MERICAN ART IS IN ILLUSTRATIONS

Interesting Paper on This Subject by Arthur L. Collins.

THIS COUNTRY HAS SOME PAINTERS

But Our Chief Bonst Is in the Excellence of Our Illustrations -- Americans Are Handicapped by the Want of a Louvre or a National Academy. Sketch of the Best Known of the Illustrators -- Great Progress in Reproductions.

At the art sale conducted at the Penn Avenue Baptist church Thursday night, under the auspices of the Women's Social union, Arthur L. Collins read a very interesting paper on art, which like all the effusions of this gifted writer is well worthy of listening to. Below it is given in full:

The term "Art" is a broad one, and has a variety of definitions. Tonight, it re-lates only to the making of pictures. How any one ever discovered or even suspected that I know anything about suspected that I know anything about nrt. is more than I am able to tell. That is a secret which I supposed was locked in my own breast. I did not tell it. I am sure, not even to my most intimate friends, but the ladies committee, with that superior intuitive knowledge possessed only by the gentler sex, discovered it, and here I am, regularly billed and

It and here I am, regards
labelled for a talk on art.

In my younger days, I may have been
guilty of clipping hairs out of the cat's
tail to make paint brushes of, but ay
mother's kiss made a painter of me. I
assure you, indeed, if my recollections serve me rightly, her slipper was more in evidence on these occasions, so you see my youthful aspirations for art were nipped in the bud, and I am sorry to say they have been neglected since. It is possible, then, you will come to the conclusion before I am through talk-ing that the committee made a mistake, instead of a discovery; if so blame them,

do not blame me, for my burden is already as great as I can bear.

I have a lady acquaintance who has considerable literary ability, of which she is not a little proud. It is her chief delight to invite friends to her home and entertain them with her own produc-tions. Her husband does not find these entertainments particularly interesting, but he is a good natured fellow, and, like most husbands, desirous of pleasing his

most husbands, desirous of pleasing his wife; and he therefore usually sits the performances out. On one occasion, however, he made his escape into an adjusting room. Here he found his coachman fast asleep. Going up to him and shaking him roughly by the shoulders, he hissed in his ear, "Wretch! You have been listening through talking, you find any after I am through talking, you find any one asleep in the ante-room, you may know they have been trying to beat the organization out of the price of admission and have been listening through the key.

AS TO LITERATURE.

There are a great many people who know a good deal about literature; there are a great many people who know a good deal about music, but there are comparatively few American people who know much about art. One reason of this is that their opportunities for studying painting have not been as great as that for studying either music or literature. There is but one way to get an under-standing of painting, and that is by

studying the canvas of great painters.

In literature, the wealth of all the ages lies at our feet. We have but to reach forth our hand and touch the strings and Homer's lyre sounds as sweetly to our listening cars as it ever sounded to the ears of the ancient Hellenes. We can at will turn the searchlight of centuries on the works of Shakespeare until every proverb, every fanciful picture, every bright scintillating diamond of thought

has been revealed to us. In music, we have been equally fortu-tate. Every school child has an opportunity of a musical education, while Handel's "Messiah" has again and again thrilled the common people to the heart's

But in art we have been less fortunate, there are comparatively few Americans who have had an opportunity to see many great paintings. The World's fair offered this opportunity to many. How well they took advantage of it can be at-tested by any one who pushed and jammed his way through the throngs that crowded the art galleries there. But studying art, with some one's elbows punching into your short ribs, or a Chicago No. 10 foot rubbing up against your pet corn, is studying under difficulties, and one could get but a hasty glimpse at best of the exhibitions there, but enough, perhaps, to make one heart hungry for more.

The Italian, the Frenchman and the Englishman have had advantages greatly superior to the American in the study of art. The Italian has his Venetian and Florentine galleries, and his Vatican, where are gathered the richest spoil of all time in art treasure. When we speak of the Frenchman, we

usually mean the Frenchman of Paris; when we speak of the Englishman, we mean the Englishman of Londan, for any ne dwelling in the very outer rim of that little island, even if he had his feet hanging over the edge of it, would only be a stone's throw from London.

The Frenchman, then, has his Louvre and the Englishman his National acad-

When we speak of an American, we do not mean a Bostoman, nor a New Yorker, nor even a Scrantonian, but we may mean any one of America's sons or daughters dwelling anywhere underneath that great blue canopy that arches over three hundred million square miles of territory and there are millions of people scattered all over this vast territory who have never seen the inside of an art gal-

The story of art is a long one. When it begins, no one knows. Back of history, back even of tradition—somewhere in the early period of the human race, man commenced to make victures, and through barbarism, through semi-civili-zation, up to the highest point of civil-ization, the progress of nature has been largely registered by the progress they

have made in this art.

Within the last twenty years, or since the Centennial exposition in Philadelphia, there has been a rapid advance in art culture in this ecuntry. The importation of foreign masterpieces into the country at that time stimulated and aroused our artists here. Many of them went to Eu-rope to study in the best art schools there; the Art Students' league, and the Society of American artists, were es-tablished, and today we have an art body technically as well trained and as prog-

technically as well trained and as prog-ressive as any European country.

The landscapes of George Inness and the portraits of Sargeant are unexcelled by any artists of a late period; in fact, I do not think Sargeant has a superior

in any age.

In genre and figure painting, Brush, Rhinehart and likeshfield are among the leaders, but the list of names could be ex-tended almost indefinitely, of those who

do excellent work in portrait, marine, landscape and genre painting.

AT THE WORLD'S FAIR. picture that interested me very much, at the World's fair was one of Brush's, entitled "The Indian and the Li'r." I have since acen it on exhibition at the Academy ir Philadelphis. It rep-resents an Indian, arrayed in war paint and feathers, with tomshawk and scaip-ing knife hanging at the side and traing knife hanging at his side and tro-phies of the hunt suspended from his shoulders. In the background are the huge trees of the forest, dark and som-ber, in the foreground is a placid little lake upon which a large water Hy spread its petals, growing near the store. The its petals, growing near the shore. Indian is in the set of leaning over

reaching out after this beautiful white

blossom.

The artist shows rare genius in the conception of this picture. In looking at it, one lost sight of the rude barbarian of the forest, and saw only a simple child of nature reaching out after the pure and A picture around which great crowds were always gathered at the fair was Hovedon's "Breaking Home Ties." Copies of this picture have been on sale in near-

ly every art store in the country, and you are doubtless all familiar with it. It is not a great painting, perhaps, but there is a touch in it that appeals to every heart; there are tears in it, there are sorrowing hearts, there are mother, love and home love in it, touches of nature that make the whole world kin and find a response in every human heart. Hovedon, the painter of this picture, met a tragic and heroic death two years ago. In attempting to save the life of a little girl who was crossing the railroad in front of an approaching train, his own life was crushed out.

An entire evening would be insufficient to pay even a passing tribute to Amerihere is a touch in it that appeals to ev-

An entire evening would be insumerent to pay even a passing tribute to American artists, and I find I am expected to confine my talk principally to American illustrations. I believe you will agree with me that it is time for me to get hold of my subject, and as a preface to that subject I would say that it is one to which event American should be in in which every American should be in-terested, for in the art of illustration we excel, and in this work our artists are known and appreciated, as well abroad as at home. We know that as a rule Englishmen do not enthuse over us very much in the lump; they are slow to rec-ognize our many engaging qualities, but they appreciate the work of our illustrators, for they buy our illustrated magazines. It is said that Harper's Maga-zine has a larger circulation than that

of any English magazine published.

The demand for illustrations has been so great the last few years that this art has pushed its way to a high state of has pushed its way to a high state of perfection, and today our best Hiustrators will rank with our best painters in masterly conception, and in the technique of drawing; and, indeed, the former has more versatility, more imagination and superior tast in grouping, so as to get the best offsets, than the latter.

the best effects, than the latter. When authors first commenced to have their work illustrated, they selected their own characters and situations for illustration; the illustrator was more of a workman than an artist, and there was little encouragement for creative ability. As a result, his work was stiff and characteriess, but for the last few years the author has allowed the illustrator full scope to sketch as fancy bid, with most beneficial results to author and illustrator; in fact, the illustrator has become an illuminator, and the author hardly recognizes his own text after it has been illuminated by the artist's touch. His clay figures have had the breath of life breathed into their nostrils; his wooden horses have become war chargers, main tossing and sinewy; his tin soldiers sit like centaurs, those sabers are gripped with iron fingers, rowels are pressed hard against hot flanks; there is a devil's light shining out from under those slouch hats. Why! he had been describing a cavalry charge, but he never realized it before, and he stands with bated breath waiting for the crash of battle.

ADORNS THE AUTHOR'S ART.

The author tells us some sweet little Arcadian story of youth and love. He has made caves-droppers of us, and what is more natural than that we should wish to take a peep into the face of a charming creature who could say "Yes" so coyly, and the illustrator introduces her to us. She looks just as we thought she should, laughing eyes, a saucy face and pouting lips; the author says the fellow kissed her. Well, that must have been a pleasing thing to do. The author takes us with him through meadows, sweet with clover blossoms, through sylvan shades where woodland stream winds in and out, and the illustrator brings the blossoms to us; we can almost catch their fragrance; we fancy we can see zephyrs playing at hide and seek in his real foliage and the stream ripples at his will. And so throughout the fields of literature, through romance and reality,

the illustrator beautifies and adorns the author's art.
Edwin Abbey is the leading illustrator of America. His illustrations of Herrick's poems for Harper first brought him into prominence, and gave him a world-wide reputation. He is at present residing in England. His greatest work is his frescoes in the Boston public library. These compositions represent the "Myth of the Quest of the Holy Grail." I have seen this work, but it would be superfluous for me to say it is masterly in conception and beautifully executed, for we all know that Boston would not

long permit an unhallowed touch to re-main about her pet institution. Charles Dana Gibson is another illustrator who has made a great reputation for himself. His Gibson Girl is known as well abroad as at home, and she repas well abroad its at home, and she rep-resents us well. Gibson has portrayed her in innumerable situations, but she is always the same type of girl; clear-cut, well-bred, intelligent, bright and interesting; a typical American girl. The work of W. L. Taylor is recognized and appreciated everywhere. It has style and finish. There is a great deal of character to his figures, and his concep-

tions are masterly and poetical.

Too much cannot be said in praise of the work of Alice Barber Stephens. Mrs. Stephens is undoubtedly the foremost draft-woman in America. Her illustra-tions have a character all their own, and are easily recognized. There is a personality and charm about her women that arouses our enthusiasm as once. Her subjects hardly need a text, for they tell a complete story; her conceptions show a subtle analysis of human nature and a keen appreciation of the nature and a keen appreciation of the

refining influences of life.

Howard Pyle has produced some of the most scholarly drawings which have appeared in the books and magazines of this country. He has been a close student of history, and his illustrations are mostly historical.

Robert Blum ranks next to Abbey in

decorative work. He spent several years in Japan, where, under the influence of Japanese art, his fine sense of color attained its full development. A. B. Frost has no superior in the line of character drawings. He is a humor-ist, and his sketches show a lively sense

There are many others worthy of menion, among them being Irving R. Willis, Maud Cowles, Fowler and Frank Small. All of the illustrators whose names I have mentioned, and many more, are rep-

resented here tonight in this beautiful collection of pictures. Every picture is a masterpiece in its way. The originals of many of these pictures cost the pub-lisher hundreds of dollars, and the re-productions are as fine as anything that has ever been put in the market in this I said early in my talk that there was

and early in my talk that there was only one way by which one could get a knowledge of art, and that is by studying the canvasses of great artists. I will have to qualify that statement. There has been such progress made in the art of reproducing pictures in the last few years that the reproductions of black and whites can hardly be distinguished from the originals; and these are put on to the market at such prices as to bring to the market at such prices as to bring them within the reach of any one. At a trifling cost, we can have our walls hung with gems of art that represent the best talent in the country, and next to good music and good literature, we can introduce nothing into our homes that will have the refining influences of good art. If mothers only realized what have the refining influences of good art. It mothers only realized what a softening and refining influence there was in a good picture, they would see to it that walls of the children's bedrooms would not be left bare or hung with flashy prints in cheap colors, but instead of this they would have them hung with pure, sweet pictures, that would be to their young lives an inspiration, a benediction and a prayer.

and a prayer. Scranton, Pa., Dec. 14, 1897.-I had catarrh in the head and could not find any medicine to relieve me until I began taking Hood's Sarsaparilla, which selped me so much that I recommend-

ed it to others. Carrie Reidenbach. Hood's Pills cure all liver ills. 25c

LAW RECOGNIZES USAGES OF TRADE For my cold; let it wear itself out,

Judge Edwards Instances This in Local Case.

OPINION FULL OF FINDINGS

In the Case of Jones Against Mackey, Court Discusses the Statute of Limitations and Its Bearing on the Case .- After Making Several Decisions, Concludes by Granting a New Trial Because the Verdict Was Excessive.

The law's recognition of the usages of trade received a local application yesterday in an opinion by Judge Ed-

It was handed down in company with a decision discharging the rule for a new trial in the case of the Arcade File company against T. F. Leonard. The company sued for \$280.06 on an order of files delivered early last year Mr. Leonard put in a set off of \$385.50 which he claimed represented profit which he could have made if the company had not broken a contract with him. This contract was for a 1,000 dozens of "seconds" files that have a slight flaw in them, and which are sold at a low figure. Immediately after the contract for these files were made their price jumped from 57 to 85 cents a dozen. The company did not fill the order, and Mr. Leonard holds that by this breach of contract he lost the amount he puts in as an off-set.

The company's defense to this was that the orders for files of the "seconds" quality is always subject to the company having them on hand, and that this is a fact well known to the trade. In passing upon this, Judge Ed-

THE JUDGE'S OPINION.

The jury found against the defendant on the facts of the case. We do not see how the verdict can be disturbed. The only question upon which there might have been some dispute was the admis-sion of evidence to show the custom of the trade in regard to orders for files known as "seconds"—that the filling of such orders depended upon the stocks of "seconds" ond hand when the orders reached the factory. Before this princi-ple could be applied to the facts of this case, we instructed the jury that they must find that such a custom existed, and that it was known to the defendant. The admission of this evidence of the usage of trade is complained of as error. The

authorities decide otherwise.

A usage, if known to the parties to a transaction to which it relates, is obligatory, unless excluded by the terms of the sterest, enters into it and is regarded as part of it, as much as though it had been written there, Steely vs. Dickey, 5 Buiss 287; Hurst vs. North, 10 Pa. 241; First Nat. Bank, 133 Pa. 241.

The rule for a new trial is discharged and a new trial is refused. In the suit of John W. Jones against Lillie E. Mackey and others Judge Edwards made an important ruling in the matter of the statute of limitations. Jones is a carpenter living at Waver-ly and the Misses Mackeys are his nieces. He built a house for them in 1888. They had other dealings and between them there was a sort of running account. The balance was largely in Jones favor and when there came the demand for a settlement the Mackeys disputed Jones' claim. He sued and recovered judgment for the full amount of his claim.

DEFENDANTS' CONTENTION. One of the contentions of the defendants was that the debt was barred by the statute of limitations. The work on the house was finished Feb. 27. The original summons in the case was issued Feb. 23, 1895, just four days within the six years. It was lost before it was served. April 9, 1895, the plaintiff discovering this caused an

alias subpoena to be issued. Judge Edwards decides that the suit dates from the latter time, April 9, and quotes Judge Sergeant as follows o sustain him: "It is a fatal fault that the plaintiff does not show that the original writ was returned; for if the plaintiff shows a writ and does not return it or have a return endorsed, this will not avoid the statute of limitations.'

This would have saved the defendants but for the fact that in 1890 they paid the plaintiff \$50 on account. A partial payment of a debt is a very emphatic recognition of it, Judge Edwards says, and their rule for judgment, notwithstanding the verdict, must fall.

But it deesn't end here. His Honor declares in conclusion that he thinks the verdict was excessive and that the only way in which justice can be done the defendants is to grant them a new trial, which he does by making the rule for a new trial absolute.

INTERESTING EQUITY SUIT.

reglected to Provide for Interest in an Agreement of Sale. Judge Archbald was given an unusu-

ally interesting case to adjudicate in yesterday's session of equity court. F. E. Nettleton was plaintiff and Josiah D. Caryl, defendant. Patterson and Wilcox appeared for Mr. Nettleton and J. W. Carpenter for Mr. Caryl.

It appears that on Jan. 29, 1891, the plaintiff sold to Caryl a piece of real estate valued at \$3,500. The negotiaions were made and the deal consummated by Jadwin's Real Estate agency. By some mistake or accident the party who drew up the agreement and terms of sale neglected to make any mention of interest.

According to the stipulations, Caryl paid \$500 down and \$500 a year for six years. The last payment was due in January, 1897. Caryl had paid \$192 in advance, and when the time was up tendered the other \$308 of the \$500 and asked for a receipt in full. Nettleton refused to accept this as final payment, claiming that \$1.071.06 was due him. the difference of \$763,06 being the interest which he claimed was owing. Caryl held that there was no interes due; that no agreement had been made regarding the interest in the writter terms of sale and that no mention was made of it verbally when the deal was

being negotiated. Nettleton thereupon entered judgment for \$1,971.06 against Caryl and brought a suit in equity to have the terms of sale amended by the insertion of the words "with interest annually," as he claims was the under-

standing. The hearing yesterday was merely the presentation and proving of the

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contentions outlined above. One strong feature of the plaintiff's evidence was the offering of a letter which Caryl to Nettleton and in which he stated "I suppose you will expect the Interest.

The suit of Louisa Lyman against Louis and Margaret Smith which was on since Tuesday before Judge Archbald, was finished yesterday.

THEATRICAL ATTRACTIONS.

Blue Jeans at Lycenm. In "Blue Jeans" there is a breeziness and freshness about almost its every movement that is redolent of the unconfined Indiana regions where the story is laid. Altogether there is a charm around it, with its mingled fun and tragedy, its oddity and its pathos, its pretty little American character that ought to spell continued success, "Blue Jeans" will be presented at the Lyceum this afternoon and evening.

Cubn's Vow.

A number of plays have been written with the Spanish-Cuban war as a subject, but none have reached the stirring and desired point, as has "Cuba's Vow," which will be presented at the Academy of Music the first three days of next week. The story binges on the murder of nearly all the members of a Cuban family, by the order of the wife of a Spanish system. Spanish general. A daughter called Cuba Verona, over the body of her dead par-ents, swears vengeance and the play deals with her determined efforts to keep her vow. Cuba Verona is the centra attraction of this great production, and will be acted by Teres'e Deagle, regarded as one of America's foremost emotional actresses. She has the support of a powerful company of fifty artists, well picked and handsomely staged.

The Nancy Hanks. Tannehill's "The Nancy Hanks," a light comedy in which Marie Jansen and the author of the play, Frank Tannehill, jr. will appear in the star roles, is booked for an appearance in this city Tuesday evening at the Lyceum. "The Nancy Hanks" was produced last season and was a big success everywhere it was was a big success everywhere it was presented. It is sometimes called a farce-comedy, but it deserves a better name than that usurped by senseless concoc-tion of song, dance and idiocy. True. "The Nancy Hanks" offers song and dance, but they are legitimately introduced into a story whose complications never exceed the limits of probability al-

Irwin Brothers Company. Irwin Brothers' Venetian burlesquers will be the attraction at Music hall Mon-day, Tuesday and Wednesday of next week. The entertainment opens with Leo and Chapman, who perform a number of difficult tricks on the triple horizontal bars; Dot Davenport will sing a number of songs that are said to be up to the second; Harlan and Marsch, who sing a number of new and interesting descriptive songs, illustrated with colored stere-option views; the Monroe Sisters, who are good singers and dancers; the original Manhattan Comedy Four, Russell, O'Dell and Russell, late of "Nature" at the Academy of Music, New York city. are acrobats that are graceful and grotes-que, and they give a most skillful exhi-tion of difficult feats in tumbling, which contains much comedy work. The show concludes with a burlesque that is en-titled "A Trip to Venice," and is pronounced "the only comic opera burlesque on the vaudeville stage." The celebrated Kiralfy ballet, composed of pretty girls,

will appear in new dances, The Rising Generation. Comedian Billy Barry, who comes to the Lyceum Wednesday, Jan. 12, with his uccessful Irishman-American comedy "The Rising Generation," can justly be called the leading Irish comedian o America. His work is not only irresisti-America. His work is not only irresisti-bly funny, but it is thoroughly natural and artistic. "The Rising Generation" gives him an excellent opportunity for the display of his rare qualities and enables him to keep an audience in a con tinual roar of laughter while he is on the stage. The company surrounding Mr. Barry is an urusually large one and comrises some excellent talent.

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