT OF DOME, 275 FEET. ARCHITECT, MR. RICHARD M. HUNT. COST, $450,000.



THE MANUFACTURES AND LIBERAL ARTS BUILDING. FROM ACROSS THE LAGOON; VIEWED FROM THE NORTHWEST.

THE BUILDING AND ITS DECORATION.

THE great work of the world is carried on by those inseparable yoke-mates man and woman, but there are certain feminine touches in the spiritual architecture which each generation raises as a temple to its own genius, and it is as a record of this essentially feminine side of human effort that the Woman's Building is dedicated.

In the dread art of war the male element of the race asserts itself alone. In its antithesis, the art of peace, woman is paramount. We are yoke-fellows, equal and indivisible, tugging and straining at the load of humanity which we must drag a few paces onward ere our work is done. On the outskirts of the throng of tireless workers there are a few men and women who, when the heat and stress of the day are over, climb to the hill-tops, and looking into the mute heavens read the promise of the coming day. A generation ago the seers of our race foretold two great things: a material growth and prosperity, the like of which the world has never seen; a mastery of electricity, that most potent of man's friendly genii, and a great city through which the traffic of the world should roll, one of the strongholds of the earth—all this the voice of the male seer foretold from his tower, and much more.

A clearer, sweeter prophecy went forth from the tower where the wise women watched the signs of the times: "Woman the acknowledged equal of man; his true helpmate, honored and beloved, honoring and loving as never before since Adam cried, 'The woman tempted me and I did eat.'"

We have eaten of the fruit of the tree of knowledge and the Eden of idleness is hateful to us. We claim our inheritance, and are become workers, not cumberers of the earth.

Twenty years ago to be called strong-minded was a reproach which brought the blood to the cheek of many a woman. To-day there are few of our sisters who do not prefer to be classed among strong-minded rather than among weak-minded women. The battle has been fought out, and the veterans who have been wounded and scarred with that cruelest weapon of ridicule, smile

DECORATION OF NORTH TYMPANUM—"PRIMITIVE WOMAN." MARY FAIRCHILD MACMONNIES. UNITED STATES.

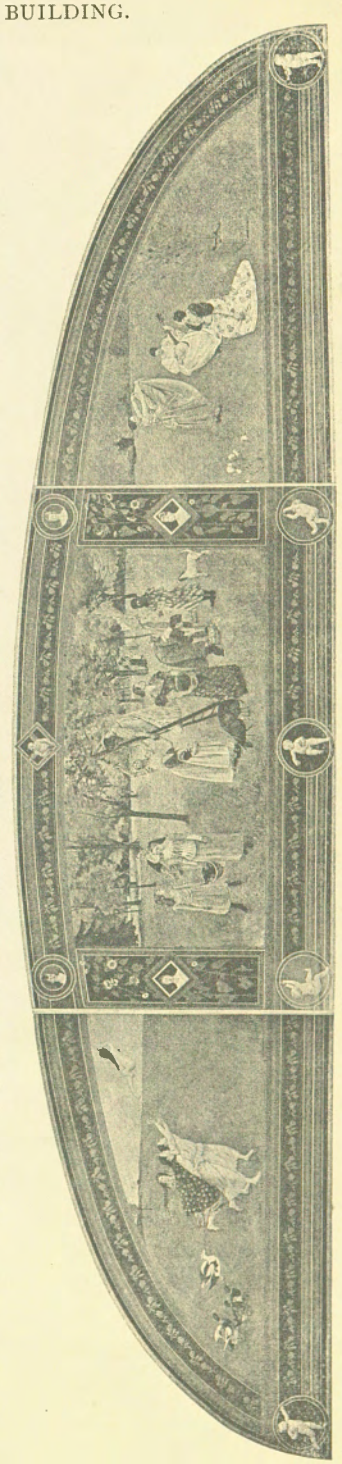
to see how easily we assume the position which they gave the glory of their youth to win for us. We honor these women and have written their names in golden letters for all the world to see and salute in our Hall of Honor.

To see the work of woman at the World's Fair we must go through every department of human ingenuity, for there is scarcely one of these where woman's hand has not done a share of the work. The work of man and woman, like their interests, is one and indivisible.

In welcoming the visitor to our building, we would say: "Enter here for a space; sit in our library and rest your eyes with its soft colors; pace through our Hall of Honor and understand the spirit in which it is raised; leave criticism upon the threshold as you enter. Our salutation is, 'Peace be with you.' May your answer be, 'And with you be peace.'"

When I first wandered through the courts of this miraculous city, which has arisen as if by magic out of the desolate borderland between the prairie and the lake, I was moved, as rarely ever before, by the work of man's hand. I have stood upon the edge of the Egyptian desert and gazed with questioning eyes upon the mighty sphinx. I have seen the glories of the Acropolis and knelt at the shrine of the Greek, but neither of these superlative legacies of the past impressed me more than did this prophecy of the future. For the first time in the history of our nation, the spirit of art has asserted itself, and

triumphs over its handmaidens, commerce and manufacture. The beauties of the Athens of Pericles, the Rome of Augustus, are indeed recalled by what we see, but a new art is foretold, whose ruins will one day be honored as we honor the classic fragments of Greece and Rome today. Comparison is nowhere more odious than where all is excellent; in my own thought our building stands on its own merits, and yet it bears comparison with all the rest, and loses nothing by it. There may be others which have qualities which it lacks. It borrows beauty from its august neighbors and from its mirrored reflection in the lagoon, but it lends as much as it receives, and the winged temple is joyfully restful to eyes wearied with much gazing. A work of art is precious in so far as it expresses the personality of its creator. Architecture is one of the arts most subservient to use, and a building should not only express the genius of the architect but the purpose to which it is dedicated. How well the architects of the great Gothic churches understood this law. No other form of religious architecture expresses so exalted a spirituality as theirs. The aspiring lines, the upspringing arches of the great Gothic cathedrals lead the eyes upward to the sky; the mind to reflection and aspiration. Our building is essentially feminine in character; it has the qualities of reserve, delicacy, and refinement. Its strength is veiled in grace; its beauty is gently impressive; it does not take away the breath



DECORATION OF SOUTH TYMPANUM—"MODERN WOMAN." MARY CASSATT. UNITED STATES.

with a sudden passion of admiration, like some of its neighbors, but it grows upon us day after day, like a beloved face whose beauty, often forgotten because the face is loved for itself, now

DECORATIVE PANEL—"THE WOMEN OF PLYMOUTH."
LUCIA FAIRCHILD. UNITED STATES.

and again breaks upon us with all the charm of novelty. I came upon our building suddenly one early morning, when the mist-curtain was rolling away under a crisp breeze and an ardent sun. My heart leaped to a more generous measure. I drew my breath

quickly. It seemed to me that I should always see it as then, peerless, shining, a fair temple to that which is essentially feminine in human life. The next day I hurried to my work within its doors with a single thought, that it was well and conveniently arranged for my purpose; but in the coming years I shall see our building in all its beauty as I saw it on that never-to-be-forgotten morning.

DECORATIVE PANEL—"ARCADIA."
AMANDA BREWSTER SEWELL. UNITED STATES.

The Woman's Building was planned by Miss Sophia Hayden of Boston, a graduate of the Massachusetts School of Technology, of the class of 1890. A national competition of designs by women resulted in the choice of Miss Hayden's plans. The site is admirably chosen from an artistic and practical standpoint. The building stands between the Horticultural Hall and the Bureau of Public

Comfort, directly adjacent to the Sixtieth Street entrance of the Fair. The nearest station of the suburban railway may be reached in a two minutes' walk.

Nothing is more significant of the difference in woman's position in the first and the latter half of our century than the fact that none of the eminent writers who have commented upon Miss Hayden's work have thought to praise it by saying that it looks like a man's work. Marian Evans and Aurore Dupin found it necessary to cloak their womanhood under the *noms de plume* of George Eliot and George Sand. Rosa Bonheur found it convenient to wear man's attire while visiting the Parisian stock-yards in order to study the animals for her great pictures. At that time the highest praise that could be given to any woman's work was the criticism that it was so good that it might be easily mistaken for a man's. To-day we recognize that the more womanly a woman's work is the stronger it is. In Mr. Henry Van Brunt's appreciative account of Miss Hayden's work, the writer points out that it is essentially feminine in quality, as it should be. If sweetness and light were ever expressed in architecture, we find them in Miss Hayden's building. Every line expresses elegance, grace, harmony.

The building is in the style of the villas of the Italian Renaissance. It is 388 feet long, 199 feet wide, and 70 feet high. It is divided into two stories, which are clearly indicated by the lines of the exterior. The most important feature required of the architect was the Hall of Honor, which forms the middle of the structure. This is a noble apartment, rising to the full height of the building, surrounded by a lower two-story structure forming the four facades, and containing the minor halls and offices required for committee and exhibition rooms. At the second story a corridor surrounds the hall, treated in the way of a cloister, with graceful arches springing from well-proportioned columns. Looking at the building from the water side, we have a central entrance and a pavilion at each end connected by an arcade. The main entrance has three arches and is surmounted by a loggia inclosed by a colonnade, over which rises the pediment. The loggia connects with a balcony, which runs from the central entrance to the pavilions and is enriched with pilasters of the Corinthian order. Over the pavilions are roof-gardens, surrounded by an open screen of light Ionic columns, with caryatides over the loggia below. The ornamentation which outlines the arches and enriches the exterior is most appropriate. The finely modeled pediment and the eight typical groups of sculpture surmounting the open screen around the roof-

garden are in harmony with the purity, simplicity, and dignity of the building, proving that Miss Rideout, the young Californian sculptor of these charming groups, worked in perfect sympathy with the architect.

The group represented in the pediment typifies woman's work in the various walks of life. The central figure is full of spirit and

DECORATIVE PANEL—"THE REPUBLIC'S WELCOME TO HER DAUGHTERS."
ROSINA EMMET SHERWOOD. UNITED STATES. (Copyrighted.)

charm. In one hand she holds a myrtle wreath; in the other, the scales of justice. On her right, we find Woman the Benefactor; and on her left, the Woman, the Artist and Littérateur. The figures are modeled in very high relief, and the whole work has an

infinitely joyous and hopeful quality. This is equally true of the winged groups, which are in delightful contrast to the familiar and hackneyed types that serve to represent Virtue, Sacrifice, Charity, and the other qualities which sculptors have personified, time out of mind, by large, heavy, dull-looking stone women. The sculpture throughout the Fair is of a character that deserves a more lasting form than it now possesses. A large proportion of the plaster figures of men, women, and animals which enrich the White City deserve to be preserved in bronze or marble infinitely more than most of the sculpture which is shown in the art gallery.

Hereafter the old charge that there is no art atmosphere in our country will, I think, prove a futile and groundless one. A single visit to the World's Fair must convince the most indifferent European-American that, whatever may have been the case at an earlier period, the country which has produced this great, harmonious, artistic whole is not entirely lacking in art atmosphere.

One of the pleasantest features of this building is the hospitality suggested throughout; the cool and quiet arcades where the visitor may sit and look out upon the varied scenes hourly enacted in that corner of the World's Fair; the roof-gardens, from which a fine view may be had of the distant buildings, with the shimmering lake beyond. Here one may dine comfortably and well, or enjoy "a dish of tea and talk," at the end of the long day of work and pleasure. Our building's highest mission perhaps will be to soothe, to rest, to refresh the great army of sight-seers who march daily through the Fair.

I have heard from these birds of passage various interesting comments on our building. One of these I remember as particularly expressive of its influence, coming as it did from a tired woman, who had labored generously and ceaselessly for many months at her little part of the great work. "I call it the flying building," she said; "it seems to lift the weight off my feet when I look at those big angels."

The interior decoration is as appropriate and simple as the exterior. Touches of gold, here and there, relieve the purity of the whitest building in all the White City. The Hall of Honor is unbroken by pillars or supports, and rises grandly to its seventy feet of height. It is 67½ feet wide and 200 feet long. Statistics, however, avail us but little in looking at this noble hall, and it is best to remember only that it is as high as our hopes for it have been. Honored names are here written in letters of gold—the names of women great in art, in song, in thought, in science, in statecraft, and in literature. Side by side with the sovereigns of Europe—Isabella, Elizabeth, and Victoria—are the names of the workers, the seers, the pioneers who long ago laid the true foundation of this building. Some of them are living still, thank God—women whose keen eyes

DECORATIVE PANEL—"ART, SCIENCE, AND LITERATURE."
LYDIA EMMET. UNITED STATES. (Copyrighted.)

foresaw the coming of the day that has dawned; the day of which John Stuart Mill said: "The women's hour has struck."

The north tympanum of the hall is enriched by a decorative painting by Mrs. Frederick MacMonnies, representing the Primitive Woman. At the other end Miss Mary Cassatt presents her

conception of Modern Woman. Mrs. MacMonnies' subject is well chosen and ably treated. On the extreme right we have a single male figure, a hunter clad in skins—he has just returned from the chase. A group of women and children bear away the game he has killed and minister to his wants. A kneeling girl crushes a bunch of grapes into a cup to refresh the tawny giant. In the middle grouping we have woman, the bearer of burdens, typified by a band of girls carrying water-jars. In the foreground a maiden bathes a laughing child in a clear stream, while a mother advances toward the water bearing two children in her arms. On the extreme left we see the sturdy daughters of the plow driving a yoke of milk-white oxen. A band of sowers scatters the grain in the new-made furrows, while one tired girl, kneeling in the foreground, drinks from a vase. The background of trees and water and distant land is excellently treated. The dark figures of two horsemen are to be seen at the extreme right. Mrs. MacMonnies' work is of a high order; it shows a true decorative sense, a sure hand, and a fresh, joyous imagination. Artistically and intellectually it is a composition which commends itself to all those who understand and honor the idea for which our building stands.

The central portion of Miss Cassatt's panel shows us a group of young women gathering apples in a pleasant orchard. On the right is a band of ladies variously engaged. One is playing upon a stringed instrument, while another poses in one of the attitudes of the modern skirt-dance. On the left we have Fame, a flying figure, pursued by a flock of ducks and women. The border of the tympanum is very charming; the children quite beautifully painted. Both Mrs. MacMonnies and Miss Cassatt received orders for their work from the Executive Board of the Woman's Building. The two decorations were executed in Paris and sent to Chicago.

Four large decorative panels enrich the sides of the hall.

New England's contribution to the decoration of the Woman's Building is shown in one of these large panels, which illustrates the duties and avocations of the Pilgrim Mothers and Daughters. The painter, Miss Lucia Fairchild of Boston, a young artist of great promise, has chosen for her subject a group of women engaged in domestic labor. In the foreground a kneeling girl is washing dishes in a pool of still water; one of her sisters stands beside her drying a pewter basin. On the left, under the porch of a humble cottage, a mother stands holding an infant in her arms. A girl sits by her spinning-wheel, whose threads have become entangled. One young matron holds a distaff, while a girl beside her is stitching

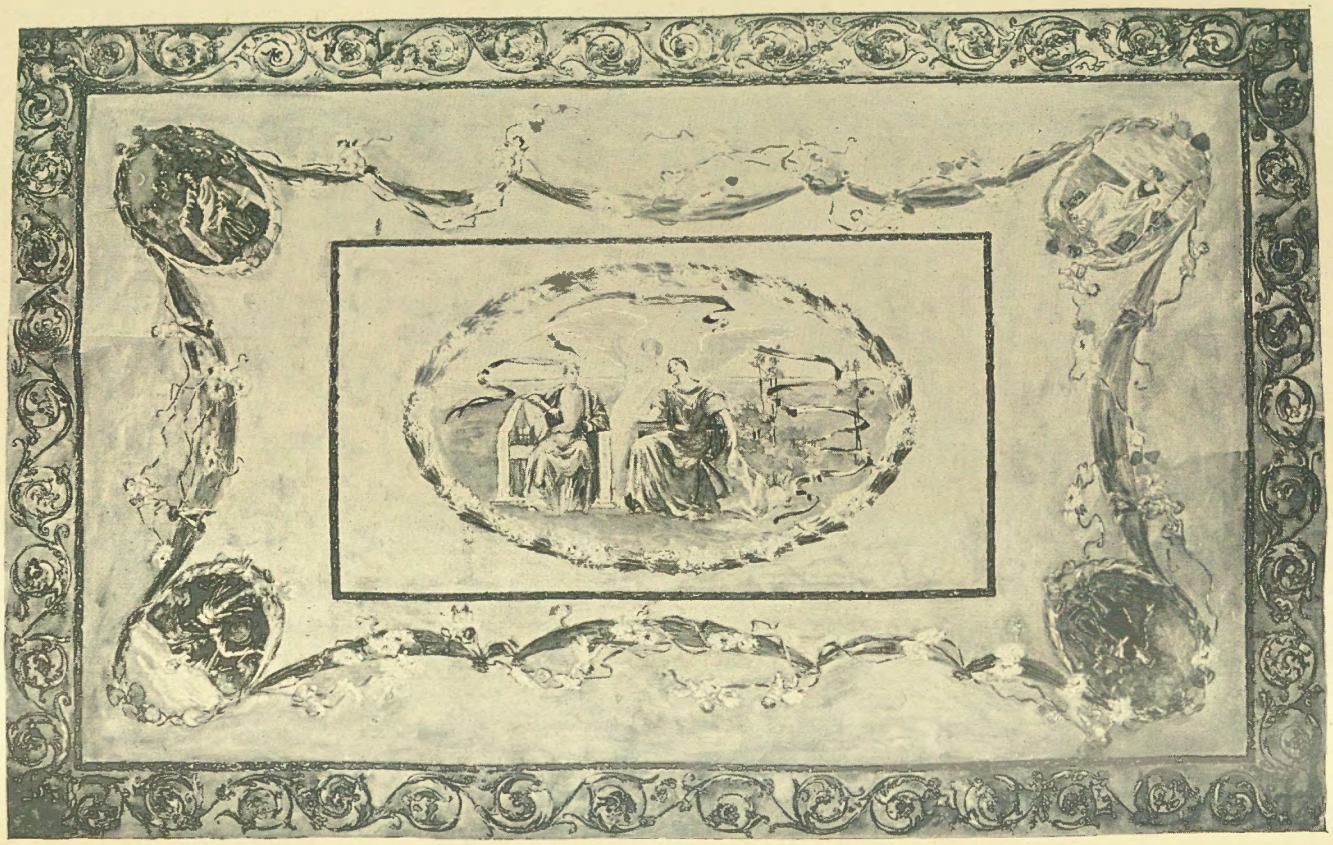
TAPESTRY. DESIGN ADAPTED FROM AN ANCIENT EMBROIDERY. BARBARA WOLF. GERMANY.

MARBLE BUST OF PRINCESS OBOLENSKY. PRINCESS M. SCHAHOVSKOY. RUSSIA.

on a white garment. At a little distance a group of children surround their teacher, who, with an open book upon her knees, is holding school out of doors. It is the springtime of the year and of the nation; from the green plain stretching toward the distant sea the trees lift their budding branches. In the background we have the traditional white meeting-house with its single spire, and over a newly broken road a pair of oxen draw a cart laden with wood; the man who drives them is necessarily a very small figure in this large, simple composition. The whole scene breathes the atmosphere of that early New England which has found its best interpreter in Hawthorne. The harsh but not inhospitable Plymouth coast, and the hardy settlers whose courage and resolution laid the foundations of the New England we know to-day, have been sketched by the young artist with a strong hand. The color scheme is cool and sober; the dress and bearing of the women reserved, simple, and full of character. The thought behind the picture needs no criticism, it is an assertion of the prime duties of woman, the home-maker and care-taker; it is a hint full of significance to our day and generation, reminding us that unless the higher education now open to our sex makes women better and wiser wives and mothers, it is a failure.

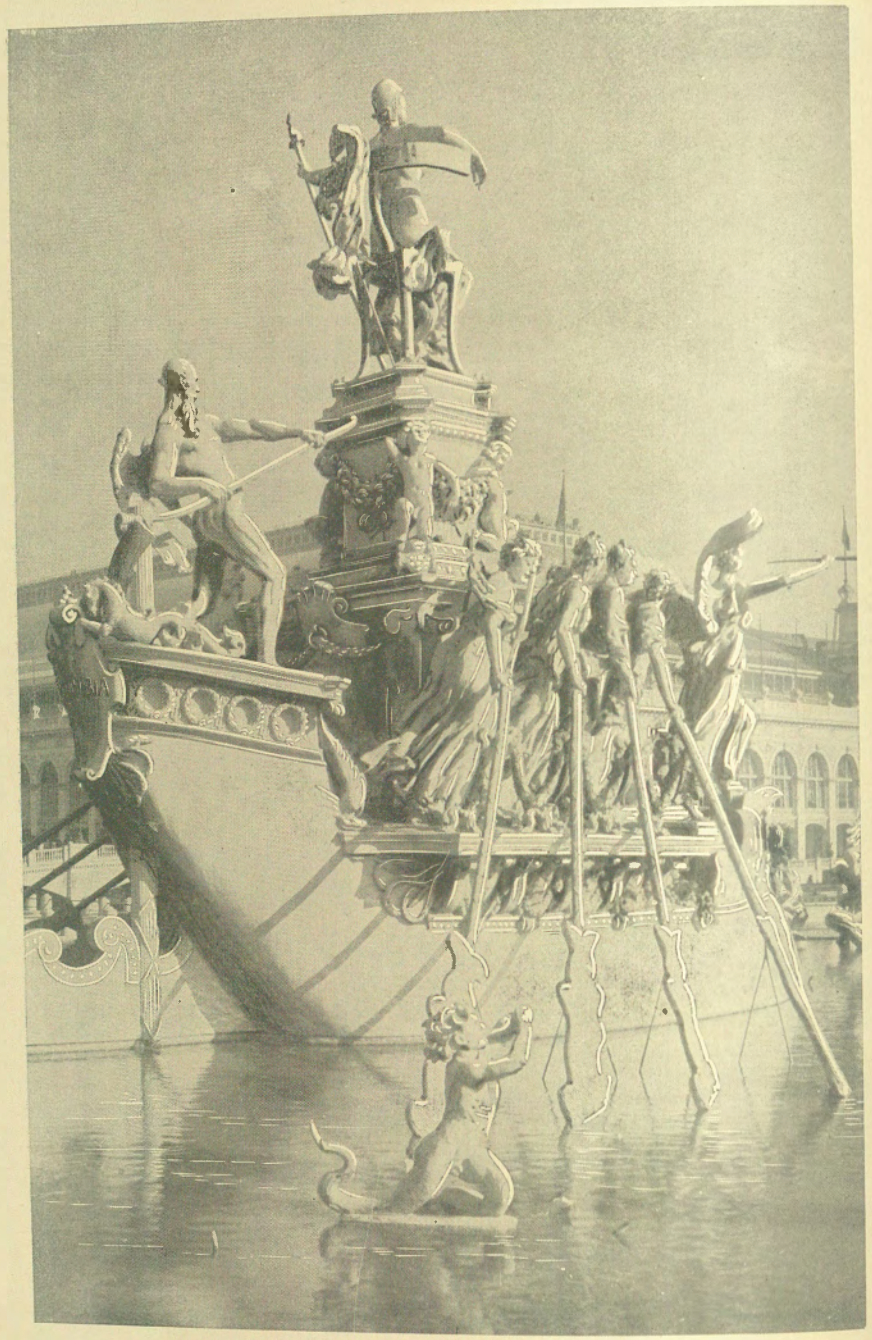
No stronger contrast to Miss Fairchild's decoration can be imagined than that presented by the neighboring panel, "Woman in Arcadia," by Amanda Brewster Sewell. The former represented a cool, demure springtime on the Plymouth coast. In Arcadia it is warm, luxurious summer. The color is rich and deep; the pair of half-nude girls in the foreground have a pagan loveliness; the distant group gathering oranges are fair as dream-women. Mrs. Sewell has found "the way to Arcady," and illustrates it to us very sympathetically. It seems quite fitting that in this great White City, this echo of Hellenic beauty, there should be an Arcadian corner, and it is not unsuitable that we should find this in the Woman's Building.

The pair of panels which are placed opposite to those just described are the work of those popular painters Rosina Emmet Sherwood and Lydia Emmet. Mrs. Sherwood's panel shows us the Republic welcoming her daughters and bestowing laurel crowns upon them. The composition of this panel is very good, and the architectural detail of the background is well studied. Miss Emmet's companion panel is strong in the same qualities as her sister's. Music, art, and literature are all personified in an exceedingly well-arranged group of female figures.



CEILING OF LIBRARY. DORA WHEELER KEITH. UNITED STATES.

VIEW OF THE GREAT BASIN, LOOKING WEST,



THE COLUMBIAN FOUNTAIN.

DESIGNED BY FREDERICK MACMONNIES.

COLUMBIA, ENTHRONED, IS PROPELLED BY THE ARTS AND SCIENCES AND STEERED BY FATHER TIME.

I shall now invite the reader to take a short stroll with me through the principal departments of our building. We will enter at the northern door, pass through the loggia, and find ourselves in the midst of the American exhibit of applied arts. Here all is so excellent that we can afford to lose nothing; every case deserves examination. As it is impossible to speak of all the beautiful work exhibited by associations and individuals, let us notice that of the "Associated Artists," the parent society from which so many schools of embroidery and design have sprung. The two directions in which this school expresses itself are in the weaving of textiles and tapestries. The textiles are among the most beautiful fabrics that have ever been woven; they are rich in color and exquisite in texture. Certain effects can be produced by the weaving of silk which no pigment can ever give, for the silk itself has a reflective quality which is found in no other medium. The tapestry from Raphael's cartoon of "The Miraculous Draught of Fishes" is a very remarkable work of art, and one which stands alone in modern needlework. The design was photographed from the painter's cartoon upon the linen, and the spirit of the original is very perfectly preserved.

The pottery comes next in interest to the textiles and embroideries. Nowhere is woman doing better work than in the manufacture and decoration of our native clays. We find original and beautiful vessels of use and ornament exhibited by many of the States. It is due to the Western States to say that in this branch of applied arts they surpass the Eastern.

However long we linger in this section of the building, we leave it with regret. The impression which we carry away from it is that we are no longer pensioners of Europe in the matter of designs. To-day we have an American School of Design, with a distinct national character of its own, and our women are to the fore in every one of its branches.

Passing through the corridor we enter the main hall, where there is much to admire in exhibitions of art and handicraft. The laces, in themselves, are a gallery of exquisite design and workmanship. There is no danger that the visitor will slight the Hall of Honor, so we will not linger here, but pass on to the southern pavilion. We have crossed the seas, Spain is before us; India, Germany, Austria, Belgium are upon our left; Sweden, Mexico, Italy, France upon the right. Two rooms of a Japanese house have been cunningly reproduced with the nicety and finish which characterize all the work of this artistic people. The low-ceiled boudoir is

carpeted with matting and hung with delicately tinted paper. In an outer room—a guest-chamber—is a raised cushion of state, on which the honored stranger is invited to sit (or squat). A few paintings hang upon the wall; a single piece of bronze, a finely modeled bird, rests on a lacquered stand. The inner room is sacred to the toilet of the lady of the house. Over a screen hang rainbow-hued garments enriched with wonderful embroideries. Lacquered coffers of every size and shape, tied with silk cords of different colors, form a picturesque substitute for our commonplace chests of drawers. A polished steel mirror, upon a stand, shows where the mistress of this dainty boudoir should sit upon a cushion to perform the details of her toilet. A lacquered and bronze brazier stands near, and a rack over which are folded fine linen towels. A multitude of fine inlaid boxes stand upon the ground near the mirror. Let us not pry into their secrets. The real secret of the peculiar charm which the Japanese women have always possessed for men of their own and the European nations lies in the fact that they are taught to be agreeable. With the Japanese, good manners rise to the dignity of a high art. Courtesy, gentleness, sympathy are cultivated with the same care and skill that this joyous, painstaking people put into everything that they do.

THE LITTLE KNITTER.
M. O. KOBBÉ. UNITED STATES.
(By permission of the Century Company—Copyrighted.)

We must not fail to see the Japanese parlor in the second story, where the Japanese Commissioner has gathered together a very fine collection of painted and embroidered screens and hangings. A painting upon silk, framed in a little shrine in the end of this room, shows us Sei Shonagun, a learned Japanese woman who served the Empress Sada Ko in the tenth century of the Christian era. She wrote a book which is still famous, an extract from which we may read, in translation, together with a full description of the picture. Nothing brings home the real significance of the work collected in our building more than the statement made by the Japanese Woman's Commission of its organization.

ANTWERP PEASANT.
M. O. KOBBÉ. UNITED STATES.
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The report says: "Her Majesty the Empress of Japan, with her usual habits of helping any good work, especially for her own sex, most graciously pleased with the movement, generously bestowed a large gift to carry on the work of the commission. Princess Mori assumed the duty of chairman, and asked the members, who are mostly ladies of high rank, to act as committees. On the 13th of May, 1892, the first meeting of the commission was held at Shiba-Hama-Rikyn, a pleasure palace in Tokyo. Since then, twice a month they have held regular meetings to consider the affairs of the commission."

The most important feature of the second story is the Assembly Hall, a large room lying on the north side of the building. It has a wide platform and is admirably adapted for meetings, lectures, and concerts. The three stained-glass windows which light the stage are all the work, and two of them the gifts, of Massachusetts women. The furniture, presented by the ladies' committee of Mobile, is simple and appropriate in design. A stained-glass window opposite the platform is the work and the gift of Pennsylvania women. It was in this room that the meeting was held on the 30th of April, when the commissioners from many of our own States and from some distant countries presented to Mrs. Palmer the gifts offered to the Woman's Building. Tokens and tidings of good-will from the four corners of the earth were generously offered and graciously accepted. The value of the gifts, the nationality of the givers, was forgotten in the deep significance of that meeting. Woman at last is rousing from her long sleep. We of the New World have called out for help, for sympathy. From the far Orient comes back an answer to our cry. The slave woman of the harem murmurs, "I hear!"

AUNT TABITHA.
M. O. KOBBÉ. UNITED STATES.
(By permission of the Century Company—Copyrighted.)

The Assembly Hall and the Model Kitchen fill the whole of the northern end of the building. The space between the inner corridor and the outer arcade has been divided into eight admirably shaped and well-lighted rooms. The Model American Kitchen gives an object lesson to housekeepers from all parts of the world.

Passing down the corridor to the right we find Connecticut's

PRIEST'S VESTMENT. EXHIBITED BY ANGELA BAFFICO. ITALY.

room, a bright, cheerful apartment, whose simple and appropriate decoration we owe to Miss Sheldon of Hartford.

We come next to the first of the two Record rooms, which on either side connect with the library. Here are kept the statistics of woman's work in many countries, which have been collected with such patient research. A frieze formed of panels of native wood, designed and carved by women from our different States, is an interesting feature of this room.

SKETCH FOR GLASS WINDOW. MRS. PARRISH. UNITED STATES.

From a purely artistic standpoint the library is the most important feature of the building, after the Hall of Honor. Its decoration has been intrusted to Mrs. Wheeler. As the heavy doors swing to, we find ourselves in a well-proportioned room, whose chief and most valued quality is that of harmony. The eyes, tired with the great demand which has been made upon them, rest gratefully upon the green and gold of the walls. The visitor sinks into a chair, and for a long time thinks of nothing but the pleasant coolness of the place. The room has a character and individuality that we rarely find save in the house of some esthetic lover of books. The beautiful dark carved-oak book-cases are filled to overflowing with books by women of all nations. Every room has its own climate—we know whether we are visiting in the arctic, the temperate, or the torrid zone five minutes after entering a strange house. Our library is in the temperate zone—the best climate for the scholar and the dilettante. To such a visitor there is no single apartment in the whole Fair where he will find himself so pleasantly at home. The chief decoration of this room is the ceiling —the work of Dora Wheeler Keith. In undertaking this arduous labor Mrs. Keith attacked the most difficult branch of decoration, and the artist is to be congratulated that she has painted what is perhaps the rarest thing in the whole range of art, a successful ceiling.

The ornamentation is rich and original. A wide border of scroll-work forms the outer edge. Inside of this we have a very beautifully painted piece of drapery, enriched here and there with

of the Illinois Ladies' Board, is really doing a missionary work. Mrs. Rorer maintains that educated cooking is as much a science as chemistry, and she thoroughly believes in the saying that "the inventor of a new and wholesome dish is of greater value to his fellow-creatures than the discoverer of a new planet." Of all the pleasant features of our building, I have found nothing more interesting than these sessions with Mrs. Rorer. To hear the mysteries of baking, roasting, and boiling intelligently explained, and to watch at the same time the skillful preparation of a dainty dish, is a pleasant and instructive occupation. The infinite variety of forms into which the Indian corn can be transmuted by an intelligent cook was a revelation to most of Mrs. Rorer's hearers.

Another pleasant educational exhibit of a similar nature is to be found in the garden café, where Mrs. Riley, a graduate of the Boston Cooking School, provides home cooking of the most appetizing description for the hungry sight-seer, but opens her kitchen for public inspection every afternoon for an hour. The restaurant serves a double purpose—it feeds the hungry visitor and educates the inquiring mind of the housekeeper. The contrast between this well-ordered establishment, where the dishes are properly prepared and neatly served, and some of the other restaurants of the Fair is very striking. Nowhere is the tired man or woman so well treated and fed as in our model lunch-room.

The Committee of Congresses, of which Mrs. James P. Eagle is chairman, has prepared a feast of reason, in which the public is invited to participate. Either in the morning or the afternoon of each day the Assembly Room in the Woman's Building will furnish an amusement or lecture, which, like all the other matters connected with our building, is given to the public gratis. Music has an honored place in our temple. One afternoon of every week Mr. Theodore Thomas and his well-trained orchestra give a concert of popular classical music; it may be imagined that there is little room to spare in the Assembly Hall on these occasions. Once in every two weeks concerts are given by amateur musicians from different parts of the country. The method pursued in securing the performers is extremely good. The candidates first pass an examination in their own State, and then a second at Chicago before a jury of experts appointed by Mr. Thomas. A diploma will be awarded to the musicians who take part in these amateur concerts. In this way the high standard of talent desired has been attained. Women's musical clubs have been invited to participate, and, thanks to the energy of Mrs. Francis B. Clarke, chairman of the

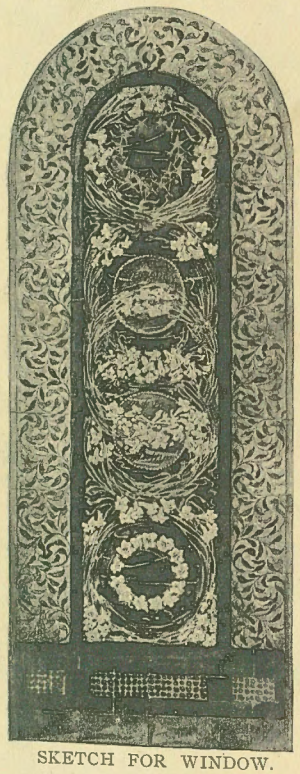
Committee of Music, and of Mrs. Thomas, who have had this branch of the work in charge, a musical congress has been arranged which promises to be one of the most interesting features of the Exposition.

Ceylon's contribution is most precious. She sends us not only the work of her people's hands but a band of her citizens. The Ceylon pavilion has two departments; one representing a temple, the other a resting-place near the temple. The beautifully carved pillars and arches of ebony are constantly surrounded by a group of admirers. The temple is adorned by a painting of Buddha and a marriage scene from a popular romance.

WATER-COLOR.
ROSINA EMMET SHERWOOD, UNITED STATES. (Copyrighted.)

The hospitality of the Woman's Building! I must always come back to that. One day I was given, on entering, a fresh jasmine flower that had bloomed in Texas; a thousand were distributed that morning, thanks to the generosity of the women of Galveston. One afternoon when I crept into this haven, wearied from the feast of sight and sound, a slender, dusky-skinned Ceylonese offered me a cup of fragrant tea. The picturesque costumes, the refinement and grace of these silent servitors, their delicate hands and refined, intelligent faces make a deeper impression than the richest of the embroideries or the most artistic of the jewels shown in their pavilion. Man is more interesting than the noblest of his works. It is for their testimony of human skill, patience, and

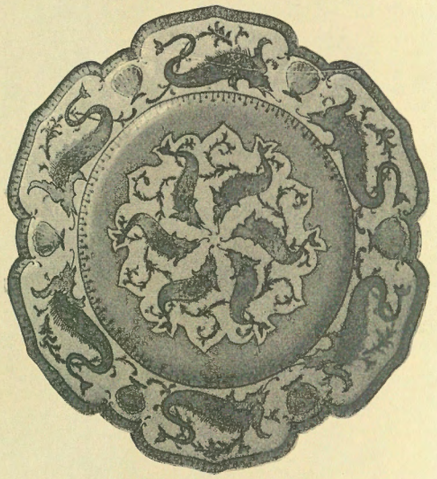
industry that we value the rare works of art and handicraft gathered in our building. Nowhere in the Exposition can we find so complete a history of the industries of the human race as in the Woman's Building; beginning with women's work in savagery (a very wonderful collection of which is to be seen in the Scientific Room) and ending with a modern woman's idea of that primitive woman as shown by Mrs. MacMonnies in her decoration. We thus see in one department the tools of the savage woman, and in another the representation of their use. Judging by her handicraft, the primitive woman worked earnestly and well. With here and there a few brilliant exceptions, the work of modern women in the higher fields of art has been less earnest, less thorough, than the work of these savage women. The religions of the Orient, which teach that man only is capable of civilization, and have made woman man's slave, are partly responsible for the long period of triviality in women's work. The savage woman is a dignified figure. On her falls the burden of weaving and basket-making, of sowing and reaping, of feeding and clothing her family. The legacy she has left us is infinitely precious and touching. Orientalism is responsible for the idea that woman is the inferior of man, and when I hear women lightly professing a belief in Buddhism, I always feel like reminding them that one of the fundamental ideas of that religion is that the female principle in the universe is the principle of evil. To-day Christianity has only just begun, after nineteen hundred years, to overcome this paralyzing idea of the inferiority of our sex. Fifteen years ago, nay ten years ago, I might almost say five, the women artists of Europe and of America, while showing a great deal of talent, betrayed a lack of power, conscience, and persistence in their work. It had the qualities of imagination, of sweetness, of romance, and of color, but it lacked the sterner qualities of technique which only the severest study, the most scrupulous patience, the quality which I can perhaps best designate as the artistic conscience, can give. The



SKETCH FOR WINDOW. MRS. J. B. WESTON. UNITED STATES.

EMBROIDERY ON WHITE SATIN. GERMANY.

old idea that woman's work in the higher fields is something phenomenal obtained both with the critics and with the women workers themselves. To-day the struggle for bread has become so fierce that no allowance is made for sex. We are at the dawn of a new era, when woman's labor shall be judged by the same inflexible standard of excellence as man's. Surely we may be excused if we have shown a little too much enthusiasm on this subject, for the gain is an immense one, not to woman alone, but to the whole race. There is no gain without a corresponding loss. There is no advance in which something is not left behind. In our country woman has always been a privileged person; and while we hold that rights are higher than privileges, it can not be denied that it is a little trying to see those privileges steadily diminishing; but it has now become a question of necessity, not of choice. The results of our public-school system are shown in the enormous number of men who are fitted for both the higher and lower branches of intellectual labor. A few months ago a gentleman in New York advertised in the same paper for a secretary and a butler. Five hundred applicants appeared for the secretaryship and two for the place of the butler. Competition in brain labor is so fierce, the price it secures so small, that to-day a large proportion of our artists, architects, literary and professional men find it impossible to support their families in the position to which their education entitles them. Every year it is becoming more expensive to live the life of cultivated people. The price of bread and meat and coal may be reduced as the demand for these articles increases, but the price of the luxuries and the graces of life increases in an exact ratio with the increase of population. A professional man, the son of a professional man, is too often faced with this problem: "How can I give my children as good an education as I myself received, when my income is only as large as my father's was and the expenses



DRAGON PLATE.
PARSONS & BROWN. UNITED STATES.

of education have doubled?" The wife, the sister, or the daughter is called in council. It is quite evident to her that the man can not support his wife and his children as they should be supported, and the family must either take a lower position in the social scale, or, as the only other alternative, the women must contribute to the expenses of the household. It is this economic necessity which has forced the vast army of women workers into the higher fields of labor.

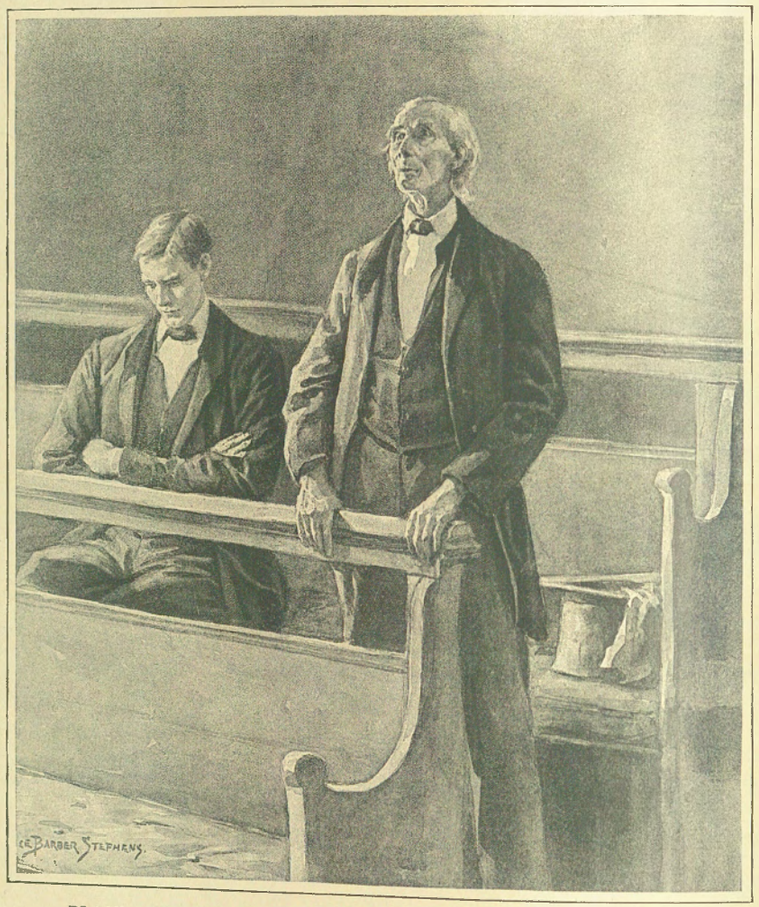
Now that we have wandered through the pleasant arcades, the quiet library, the busy, energetic Hall of Honor, let us leave the Woman's Building and the "White City," go down to the shore of the lake, look out over its changeful waters, and think. What does it all amount to? Palaces of marble and brick crumble away and leave no sign to show where they have stood, and this mock-marble city is as evanescent as a dream. With that curious commercial sense which is perhaps our most salient national characteristic, many hundreds of people have asked the same question: "Does it pay?" Of no department in the whole Exposition has there been so much doubt expressed on this point as of the Woman's Building. It has had its enemies from the very hour of its inception; honest and dishonest enemies. It is only the former with which we must concern ourselves. These have pointed out the very great outlay of time, strength, and money which have gone to make up the harmonious whole; they have pointed out that a great number of the best women workers have elected to exhibit the fruits of their labor side by side with that of their brothers. These critics ask: "Is it not unfair to show as women's work what is only a partial representation of it?" The answer to this objection lies in the fact that the building is among the most interesting features of the Fair. It has never undertaken to show all, or half, that woman is doing. Such an exhibit would be impossible, even were it housed in so vast a structure as the Palace of the Liberal Arts. From the first, the idea has been held by those in authority that the building's mission

"THE WOOD DOVE."
MARY HALLOCK FOOTE. UNITED STATES.
(By permission of the Century Company—Copyrighted.)

SKETCH FOR WINDOW.
L. F. EMMET, UNITED STATES. (Copyrighted.)

was more moral than material. It was designed to represent chiefly that part of woman's labor which finds no place in the other departments of the Fair. Perhaps the most valuable thing it has accomplished is the bringing together of women from the most distant parts of the world. Who can foretell how potent an influence for the unity of the nations may spring from this meeting of the Slav and the Teuton, the Celt and the Mongol, the Gaul and the Latin, the Greek and the Anglo-Saxon? From the days of Helen, women have been accounted a cause for strife between men and nations. "*Cherchez la femme*" is the old saying whenever there is trouble afoot. If this is true, nothing can be so important for the peace of the world as that these prime causes of difference among men should become friends and allies. If the three goddesses had handed back the apple to Paris and said "Thank you,"

BLACK AND WHITE DRAWING—"ANON COMES APRIL IN HER JOLLITY."
ROSINA EMMET SHERWOOD. UNITED STATES. (From Harper's Magazine. Copyrighted.)



BLACK AND WHITE ILLUSTRATION—"IN THE MEETING HOUSE."
A. B. STEPHENS. UNITED STATES.

a mighty pother of arms might have been saved and the greatest poem in the world lost. In our modern contest, each participant strives not to take from but to give to her sisters the palm. In many of the other departments of the Fair there has been an infinite amount of political friction. One country will not exhibit because our duties are unjust, another will put itself to very little trouble for us because it has so little commercial relation with our own. We find nothing of this in the Woman's Building. We find a singleness of purpose which is truly impressive. The queens of England, of Spain, and of Italy take part in our enterprise; the empresses of Japan and of Russia testify their interest; the wife of the president of the French Republic lends us her countenance, and the great ladies of Germany, Belgium, Sweden, Norway, Denmark, Russia, Austria, and all the other nations represented in our building have put their hands to our work.

The Queen of England, her daughters, and her granddaughters send us their handiwork. Not only have the great ladies lent us their countenance, but the work-women all over the world have helped to enrich our building. In the Spanish section we notice the neatly rolled cigarettes of the cigarette-makers and the nets of the fisher-wives lying near the rich embroideries of the nuns, the exquisite missals from the convent schools, the paintings and writings of royal amateurs. The insane women of a Pennsylvania almshouse make a contribution of neatly embroidered linen to our applied arts. The little children of the charity schools of Paris send us drawings and maps of so exquisite a workmanship that it is difficult to realize that the signatures, "Rachel, aged 13," and "Helene, aged 14," belong to their authors.

Many lessons may be learned at the World's Fair, and many in the Woman's Building; the most important of these is the unity of human interests. No man or woman who has truly entered into the life of the White City, which is not Chicago's, nor the United States', nor the Americas', but the world's city, can ever again be satisfied with mere city or State citizenship. In this miniature world we have tasted world's citizenship, we have learned that nothing that is not for the good of humanity at large can benefit us or our country.

MAUD HOWE ELLIOTT.

WOMAN IN ART.

NOT unreasonable and as capable of proof as any other legend about the matter is this, that the first artist was not he who "stayed by the tents with the women;" neither Cleanthes, nor Telephanes, but rather was it some happy mother, dreaming dreams by a river, watching the shadows of leaves and flowers come and go, making garments for her man-child, her desire being to her lord. And the shadows of the leaves and flowers fell upon the garments, and then the artist-soul was born, and designed quaint patterns from them to beautify the robe. Penelope drew her own designs upon the shroud she broidered for old Laërtes, and the naïve drawing of the Bayeux tapestry was from Queen Mathilde's unaccustomed hand, for the men had gone forth to do battle.

Ariosto's much-quoted lines, "Women have risen to high excellence in every art whereto they give their care," is proven in a long line of illustrious women who have been artists, beginning with Helena, daughter of Timon of Egypt, and continuing to our own Mary Cassatt.

From the beginning there have always been those who have stepped from out the ranks of women and stood beside the men.

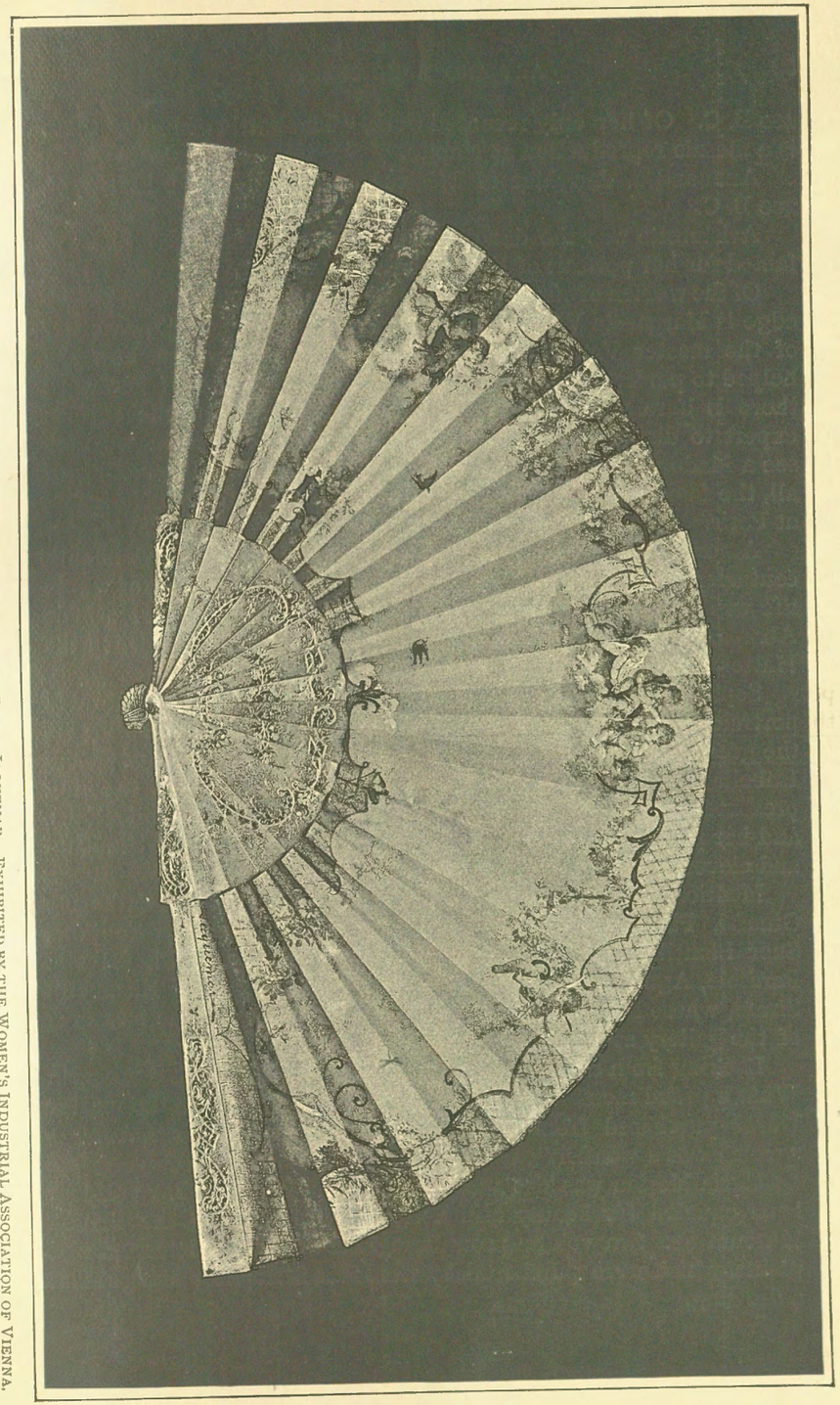
It is no new thing that they should teach, or paint, or write; and if as yet in art there are none who are equal with the masters, they stand immediately behind, unafraid, biding their time, for "art happens," and one day Apollo will find one of our own sex to smile upon, and these will walk with the chosen one, who will be of the few who live for all time.

It is the fashion to deny women originality. Art is but an imitation, and among the great men of our time, who are they whose inspiration is far to seek? It is a long time ago since the wisest man said:

"There is nothing new under the sun."

Among the ancients, Pliny mentions many women painters who were famous.

Helena, daughter of Timon of Egypt, was living in the year



FAN, WITH MOTHER-OF-PEARL HANDLE IN ROCOCO STYLE. PAINTED BY CLARA JAQUEMAR. EXHIBITED BY THE WOMEN'S INDUSTRIAL ASSOCIATION OF VIENNA.

400 B. C. Of her only recorded work, "The Battle of Issus," there is a mosaic reproduction at Naples.

Anaxandra, daughter of Nealces of Cicyon, lived in Egypt, 200 B. C.

Aristarette was the daughter and pupil of Nearchus. She was famed for her portrait of Esculapius.

Of the women of our own era, the earliest of whom we have knowledge is Margareta Van Eyck, born in 1370, sister and fellow-worker of the master Van Eyck; and somewhere it is written how she helped to perfect the method of painting with oils. Of her work there is here and there in the world somewhat for the curious expert to discover. In the National Gallery of London we may see a Madonna and Child by Margareta, and, most interesting of all, the famous Bedford Missal, now in the Bibliotheque Nationale at Paris.

Among the women of the fifteenth, sixteenth, and seventeenth centuries, we have Saint Catherine of Bologna, the beauty of whose life was equaled by the beauty of her missal painting, and Maria de Abarca, a distinguished portrait painter, even at a time when the Master of Madrid raised Spanish art to its highest.

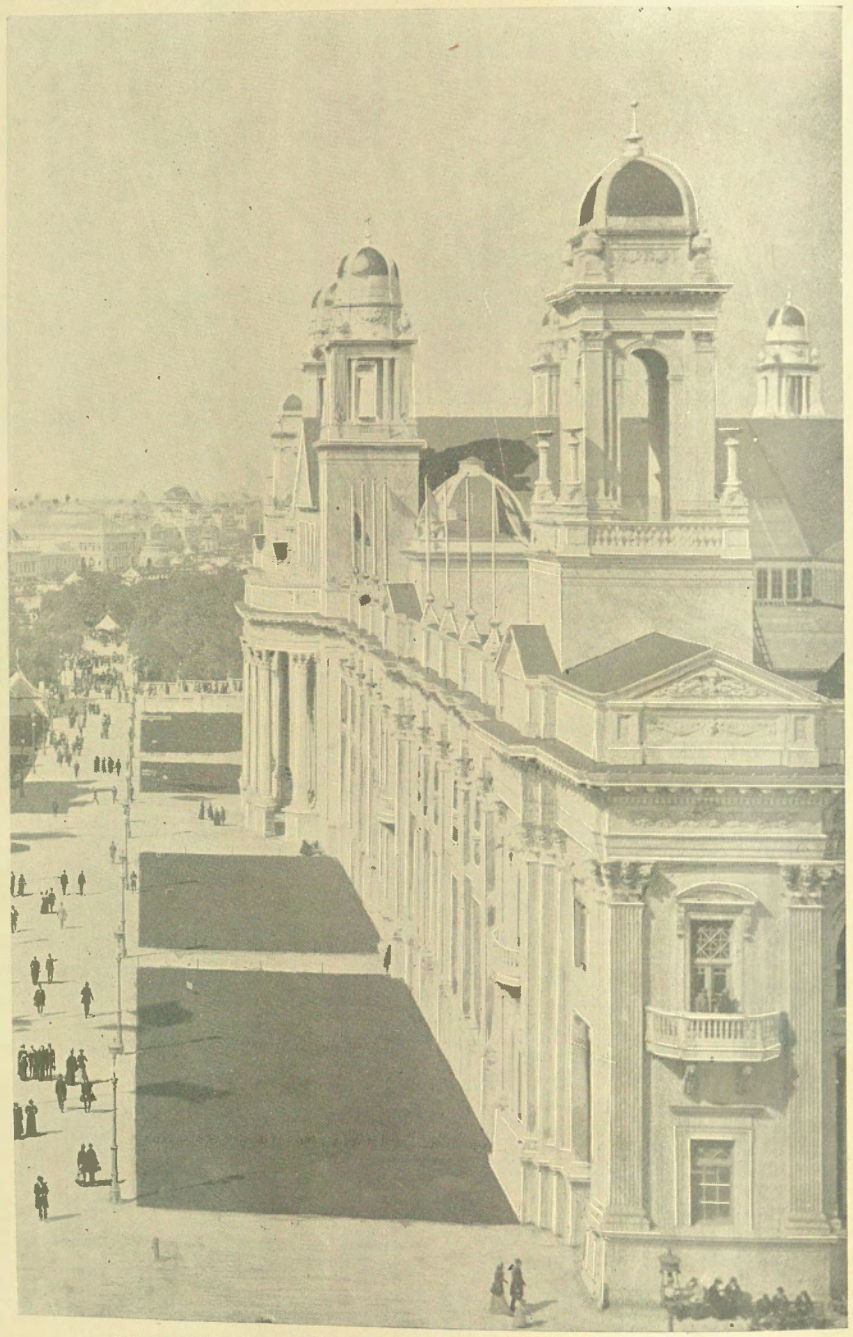
Sophonisba Angosciolo of Cremona was another celebrated portrait and *genre* painter. She was invited to Spain by Philip II., the great art patron of his time. She painted the portrait of Queen Isabella to the entire satisfaction of Pius IV., to whom the king presented it. Her pictures are to be found in many collections, and her portraits of herself show her to have been both beautiful and clever.

Mention should be made of Artemisia Gentileschi, Catherine Ginassi, Paladini, Teodora Danti, Coriolano, Veronica Fontana, Suor Plantilla Nelli (whom Vasari extols), Diana Ghisi, Isabella Parasole, Agnese Dolci (daughter of Carlo Dolci), and Elizabetta Sirani, whose beautiful Madonna and Child is one of the treasures of the gallery at Bologna.

Looking from the south to the north, we find Sabina Stienbach. What a proud moment it must have been for her when the master Dürer purchased from her a *plattlein illuminirt, ein salvator*—"which was a wonder."

Maria Merian was also a German. Her miniatures have seldom been equaled for beauty and delicacy of color. In the British Museum are two volumes containing her drawings of insects and plants, which were purchased by Sir Hans Sloane for five guineas a drawing.

STATUE OF COLUMBUS AT THE EASTERN ENTRANCE OF THE ADMINISTRATION BUILDING.
JOINT WORK OF MISS MARY T. LAWRENCE AND MR. ST. GAUDENS.



THE WESTERN FAÇADE OF THE ELECTRICITY BUILDING,
LOOKING TOWARD THE NORTH.

Then there was Anne Killegrew, of whom Dryden wrote she—

* * "perfectly could represent
The shape, the face. with every lineament."

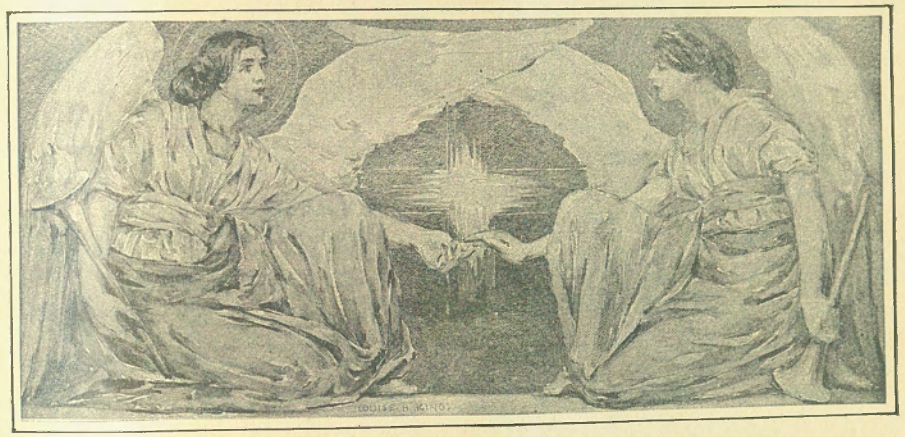
She was also—

"A grace for beauty, a muse for wit."

Caroline Watson's engravings are very fine, and compare favorably with her contemporary, Bartolozzi's.

Madam Vigée-Lebrun's portraits are all charming, some of them great, and, as some one has recently said, "preserve to us the thoughts and aspirations of the women of 1775–1789."

Angelica Kauffman—Miss Angel, as the English called her—is familiar to all the world. Every honor that it was possible to



SUGGESTION FOR REREDOS. MRS. KENYON COX. UNITED STATES.

bestow upon an artist was hers. From praising her work too much the world has come to praising it too little, but it is certain that for her time her pictures were remarkable. Her etchings are considered very fine, and are much sought after.

It is impossible in so little space to tell of all the famous women painters and their achievements—women whose works are precious to the *cognoscenti*, if not household words to "the one who wanders about."

One of the many interesting exhibits in the Woman's Building is a comprehensive collection of etchings and engravings. It includes examples of the earliest work of women in this field, beginning with that of Marie di Médicis and Diana Ghisi, and ending with the admirable productions of Caroline Watson, Mary Cassatt, Louise Abbema, Mrs. Moran, Mrs. Getcher, and Mme. Bracquemond.

Women painters have always excelled in portraiture, certainly the most difficult, if not the highest, branch of art. It is an odd thing too that art finds its best expression now in the north, among the women as among the men. To go as far north as possible, the number of Swedish and Norwegian women who have won honors in France far outranks that of any other nation.

No matter how much one claims for the women who have lived, for the women who now live one can claim more. Rosa Bonheur has painted pictures which entitle her to the high position which she occupies. Marie Cazin, in both sculpture and painting, has achieved high distinction. Virginie Demont-Breton is hardly less distinguished in art than her illustrious father. A German, Dora Hitz, is found worthy to be a member of the fastidious "Champ-de-Mars," while Alix d'Anéthan, a Belgian, is also a member of this exacting society. Some of the best work in the last exhibition of this same *Société Nationale* was contributed by Marie Breslau, a Swiss, a member of the society from the time of its organization in 1890.

PORTRAIT SKETCH.
ALLEGRA EGGLESTONE. UNITED STATES.

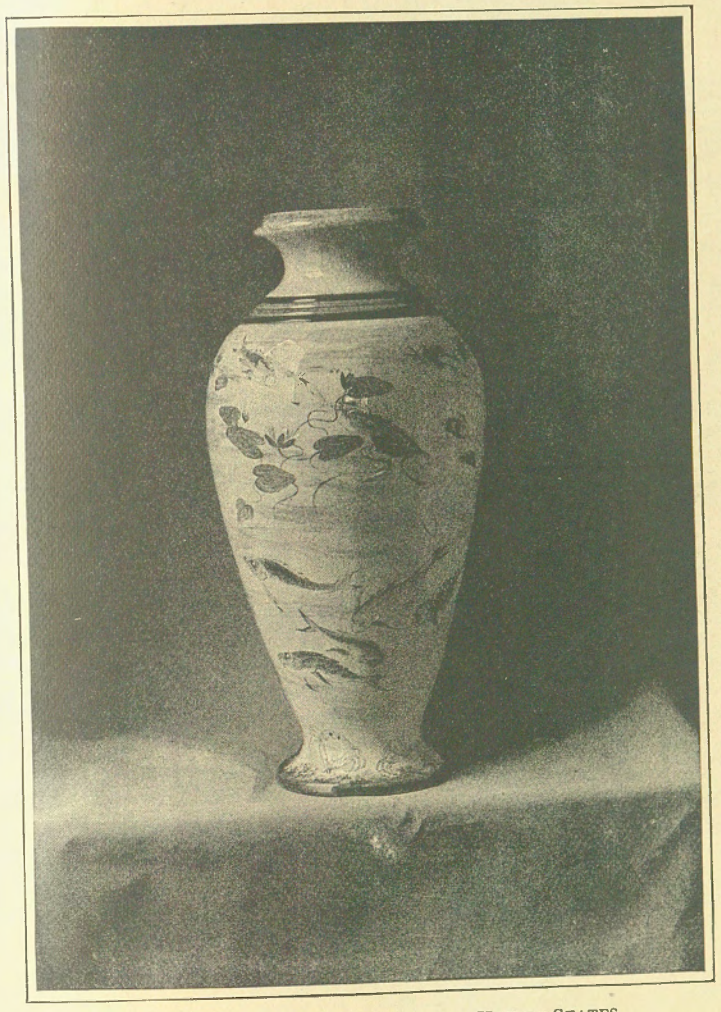
A famous Danish woman is Anna Archer. Emma Lowstadt Chadwick is a Swede whom we wish we might claim, since she is the wife of an American. Anna Bilinska is a Pole.*

In England there are many women painters who rank quite above the average Englishman. Mrs. Stanhope Forbes, whom we would also like to claim, since she began her art career in the schools of the New York Art League, paints more beautiful pict-

*An interesting picture by that remarkable young Russian, Marie Bashkirtseff, may be seen among the French pictures in the Woman's Building.—[ED.]

ures than those of her very talented husband, while technically her work is as good as his.

But we would give most praise to the work of our own women, for to their Anglo-Saxon temperament they add a Gaelic ability.



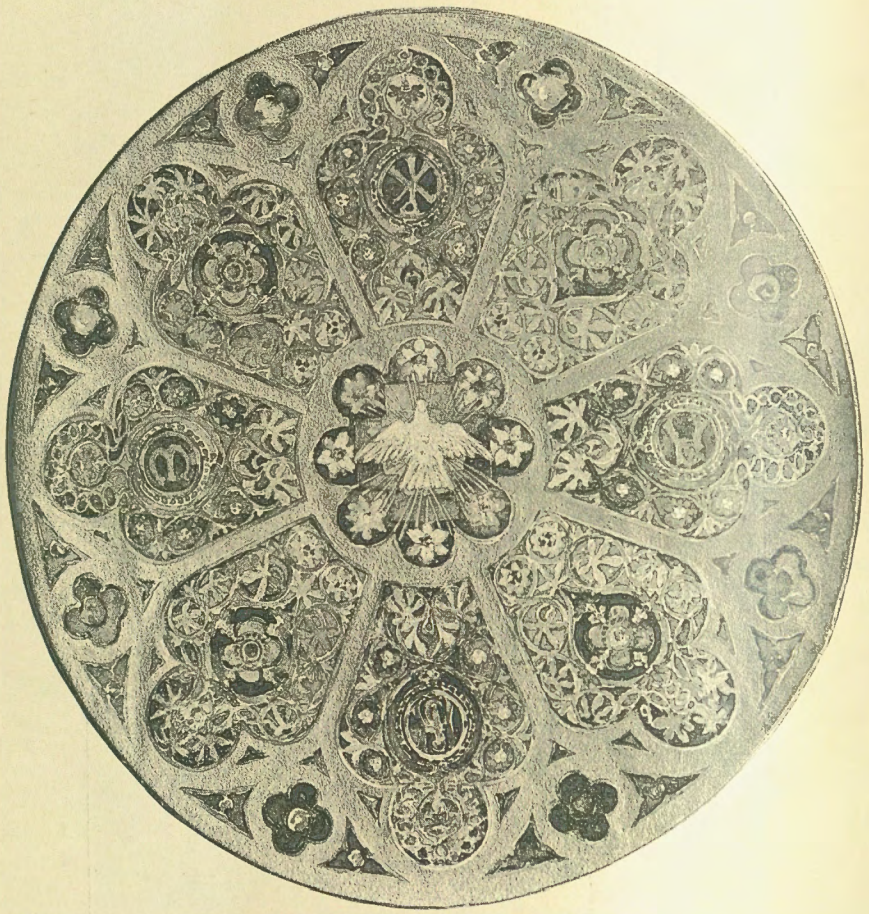
POTTERY—CINCINNATI COLLECTION. UNITED STATES.

To-day the American woman enters every art and every industry, and enters it successfully.

Some time ago a master of the Art Students' League of New York, on being questioned as to whether women students did good work, said the average of excellence among the women was much

higher than among the men; that he was continually being surprised by their perseverance and originality. This might mean little, since woman is quicker to "arrive," but it shows that at any rate her spirit is modern and diligent.

In France the first women to enter a life-class with men were two Americans, and at the time, though it caused much talk, they were admired for it. They held that if they were to compete with



SKETCH FOR WINDOW. A. F. NORTHROP. UNITED STATES.

men, they must have the same advantages; they must work with them, be subject to their criticism, treated as comrades; and they were. They held their own and wore "unspotted raiment."

Two women have been chosen to paint each a very important decoration for the Woman's Building at Chicago—Miss Cassatt and Mrs. MacMonnies. Miss Cassatt is easily the best of our women

painters. Her work is probably better known to those intimately connected with art than to the general public. She is of the school of Degas, Whistler, and Monet, and holds that a ballet-girl by Degas may be as religious as a saint by Puvis de Chavannes. She would call Degas master, but that her manner of expression has been arrived at independentiy of him. A set of her etchings has been purchased for the Luxembourg, and the French Government invited her to present it with a picture, an honor which falls to few, and which it was characteristic of Miss Cassatt to decline. Her "Essais Japonais" are what their title indicates, and are a revelation of strong line and exquisite

OIL PAINTING—"DEATH OF MIGNON." ADRIENNE POTTING. AUSTRIA.

color. Her decoration in Chicago will no doubt be *caviar* to those who may not see the religion in Degas, but to the catholic lover of art it appeals strongly.

Mrs. MacMonnies is a painter with a delightful color sense. It might seem rash that so young a painter should have been given, and that she should undertake, so grave a work. The decoration, which is sixty feet long, has been carried to a successful completion,

and proves that the commendation she received from such men as Puvis de Chavannes and Cazin was not undeserved.

The only picture by a woman ever purchased by the trustees of the Chantry Bequest Fund for the South Kensington Museum was painted by an American, Mrs. Anna Lea Merritt, and it may be interesting to know that the oil and water-color copies of Turner's pictures given to the students of the South Kensington schools to copy from are by May Alcott Nierken, an American who died in 1879.*

At the last annual exhibition of the Water Color Society in New York a woman, Sara C. Sears, was given, for the first time, the prize for the best picture. The justness of the award was apparent to all.

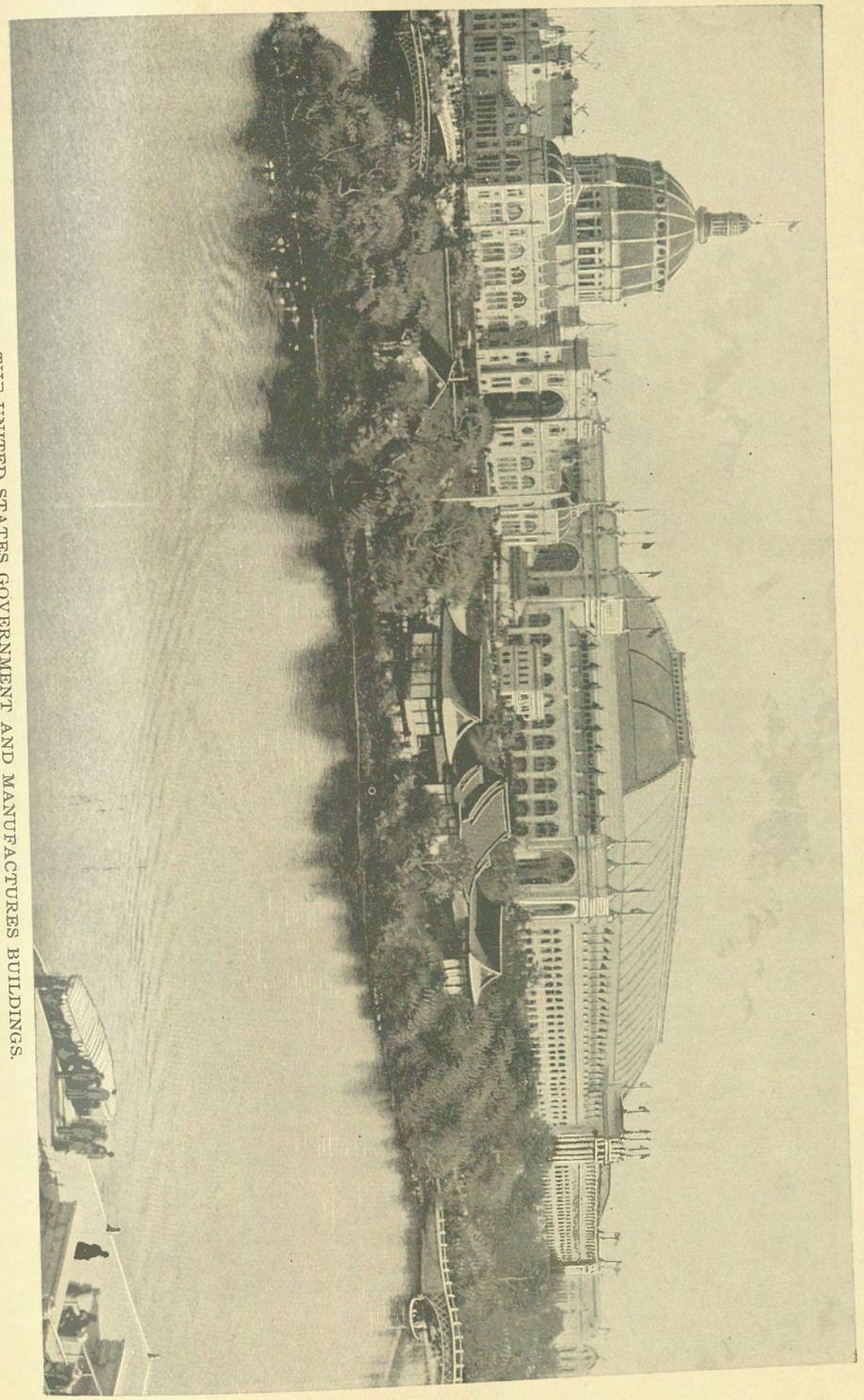
To a woman *should* have been given, if justice were unalterable, not only the prize for the best picture by a woman, but also the prize for the best picture, irrespective of sex, seen at the recent exhibition of the New York Academy.

In the short space allotted to woman in art, it is impossible to mention even a few of the best of our women artists without seeming invidious, there are among us so many women artists whose work is serious and fine. We prefer that they should speak for themselves, as surely they have an opportunity of doing in Chicago.

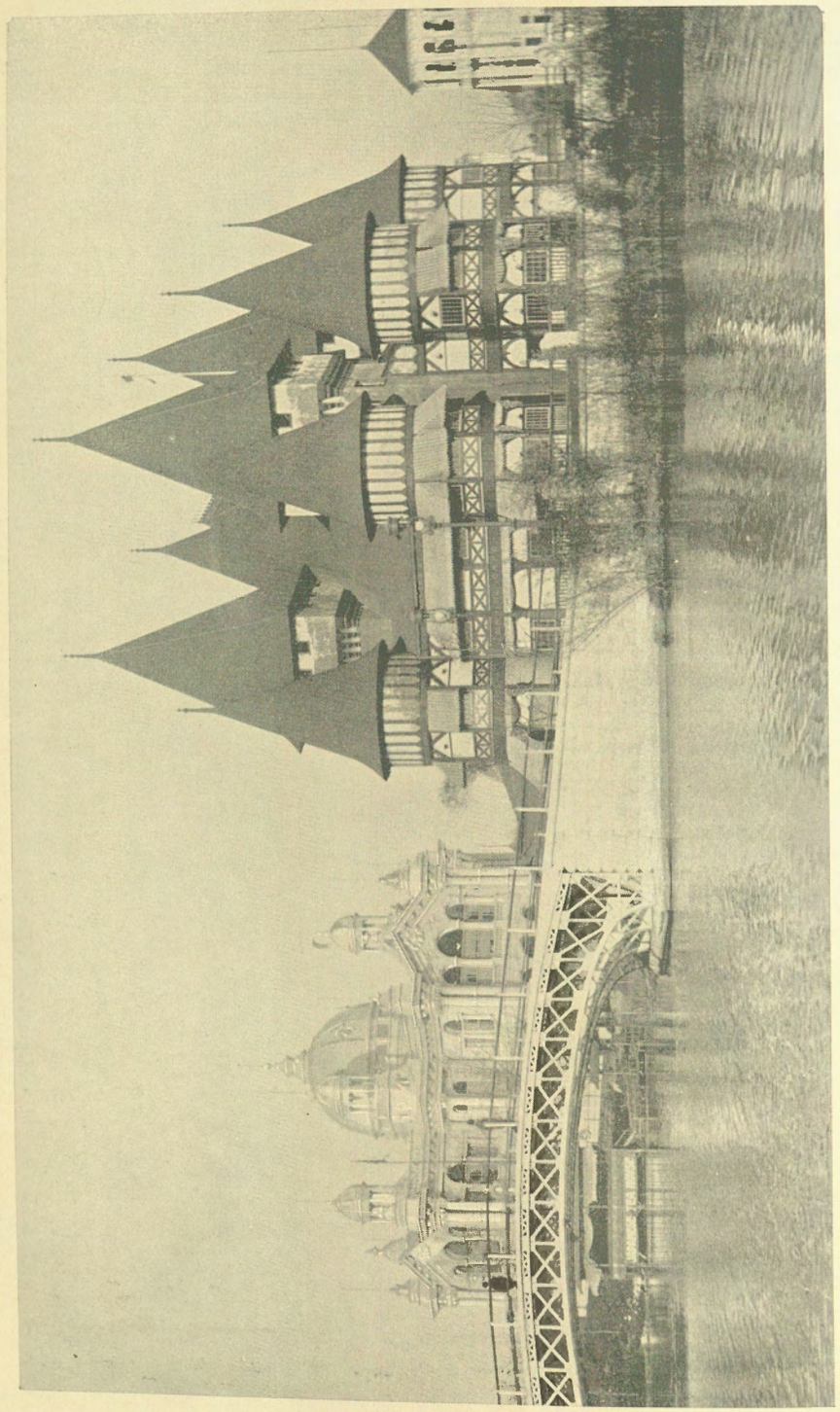
To that critic who is to come, when the dragon of bad art ("which is the Devil and Satan") is bound for a thousand years, "and a seal is set upon him that he should deceive the nations no more," and the millennium of great American art is come, we commend our women artists, for no small part will they contribute; and we hope the dawn of that great day will be in Chicago.

S. T. HALLOWELL.

* Mrs. Nierken was the sister of Louisa Alcott, and the original of the character of Beth in "Little Women."



THE UNITED STATES GOVERNMENT AND MANUFACTURES BUILDINGS.
SIZE OF THE FORMER, 350 x 420 FEET. ARCHITECT, MR. W. J. EDBROOKE. COST, $325,000.



THE MARINE CAFÉ, WITH THE BRAZILIAN BUILDING IN THE BACKGROUND TOWARD THE LEFT.

APPLIED ARTS IN THE WOMAN'S BUILDING.

A NOTICE of the Applied Arts in the Woman's Building must begin with the specimens of antique art which belong to the collections of different countries in what is called the Foreign Section—exhibits which comprise the arts of embroidery, fan-painting, jewelry, silverware, and the exclusively feminine art of lace-making.

The collection of Queen Margherita covers not only the long history of the lace-making art of Italy, but that of all lace-making countries as well, while in other foreign exhibits are found ecclesiastical and antique embroideries of all nations, treasures of all countries, centuries, epochs, and schools. Not gleanings, but selections from the precious arts of all countries are here, since among these it is always the most valuable, the costliest, the most difficult of accomplishment, which receives the care of succeeding generations, and survives for the inspiration, guidance, and standard of mankind. It is wonderful that such treasures, under even the most careful convoyance, should have floated down the centuries and been allowed to drift to a country so far removed and undreamed of when some of them were created.

But it is not alone from foreign countries that these riches are gathered. An American collection, owned and loaned by citizens of New York, and collected by the New York State Board of Women Managers, is shown in the west gallery of the Rotunda. It does not by any means represent the wealth of curios and works of art possessed in this country, or even in New York City alone, but enough is shown to illustrate the very best periods of creative art, and to prove that if these private treasures could be occasionally gathered into public exhibitions, students and artists need not cross the great barrier of the sea to study examples of ancient knowledge and skill.

In passing from the best work of the past to that of to-day, and especially to that which is exclusively the work of the women of to-day, we must remember that, as far as practice is concerned, we are considering a new birth, a revival of ancient handcrafts, instead

CARTOON FOR MEMORIAL WINDOW.
HELEN MAITLAND ARMSTRONG. UNITED STATES.

of a continuous exercise of them; and not only a revival, but an adaptation of them to new circumstances. Some of these arts had been practically dead for a hundred years. This consideration, while accounting for less exact execution, adds interest to the subject in showing the greater breadth given to every form of art by the modern diffusion of wealth, and possible gratification of taste in the individual. While the variety of direction is narrowed by the exhibits being exclusively the work of women, enough in all lines is shown to cause surprise even in this particular; since few are aware how much artistic labor is performed by women in the new directions of designing, cutting, leading, and painting of stained glass, of designs for book-making, both covers and illustrations; of designs for textiles and wall-hangings, drawing and modeling for silver-work, and in many other directions absolutely new to women. This is seen not only in the American Section, but in those of England, France, and Germany.

Those who believe in the application of the broadest and most thorough art-knowledge to mechanical processes have looked forward with apprehension to a collection of the work of women offered for competition and for the inspection of an art-loving world.

The exhibits of the Woman's Building are, however, entirely reassuring, and go to show, not only that art is a heritage common to both man and woman, but that both general and particular study have gone to the accomplishment of fine results. In examples of stained glass it is especially noticeable that simplicity and strength characterize the exhibits, and that the necessities and advantages of the art are well understood. Very few of the examples suggest the amateur gloss of the woman painter; in fact the most of it shows the result of careful study in a special direction, and an intention of mastery of the art as a profession. Certainly no one looking at some of these beautiful examples would characterize them as effeminate or weak. They are shown in a pavilion in the American Section, as well as in the Assembly Room, the California Room, and the Record rooms.

The embroidery exhibited by the Societies of Decorative Art and the Exchanges from many of our cities is of so high an order, that even those most familiar with the subject can hardly fail to be surprised with the very large amount of first-rate work exposed. There is no single specimen of embroidery which proves more conclusively that needlework is a form of artistic expression than the very remarkable piece of ecclesiastical embroidery, from that wonderful design of William Blake's, illustrating the lines: "When

the morning stars sang together, and all the sons of God shouted for joy." The design was photographed directly from the etching upon the linen, the entire surface of which is covered with Kensington stitchery of the most curious blending. The picture is one of Blake's most beautiful creations. The four figures with raised arms, typifying the stars, are partially clad in a drapery which seems to grow from the body as a garment of flesh. This curious idea is rendered even more fully apparent in the embroidery than in the original etching, as the color helps to produce this very original effect. The devotional spirit of the artist has been perfectly preserved, and it is not too much to say that this piece of needlework has an inspirational quality.

EMBROIDERED LANDSCAPE—"APPLE BLOSSOM TIME." A. J. PETERS. UNITED STATES.

The beginning of the modern American school of needlework dates from the exhibit of the Kensington school at our Centennial, seventeen years ago. Before that time, it can not be said to have had a truly national existence. To-day the American school stands foremost in originality of design, and in breadth of thought and method. Certain processes which belong to the oldest oriental embroidery, such as a combination of applique and embroidery, which were ignored by the English school as being irregular, have been adopted by individuals among us, and have produced most wonderfully artistic results. A noticeable feature of the American school is that its followers seize upon every means of expression, and use the common domestic darning stitch, or any

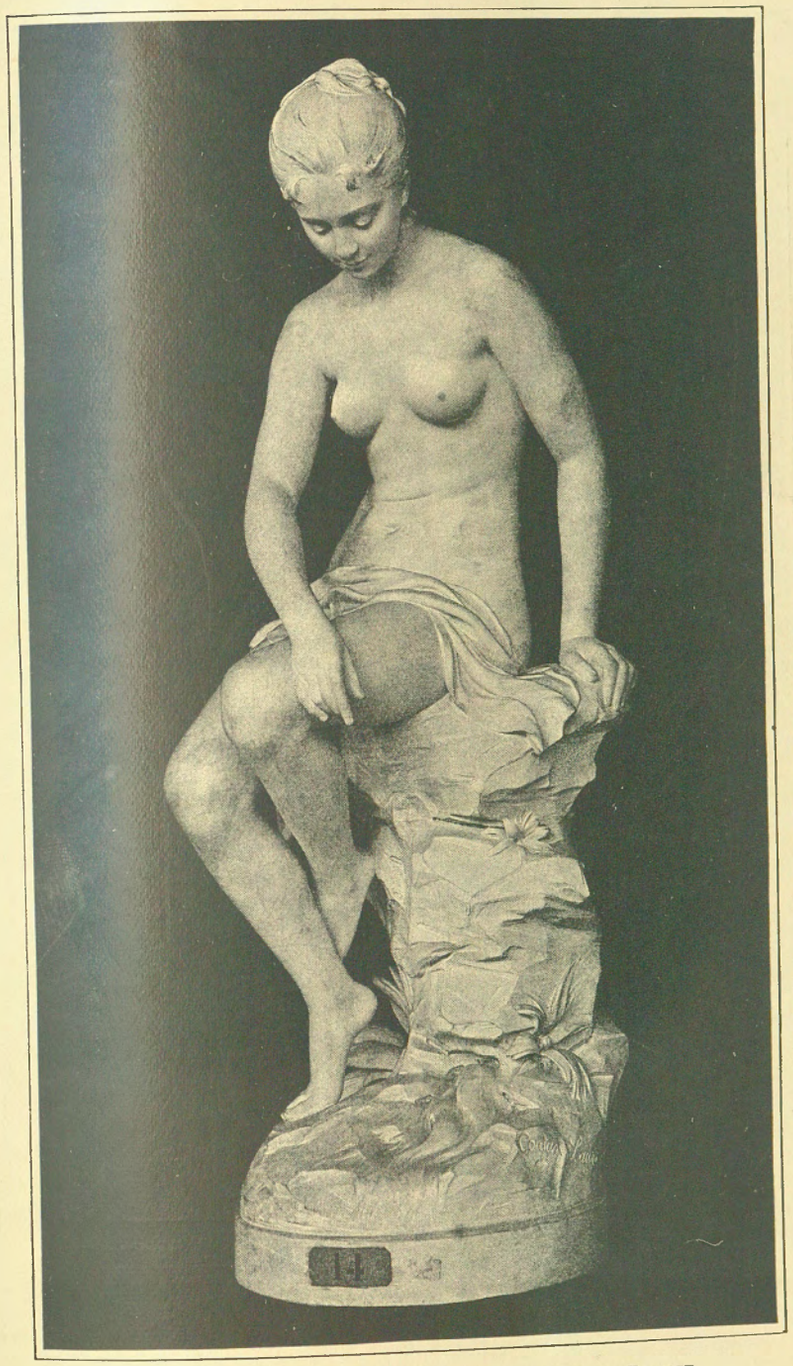
DESIGN FOR SILVER VASE. EDITH ATWATER. UNITED STATES.

other needlework stitch, to produce a desired effect; very much as a sculptor may pick up and use any bit of wood, or his own thumb, as a modeling tool, rather than the neatly turned instruments of his trade.

The color sense which distinguishes our people is found as much in the embroiderers as with the painters. Both the English and our own embroiderers surpass the European and the orientals in this respect. As far as pure technique goes, the Turkish Compassionate Fund shows the best work exhibited. The workers have the advantage of the inherited skill, which surpasses all other, and are directed in the use of color by English taste. Sweden sends us some fine examples, and France shows admirable work, but it is among our own women that we find the highest grade of embroidery. The productions of the Americans are scholarly, but not academic. They are full of fresh originality, and the motto of our needlewomen seems to be that they must use the rules that have heretofore governed their art, but that they must not be hampered by them in their own fresh, spontaneous growth.

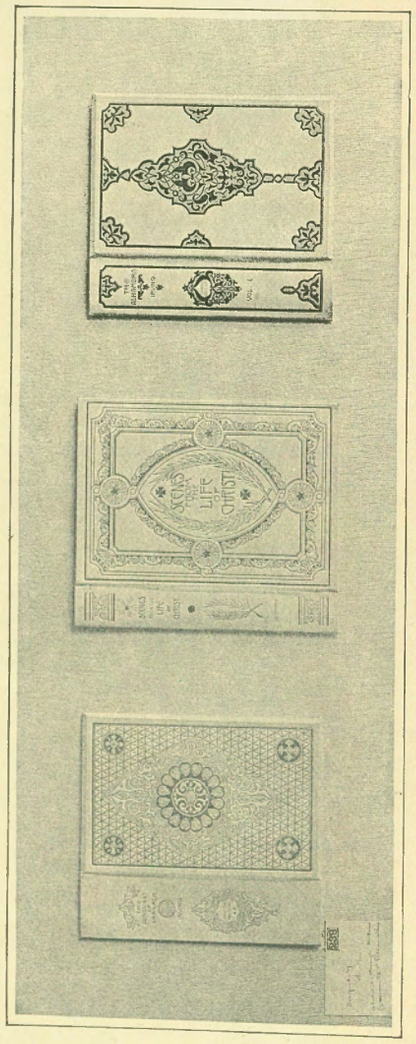
DESIGN FOR CARPET.
LUCY W. VALENTINE. UNITED STATES.

In the great American revival of stained glass, our women are doing much creditable work. Many of the best firms, including that of Tiffany, employ women designers, who have met with very great success. Fifteen years ago, no American manufacturer thought of buying an American design for his carpet, or wall-paper, or textile. The usual thing to do was to buy a yard of French or English material, and reproduce its color and design. To-day the manufacturers all agree that the most popular designs they can furnish are made by our native designers, who are, to a very large extent, women. In the exhibit of the Pratt Institute,



MARBLE STATUE—"SPRING." MME. L. CONTAN. FRANCE.

studios with a determination to learn all she possibly can from steady, grinding, academic work, and from her teachers. To this end she spends years in the up-hill, uninteresting pursuit of training the eye to a sense of proportion and construction before she attempts really serious work. She has learned to "wait with all her might."



DESIGNS FOR BOOK COVERS.
ALICE C. MORSE (by permission of Messrs. G. P. Putnam & Sons). UNITED STATES.

If there is one characteristic beyond another that the average American woman possesses, it is an "instinct for expansion." She has an unquenchable thirst for information, a love of knowledge for its own sake; this actuating impulse has resulted in her development in all directions. If we consider Mrs. Foote the pioneer as an artist illustrator, it seems incredible that, considering the comparatively few years her drawings have been before the public, there should be so many illustrators to dispute the field with her. Let us take, for instance, Dora Wheeler Keith, whose figure-work shows a grace of line and sense of balance indicating a strong decorative tendency, and an insight into the realm of fanciful creation. Rosina E. Sherwood's illustrating possesses solid qualities and evidences of versatility in handling and subject, her drawings ranging from purely imaginative creations to the delineation of ultra-fashionable life. Rhoda Holmes Nicholls stands at the very head and front as a painter in water-colors, and is the recipient of medals both here and abroad. Though an English

woman by birth and training, she has found in America her greatest success. A strong sense of the picturesque, good draughtsmanship, and an unerring handling of her medium, characterize her illustrative work.

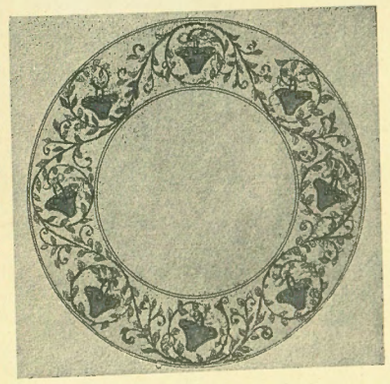
ILLUSTRATED PAGE FROM NURSERY RECEIPTS.
MARY HATHAWAY NYE. UNITED STATES.

Philadelphia is justly proud of Alice Barber Stephens. She has marked ability, a general all-round capacity for grasping the salient point in a story, and illustrating it sympathetically.

The pen-drawings of Allegra Eggleston are well "understood;" they show careful training and individuality of style. Her portrait work with the pen is particularly clever.

Lydia Field Emmet is in her happiest vein in depicting children. She is so successful here that one would almost wish she would confine herself exclusively to this field.

There is a constantly growing demand for good illustrators who can give a natural, sympathetic rendering of child-life. Miss Emmet is not, however, by any means alone in the arena. Among the contributors to children's periodicals are Miss Hills, equally sure in strong, bold outline and extremely delicate pen and ink work; Miss Kobbé, with her clever character sketches; Katherine Pyle, recognized by a certain quaint originality, and Miss Minna Brown; in fact nearly all the women illustrators work more or less for children's magazines. We regret the withdrawal of Maria Oakey Dewing from magazine work; nor do we see often enough the charming flower studies, full of delicacy and feeling, which Mrs. Richard Watson Gilder occasionally gives us. Albertine Randall Wheelan shows great originality, a remarkable sense of the humorous, and a daring handling of the pen.



DESIGN FOR BOOK COVER.
MARY HATHAWAY NYE. UNITED STATES.

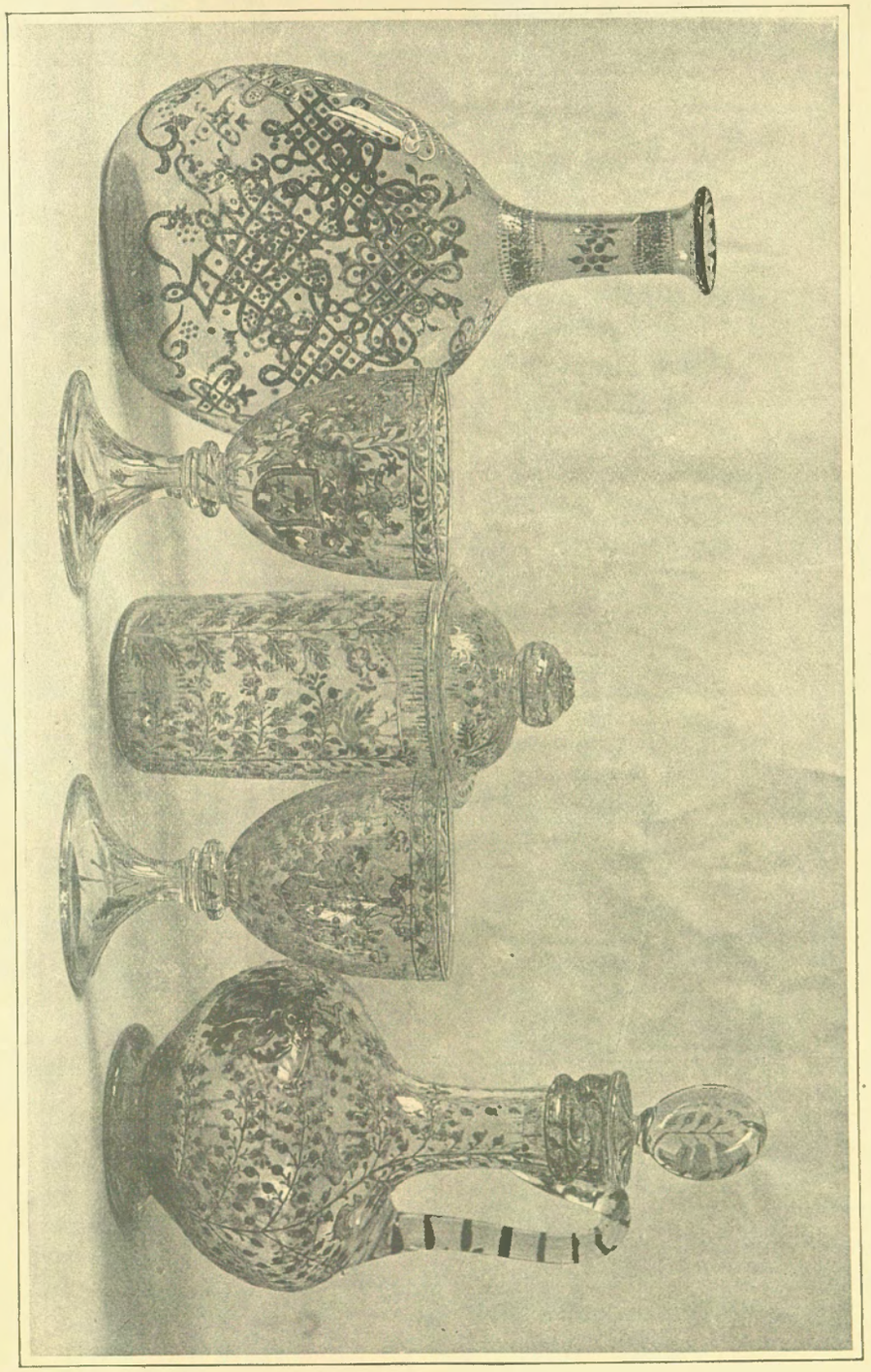
THE WORK OF CINCINNATI WOMEN IN DECORATED POTTERY.

THE ceramic exhibit by the women of Cincinnati, as shown in the Cincinnati Room at the Columbian Exposition, is one of the results of an impulse which, in 1874–75, was felt by some of the leading potters of the United States and by a few women in different localities. There was no concerted action between the potters and the women, and none between the women of Cincinnati and those of other cities.

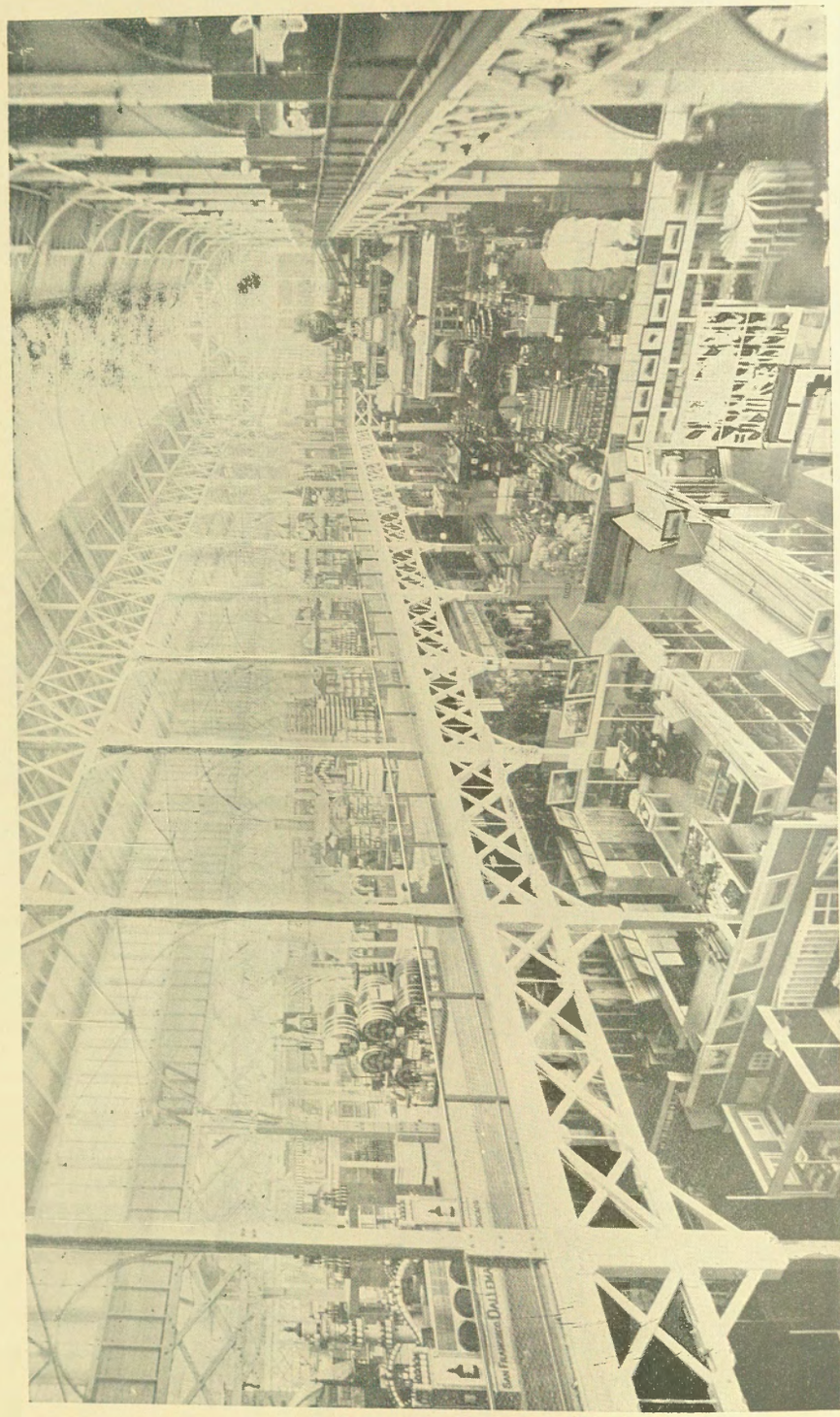
LIMOGES UNDERGLAZE JAR.
E. A. RICHARDSON. UNITED STATES.

These sporadic symptoms seemed to indicate that the times were ripe for the introduction of a new industry into the country, an industry that recommended itself to the taste of many women, and seemed to offer a profitable field of future work for them.

When the women of Cincinnati began their experiments there was no available knowledge in reference to the art of deco-



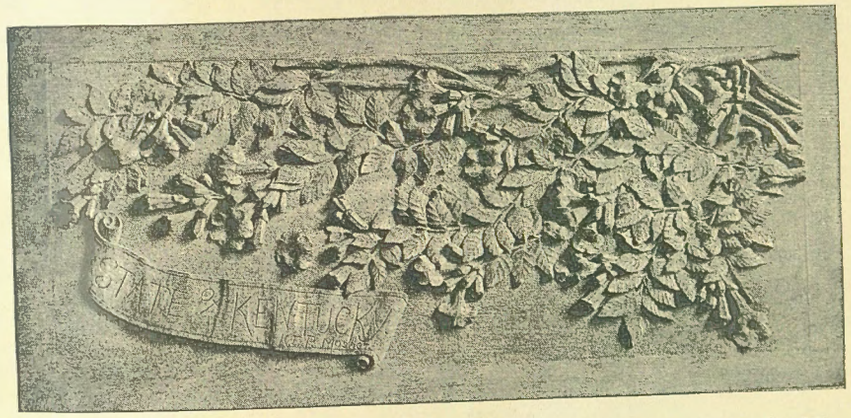
ENAMELED GLASS. ELLA CASELLA. ENGLAND.



INTERIOR OF AGRICULTURAL BUILDING, AS SEEN FROM THE WESTERN GALLERY.

WOMAN IN SCIENCE.

THE mind of woman has always shown itself in sympathy with the harmony and beauty of the physical universe. In the pursuit of knowledge she often elects as her favorite paths those which bring her into close relations with nature. Her proverbial propensity to investigate, her acknowledged patience, her delicacy of manipulation, her exactness of detail, all find legitimate scope in the nice observation and conscientious work of the laboratory. With advancing education, better equipped than ever before, she responds to the appeal of natural forms and



CARVED WOOD PANEL FROM RECORD ROOM. K. E. P. MOSHER. UNITED STATES.

processes. Her eye, and ear, and touch become sensitive, her mental perception keen to note variations of type and modifications of structure.

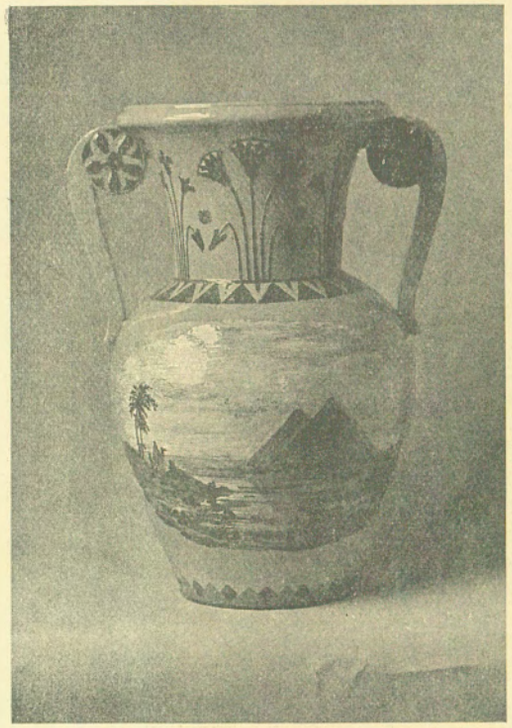
It is pleasing to record that American women of this generation are entering the various departments of scientific research with enthusiastic devotion.

While college doors were yet closed to the sex, the modern movement for freeing woman from the traditional limitations not having been inaugurated, individual women were often led to study in a more or less isolated way for their own satisfaction. How many herbariums, portfolios of drawings of plant or animal forms, collec-

PEN AND INK SKETCH—LANDSCAPE. BY THE PRINCESS IMIRETINSKY. RUSSIA.

tions of shells, sea-mosses, and minerals have been stored away as private memorials of happy research and experimentation! Field and forest, mountain and shore have been explored for treasures of science, by many a modest daughter of the soil or darling of luxury. A few of these early students, lifted into prominence by the persistency and value of their work, grace the record of woman's intellectual achievement with a fame which we are proud to acknowledge.

Maria Mitchell as a discoverer in astronomical science is a peeress of the realm in that exalted branch of research. A student from childhood with her father, an astronomer of repute, she watched from his observatory at Nantucket the suns and planets in their majestic march through the stellar spaces; she took observations, computed orbits, recorded celestial phenomena, resolved nebulæ, studied sun-spots, the satellites of Jupiter and Saturn, the color of stars, and prepared the American Nautical Almanac for many years, till October, 1847, she hailed a new comet which "swam into her ken." For this discovery she received a gold medal from the King of Denmark and a copper medal from the republic of San Marino. Miss Mitchell was the first woman elected to the American Academy of Arts and Sciences. She was appointed Professor of Astronomy at Vassar College on the opening of that institution, and later visited Europe, where she was the honored guest of Sir John Herschel, of Humboldt, and of Le Verrier. Her unaffected and unpretentious personality, as well as her honest and sober self-respect, made her a valued friend of great scientists everywhere. She received the degree of LL. D. from Hanover in 1882, and from Columbia in 1887. She died January



POTTERY—CINCINNATI COLLECTION. UNITED STATES.

28, 1889, illustrious through her contributions to science, and honored in the hearts of all her countrywomen.

The name of Miss Eliza A. Youmans is conspicuous as a pioneer in the field of botany. She wrote a treatise upon plant-life which marked an era in methods of study and teaching. Hers was one of the first books which pursued object-teaching as the true method, and made original observation the basis of investigation. She was the sister of Professor Youmans of New York, and was associated with her father in his intercourse with the scientists of Europe.

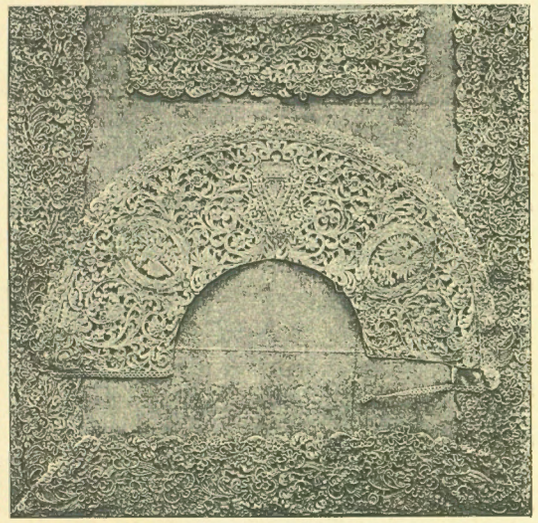
In many high-schools for girls, private seminaries for women, normal schools, or advanced private academies, the natural sciences of geography, geology, astronomy, botany, and zoölogy have been long taught by women with distinguished ability. Now the colleges for women maintain professorships in every branch of science filled honorably and successfully by women. Consult the catalogues of these institutions for their names, flanked by degrees and titles witnessing their learning and their achievements.

POTTERY—CINCINNATI COLLECTION. UNITED STATES.

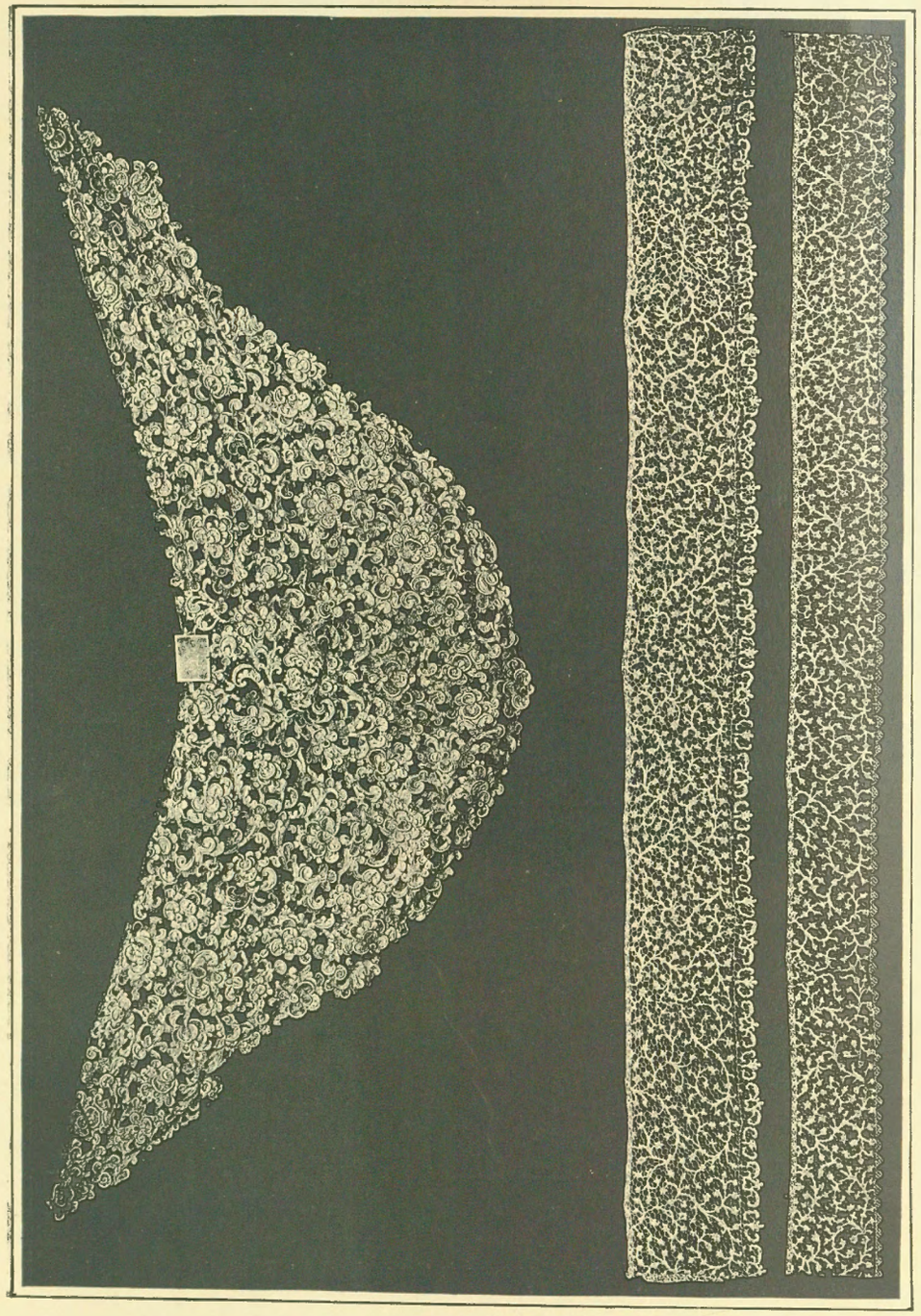
Even in the universities themselves young women wrest honors in the scientific field from the most ardent champions of the other sex; the increasing fellowships for young women are leading forward the most gifted and the most ambitious of our girl graduates to higher attainments, year by year, and there are wider opportunities of competition, not only in the physical and natural sciences, but in ethnology, archæology, philology, psychology, and even distinctive branches and special lines of applied science.

There is, moreover, a vast amount of work of a high order and great value done by women as assistants in the scientific departments of our universities. The Harvard observatory and Harvard botanical and zoölogical museums testify to the thoroughness and comprehensiveness of such assistance in observing, recording,

and comparing phenomena, and in the exacting details of microscopy, photography, and spectroscopy, as well as in making up monographs and arranging and classifying the collections. The Natural History Society and the Marine Biological Laboratory of Massachusetts are greatly dependent on the active assistance and original investigation of women as students and co-workers with the curators and professors. A number of women are catalogued in various parts of the country as curators of museums, as instructors or professors of science in the institutes and colleges, and as deans of faculty. Mrs. Ellen H. Richards of the Massachusetts Institute of Technology, in the department of sanitary chemistry, is widely known. Mrs. Rachel Lloyd of Lincoln, Neb., one of the most noted women in chemistry in this country, took her degree at Zurich. Mrs. Katharine Brandegee of California Academy of Science is curator of a botanical museum. Emily Gregory, Ph. D., of Barnard College, is recognized in botany. Rachel L. Bodley made a catalogue of natural history which was regarded by Prof. Asa Gray as a valuable contribution to science. She filled the chair of chemistry and toxology in the Woman's Medical College of Pennsylvania, and became dean of the faculty. She died in 1888. Mrs. Louisa Reed Stowell, who has been in charge of the botanical laboratory of Michigan University for twelve years, is a member of the Royal Microscopic Society of London, and of many other scientific bodies. She has made over a hundred contributions to current scientific literature, all illustrated by original drawings from her own microscopical preparations. At the Boston Institute of Technology the Margaret Cheney Reading Room keeps in memory the promise of a fair young life happily devoted to the pursuit of chemistry. Grace Anna Lewis of Pennsylvania is well known as an authority on the habits of birds, and has lectured on this subject with great



PART OF LACE DRESS. EX-EMPRESS FREDERICK. GERMANY.



ANTIQUE RAISED VENETIAN POINT LACE. EXHIBITED BY THE COUNTESS TELFENER.
FLOUNCE VENETIAN POINT XVII CENTURY. EXHIBITED BY THE
COUNTESS DI BRAZZA. ITALY.

Natural Study, in the common schools is almost wholly in the hands of women as supervisors and teachers, and it can not be questioned that it is directed and presented with remarkable adaptation to the general need and the fostering of scientific methods of study, as well as a love of nature.

Directly in the line of pure science is Mrs. Mary Hemenway's undertaking in the department of archæology. Her southwestern archæological expedition, with its resulting museum, literature, and historical collections, is an invaluable foundation for future ethnological research, and is fruitful already of great results for the original study of American history. The collection accruing to the expedition and investigations thus far has been recently exhibited in Madrid, and proved prolific of results for so short a period. It is hoped that some permanent establishment of this museum of American archæology may be effected for the emulation of such noble scientific work as that of the late eminent Egyptologist, Miss Amelia B. Edwards.

It is impossible to convey an adequate idea of the promise of all these signs of the times in this brief résumé. It seems fitting that some flower of scientific expression, some emblem of the spirit of womanhood beautifying even the dry technicalities of the theme, should bring this paper to a close. We find this in a series of four hundred and twelve water-color paintings by Mrs. Charles S. Sargent of Brookline, prepared to illustrate the Jessup collection of North American woods in the American Museum of Natural History of New York, for a volume written and furnished by her husband. These illustrations are drawn from nature, the size of life, and for outline, color, grace, beauty, and scientific detail they are beyond criticism. Professor Goodale of Harvard University declares them to be unique and admirable in the realm of both science and art; the very spirit of the trees stirs in them, and a revelation of beauty and harmony greets us in these inimitable and loving studies from nature. Mrs. Sargent's drawings take the place in the delineation of native foliage that Audubon's matchless and exhaustive sketches hold in the representation of the birds of North America.

May we not assure ourselves that whatever woman's thought and study shall embrace will thereby receive a new inspiration; that she will save science from materialism, and art from a gross realism; that the "eternal womanly shall lead upward and onward?"

LOUISA PARSONS HOPKINS.

ladies, having been born in 1802; but her beautiful and helpful life was a long one, closing only in 1880, so that we may think of her as a link between the old time and the new. Her name is inseparably connected with the anti-slavery movement, and she was for many years editor of the *National Anti-Slavery Standard*. In other fields of literature, her "History of Rome" won her deserved renown, while the lovely romance of "Philothea" is still read with pleasure by young and old.

CARVED WOOD AND LEATHER CHAIR.
MADE BY H. R. H. THE PRINCESS OF WALES. ENGLAND.

So far we have dealt only with those who have won their promotion and passed on from this field of work to another; but the next name on the roll of honor is that of one who is still living, the dean of American literary women, Mrs. Harriet Beecher Stowe. Nearly half a century has passed since the world was electrified by the publication of "Uncle Tom's Cabin." The quiet, hard-working wife of the country parson and professor found herself suddenly famous—raised to a height of popularity which might well have turned a less strong and sensible head; but one does not learn that Mrs. Stowe was ever unduly elated by her popularity, or that either hardship or prosperity could shake the serene composure of her mind. Of late years

she has laid down the pen, and passes her days quietly at home, devoting much time to the flowers she loves so fondly.

Gladly as we hold the thought that Mrs. Stowe is still with us in the land of our sojourn, it is none the less true that she belongs to the last period of literature, not to the present. It is in the figure of Mrs. Julia Ward Howe that we must greet the foremost literary woman of to-day. Though she has long years to look back upon, Mrs. Howe is still wholly of the present, and her clear eyes look forward with intelligent comprehension to the future. She was born in 1819, the daughter of Samuel Ward, a New York merchant of the old stately school. A student all her life, a writer from early childhood, it was not till some years after her marriage that she thought of publishing any of her work.

CARVED WOOD AND LEATHER STOOL.
PRINCESS VICTORIA OF WALES. ENGLAND.

She has told the writer how, when she was perhaps nineteen years of age, she showed some of her poems to Margaret Fuller, at the request of a mutual friend. Miss Fuller was delighted with them, and eagerly advised Miss Ward to have them published. Mrs. Howe still remembers the shock this suggestion gave her. It was still considered "singular" for a woman to publish her writings. It was out of the question for Mr. Ward's daughter to think of such a thing; it seemed a pity that Miss Fuller should even have suggested it, so the maiden thought at the time. Meanwhile the word was spoken, the seed dropped, to germinate in its own good time, and blossom in unfading beauty. Her work is so well known that it is unnecessary to allude to it in detail. From the publication of "Passion Flowers," in 1853,

both sexes. This work has proved admirably adapted to the colored schools of the South, which have been such an important feature in American education for the last thirty years. It has enabled the students to pay in part for their tuition, as well as to undertake varied occupation on leaving school. Its excellent moral effect has also been noted. The branches taught are very numerous, from iron and wood work, brick-making, etc., to cooking, sewing, and fancy carving. The Le Moyne Institute has adopted the sensible plan of teaching the boys cooking and sewing and the girls carpentry work in addition to their other lessons.

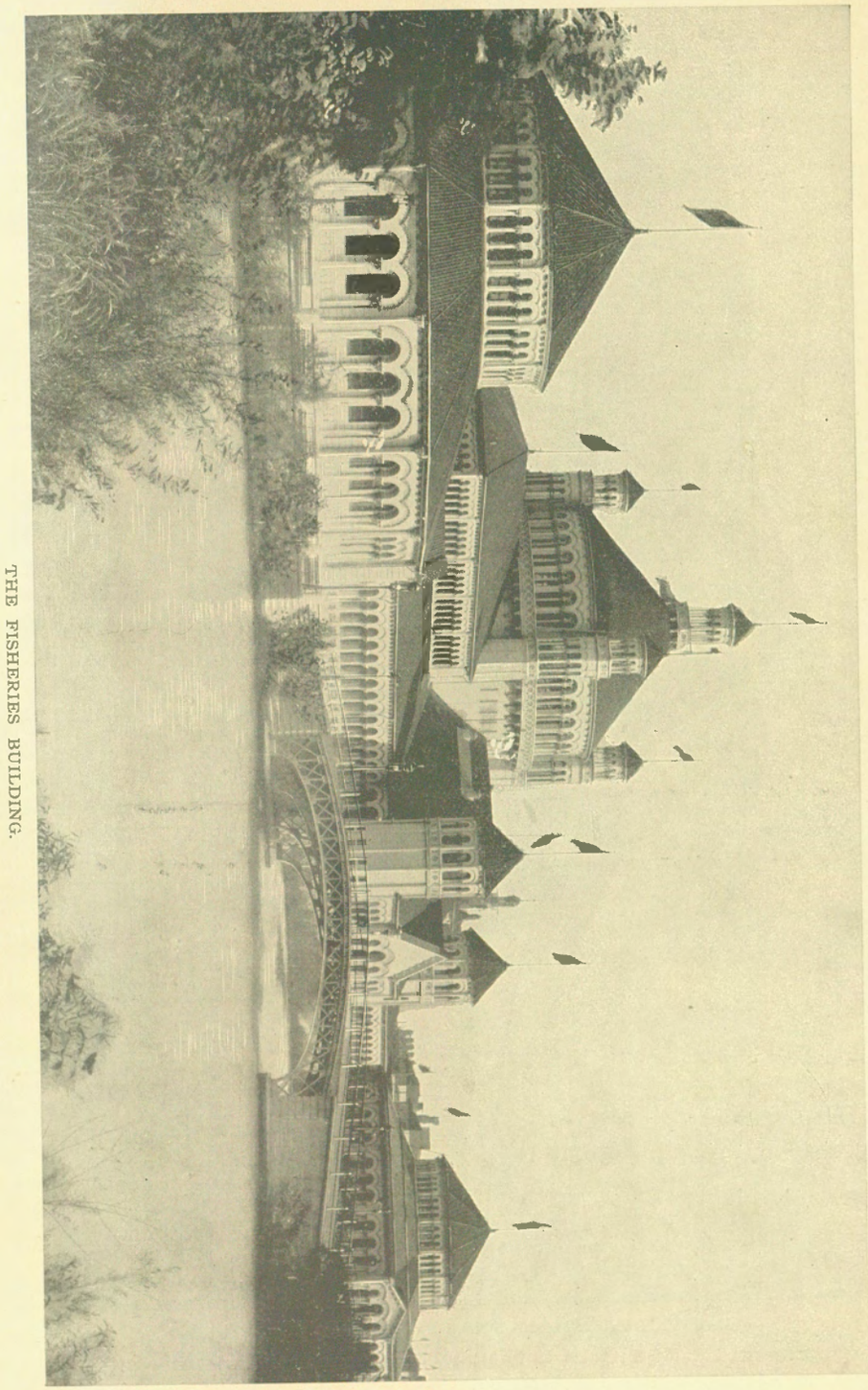
One other general feature must be named—the advance in supplementing by education the deficiency in the usual five senses. The fame of Laura Bridgman's development is far-spread, and from that wonderful experiment a course of training has been established by which the blind almost see, and the deaf and dumb speak and hear, at least so much as secures the development of their intelligence and the ability to lead happy and useful lives. Women have taken a large share in this work.

It is a trite saying that "a republic must be based on general education." This slight survey will show how much has been and is doing to lay this foundation broad and deep, and how essential it is that women, to whom education is so largely intrusted, not only in schools but in the far more important training of the home and every-day life, should have every opportunity freely opened to them.

Thus clearly has the evolution of education been progressing from the earliest settlement of the country until the present moment. A few gaps remain to be filled before women can go on with equal pace with men. The great law of the survival of the fittest will insure that—

> "What is excellent,
> As God lives, is permanent."

EDNA D. CHENEY.



THE FISHERIES BUILDING.
EXTREME LENGTH, 1,100 FEET; WIDTH, 200 FEET. ARCHITECT, MR. HENRY I. COBB. COST, $225,000.

ably, by its sister Sorosis, and far and wide throughout the land the club movement grew and the circles multiplied. These bodies were very various in their plans and pursuits, but all were determined to do good work, and their record has been such as to win a place in the public esteem for what was at first considered a dangerous and man-aping innovation. The word *club*, indeed, is susceptible of more than one interpretation, and to many, no doubt, may have at first suggested the thought of careless manners and of idle conversation. At one of the recent woman's congresses a speaker playfully asked whether men at their clubs occupied themselves in discussing the proper ordering of their households, the education of their children, and kindred subjects. The question called forth some laughter from the audience, who were well aware that, while these topics receive much attention in women's clubs, they are not prominently brought forward in those frequented by men.

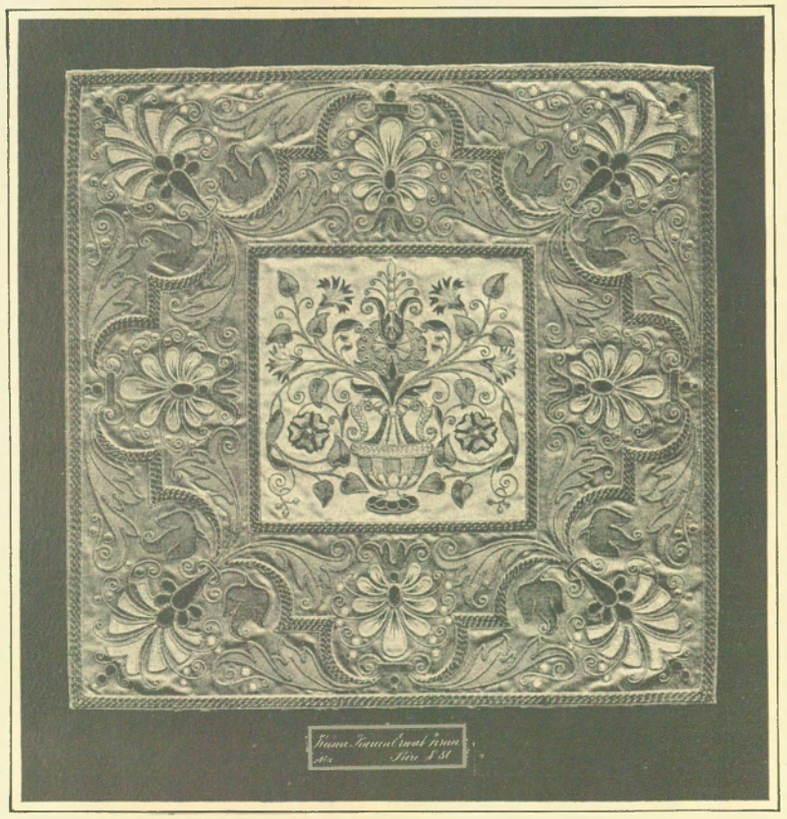
An important era in club history was marked by the institution of a general federation of women's clubs, which, like the A. A. W., was first called for by the New York Sorosis, and has now become an important factor in the community. The first president of the federation was Mrs. Charlotte Emerson Brown of Orange, N. J. This lady proved eminently qualified for the position to which she was called, having devoted much time and labor to the affairs of the federation, and having shown in her work a truly catholic and disinterested spirit. At the close of her first term of office she was reëlected with almost entire unanimity. She reports the number of clubs in the federation as over three hundred. The conventions of this body are biennial, the first having been held in New York and the second in Chicago.

This general union is likely to be supplemented by State federations, which may hold State conventions. This plan is not yet perfected.

The associations for study, and those devoted to benevolent action connected with churches of all denominations, can not be here enumerated. Among them, however, we may mention as being of especial interest, the Zenana Missions in India, instituted and supported by these associations. The Society for the Encouragement of Studies at Home, although in no sense a club, should yet be mentioned with honor among the associations of women. Its work is done by correspondence, and its years already number twenty. The following quotation from an authorized statement gives us in brief some of its features:

"In all, more than six thousand women appear on the rolls, geographically distributed over forty-three States, one Territory, and Canada.

"The methods include regular correspondence, memory notes, monthly reports of work done, frequent examinations on books or subjects—answered on honor—arranged to help the student to order and make truly hers the newly acquired knowledge; and abstracts



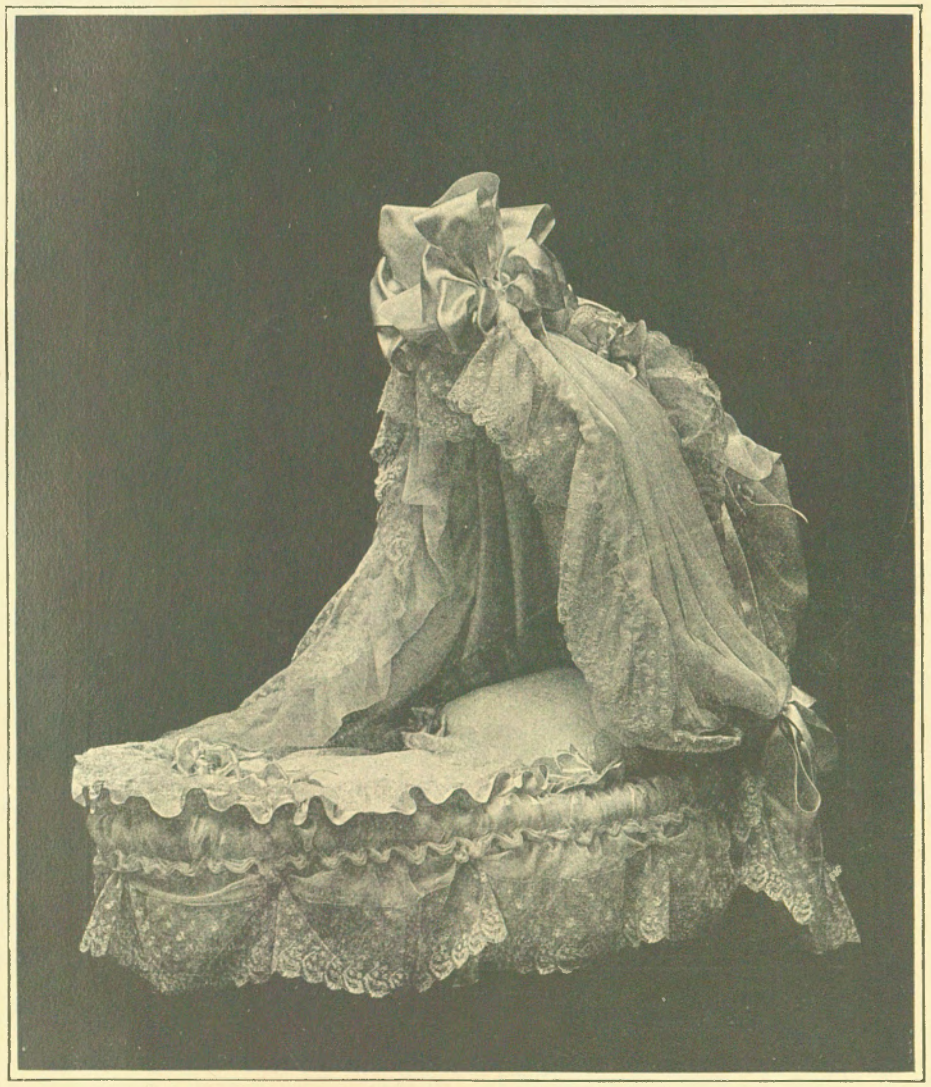
SILK AND GOLD EMBROIDERED PANEL.
WORKING WOMAN'S SOCIETY OF VIENNA. AUSTRIA.

of books, or papers on special points, required according to the ability of the student.

"In the seventeen years of the society's life nearly all grades of social position have been represented by our students—women of leisure, many of whom soon became helpers in the work; teachers, including a colored one in the South; graduates of col-

BRONZE GROUP—"BROTHER AND SISTER." FRAULEIN FINZELBERG., GERMANY.

two-storied edifice, with a roof garden, a large gymnasium, a library, a workshop, and all the other departments which that wonderfully complex creature, the modern child, requires for its development.



MOSES' CRADLE. MLLE. SUSSE. ANCIENNE MAISON MARINDAZ. FRANCE.

The Children's Building is intended to be, primarily, an educational exhibit. As the Transportation Building exhibits all the

marvelous improvements in methods of transportation, from the cumbrous cart drawn by oxen to the palace car equipped with every luxury and convenience the genius of man can devise, so the Children's Building aims to exhibit the most improved methods

OIL PAINTING—"THE BATH."
MME. DEMONT-BRETON (DAUGHTER OF JULES BRETON). FRANCE.

adopted in the light of the nineteenth century for the rearing and education of children.

We have endeavored to make the exhibition as complete as possible, beginning with the infant at its earliest and most helpless stage. This department is in charge of Miss Maria M. Love of

Buffalo, a member of the Board of Women Managers of New York. Miss Love is carrying on a model crèche. A large, light, and airy room is devoted to the crèche. In this is demonstrated the most healthful, comfortable, and rational system of dressing and caring for young children.

Short lectures are given upon their food, clothing, and sleeping arrangements, and in connection with the crèche there is an exhibition of infants' clothing of all nations and times, their cradles, and other furniture.

As the child grows and its mental faculties develop, the kindergarten succeeds the crèche; in the gracious atmosphere of its intelligent training the child-nature expands and develops symmetrically. This department of child-life is demonstrated in the most complete manner.

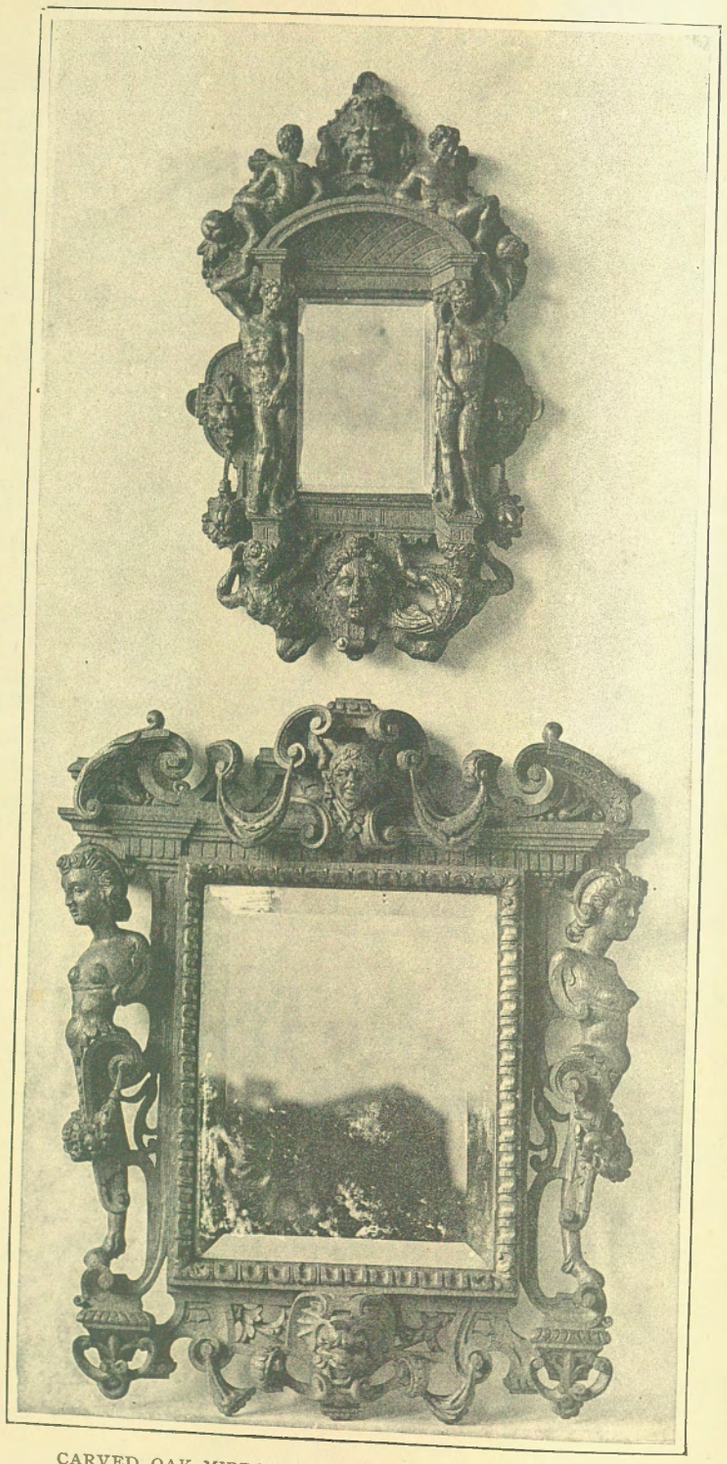
The kindergarten under this management is fitted up in the most attractive manner. All the latest apparatus necessary to the best exposition of the work has been provided. Little children developing daily their intellectual and moral faculties unconsciously, by means of the most fascinating entertainments, will be an object-lesson of great practical value to mothers and others having the care of children.

Closely allied to the kindergarten is the kitchengarden. Miss Emily Huntington of New York, the founder of this system of education, conducts a kitchengarden, where classes of little folks are taught the useful arts of homekeeping. In so interesting and delightful a manner are sweeping, dusting, bedmaking, and cooking taught, that what might otherwise be an irksome task to children becomes an amusing recreation.

For older children there will be a school for slojd, supported by Mrs. Quincy Shaw, and conducted by Gustav Larsson. Here an exhibit of wood-carving may be seen.

Physical development is aptly illustrated by the North American Turner-Bund. These interesting classes will inspire many a lad to seek after that physical perfection that was the pride of the Greeks and Romans.

Mrs. Clara Doty Bates, chairman of the committee on literature for children of the Congress Auxiliary, has charge of the library, and has fitted it up tastefully, providing a full supply of children's literature. A large number of portraits of the most eminent authors of children's books adorn the walls. Here may be found the books of all lands, and in all languages, their newspapers, periodicals, etc.



CARVED OAK MIRROR FRAMES. MISS REEKS. ENGLAND.

can be no denying that in aquarelles no school has ever approached the English. The opportunities for studying art in our country are very great, for women as well as for men. The careless observer, judging only from the large annual exhibitions, in which it may be held that the standard is not kept sufficiently high, may be inclined to underrate contemporary British art, but the careful student will find that London is in fact, as well as in name, one of the great art centers of the world. While George Watts, Walter Crane, and Burne-Jones live, we can claim that in the field of portraiture, illustration, and ideal work three of the greatest contemporary artists are English born and bred. The Montalba sisters, Mrs. Adrian Stokes, Blanche Jenkins, Henrietta Rae, Miss Osborne, and Miss Stewart Wood are well represented at Chicago. Mrs. Swynnerton's "Mater Triumphalis" at the Art Palace wins almost as much commendation as Lady Butler's famous picture, "The Roll Call." When this was exhibited for the first time at the Royal Academy, a policeman was in attendance to keep the crowd in order that always gathered about it. The picture was bought by Her Majesty Queen Victoria, who has kindly consented to send it to Chicago.

Mrs. Adrian Stokes exhibits two of her important pictures, an "Annunciation," very original in composition, and a pathetic little scene which she calls "Go, thou must play alone, my boy." A little lad sits weeping bitterly beside his playmate, who lies at rest white and still as the flowers on her breast. The treatment of this familiar subject is very tender, the dead child is exquisitely painted, and the grief of the little brother is quiet, reserved, and infinitely human. The women sculptors who exhibit are Miss B. A. M. Brown, Miss Henrietta Montalba, Miss Ada M. Chignell, and Miss E. M. Moore. Among the etchings and engravings excellent examples of the work of Mrs. Dale, Miss Ethel Martyn, and Miss Elizabeth Piper may be found. When the exceedingly high standard of the work which Great Britain has sent to Chicago is taken into account, it is a significant and encouraging fact that forty-five women are represented among the British artists exhibiting in the Art Palace.

The east vestibule of the Woman's Building is decorated by two large mural paintings. The one by Mrs. Swynnerton represents three different phases of nursing, the care of the young, the sick, and the aged. The decoration is in the form of a triptych. The central panel represents the Crimean Hospital at Scutari, with the sick and wounded soldiers lying on