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The Value of International Expositions in the butture of Art. Jessi Produard Hargin

The Value of International Expositions in the Culture of Art. an international Efficition may be defined as a collection for display of the fruits of the midnistry and art of all nations. It is a time of progress for every race when new life is spread broadcast overall the world, when art browner of industry are ally. But me should not interpert art by the propular use of the term to mean frainting; in its true meaning it imbraces Trainting but also includes many other brancher. In its truest and fullert seme it includes a

knowledge and appreciation of the brantiful. How, by means of international appositions is this for of the brantiful made of value to the different nations? Before the Eyes of the people of all classes are rought the nothert, most trantiful productions of man Even since medianal times it has been the custom of people to hold national fair and by these we have formed lan international intellect in art. Prince albert of England proposed the first international apposition. This was held at London in righteen hundred and fifty one at which time all

people were surprised at the movement. Then for the first time, England became awakened to the realization that she herself was in some ways far inferior to other nations. In the arts she found in France her peer and this fact was an unvelcome revelation. By the nest Exposition, in the short space of four years, we find a great advance in her cultivation for art and a greater advance in Enthusiasm. To quote Ansell, England had true struck by the amazing superiority of some Continental nations in the beauty and grace of drign which

sufficed to convert clay and flint into valuable and invaluable norte of art in Eartherware and glass." as the rain gently falling from heaven infuses new life into every withered leaf, or did this first worlde fair create new life in the minds and ingrinity of men. The good Prince consort, realizing the refining influence of culture in art, sought every means by which to stimulate this in the minds of the people. It was then that he established academies of design, distributed norths of the great artists, trained men to become teachers of art. By these means

he succeeded in awakening the people to lead nobler, more brantiful By the Grystal Palace a new spirit was created after the within a quarter of a century eight world's fairs occurred, when Paris, London, and Vienna received all nations. as Philadelphia in Eighteen hundred and serrety six the United States opened wide her arms to every nation. Upon the United States herself this had a most broadening influence, for honeier unpleasant it may to to duell upon it, our nature country had brome Exceedingly narrow!

Raised high by her victories of a hundred years, she had become Juchaps tor selfoufficient. This she learned, much to her chagring, by comparing her progress with that of other nations. This was true alor in the field of art. Amould be impossible to dany that she had proved herself capable of producing masters as Efficient as those of Europe at that time What European nation could surpais in painting the portrature of Stuart, the historical and religious frainting of Cernolds, of leopley, in short of fifteen

other masters who flourished during the first century of the Republic? These all prosessed much fromer in causing the masses to cultivate a love and knowledge of the beautiful. Trousier, america found herself deficient. Now she Experienced the same sensations as England turnty fire years before. Of this Smator Hawley says, "The Exhibition had not closed before our jutteries changed their forms and struggled for grace, frinch, and dicoration to meet a more refined and Elevated propular druind. In like manner we

changed our taste in glass-ware, and plated were, in gold and silver nock in Justier hangings, in curtains and carpets, and all : manner of interior decoration, and particularly in domestic architecture - - I yhe propular tate in Engrange, etchings frantings, and sculpture advanced, and the supply hurried to meet it. If the real benefits derived by america in comparing her culture in art with that of nations whose hier had surprised here hundreds of years, these benefits only may

be judged by the companions at the quaters of world's fair, at Chiago in ninety-two. To attempt to describe the beauty and splendor of the buildings in their outward appearance would be beyond Jones. The soul of the most moultimed person would yield to a thrill of delight inspired by these julatial structures. They alone could not fail to inspire an appreciation of the beautiful. Of this Sir Walter Beaut mote, "It is Kreamland. apollo and the Muses with the tripling of their tyres, drown the bell

of the train and the trolley, the people dream spice; art and Thuric and Poltry bilong to bihing." But let us turn to the Building of Liberal arts, that huge structure covering over forty were of land by the blue lake. Within were booths of Every nation. There Germany displayed the great wrought in gates by ambruster, Junes works than which america had never witnessed; it was there that France proved herself misurpassed mi architectural display, there

Russia Juroudly Ethibited her Ironges; England displayed the magnificent aphibits of her Jotteries; there in the art of silver-smithing america trumphy our all nations. From these displaye america found for herself many risals. Prehaps the influence of the Columbian Efficietion for prompting culture in art has been univalled In sculpture a single illustration of its universality may be shown In every form sculpture has become Johnston tut more particularly in decorative art

from the trumphant blevery arch recently Erected in New york, to the wicothy yet comely Thater of Paris caste ornamenting the interior of about every american home. Frame is on the threshold of another great north's fair. Towaring high above all other races in art she will just forth every effort to make the grandest display of art known to the world. It would be vain for my nation to cope with her But for every nation it will be a time of greatest or inlightenment; a time when

the ryer of all people will be opened to behold many new and brantiful things; a time when the minds of men will anaken to thoughts of branty before undreamed

Commencement Oration of Jessie Woodward Hargis, Class of 1900
Transcribed by Meg MacAvoy, September 2008
Edited by Krista Gray, September 2008

The Value of International Expositions in the Culture of Art

An international exposition may be defined as a collection for display of the fruits of the industry and art of all nations. It is a time of progress for every race when new life is spread broadcast over all the world, when art becomes of industry an ally. But one should not interpret art by the popular use of the term to mean painting; in its true meaning it embraces painting but also includes many other branches. In its truest and fullest sense it includes a

knowledge and appreciation of the beautiful. How, by means of international expositions is this love of the beautiful made of value to the different nations? Before the eyes of the people of all classes are brought the noblest, most beautiful productions of man. Even since mediaeval times it has been the custom of people to hold national fairs, and by these we have formed an international intellect in art.

Prince Albert of England proposed the first international exposition. This was held at London in eighteen hundred and fifty one at which time all

people were surprised at the movement. Then for the first time, England became awakened to the realization that she herself was in some ways far inferior to other nations. In the arts she found in France her peer and this fact was an unwelcome revelation. By the next exposition, in the short space of four years, we find a great advance in her contribution for art and a greater advance in enthusiasm. To quote Russell, "'England had been struck by the amazing superiority of some Continental nations in the beauty and grace of design "which

sufficed to convert clay and flint" into valuable and invaluable works of art in earthenware and glass." As the rain gently falling from heaven infuses new life into every withered leaf, so did this first world's fair create new life in the minds and ingenuity of men. The good Prince consort, realizing the refining influences of culture in art, sought every means by which to stimulate this in the minds of the people. It was then that he established academies of design, distributed works of the great artists, trained men to become teachers of art. By these means

he succeeded in awakening the people to lead nobler, more beautiful lives.

By the Crystal Palace, a new spirit was created. After this, within a quarter of a century, eight world's fairs occurred, when Paris, London, and Vienna received all nations.

At Philadelphia in eighteen hundred and seventy six the United States opened wide her arms to every nation. Upon the United States herself this had a most broadening influence, for however unpleasant it may be to dwell upon it, our entire country had become exceedingly narrow.

Raised high by her victories of a hundred years, she had become perhaps too selfsufficient. This she learned, much to her chagrin, by comparing her progress with that of other nations.

This was true also in the field of art. It would be impossible to deny that she had proved herself capable of producing masters as efficient as those of Europe at that time. What European nation could surpass in painting the portraiture of Stuart, the historical and religious painting of Reynolds, of Copley, in short of fifteen

other masters who flourished during the first century of the Republic? These all possessed much power in causing the masses to cultivate a love and knowledge of the beautiful. However, America found herself deficient. Now she experienced the same sensations as England twenty five years before. Of this Senator Howley says, "The exhibition had not closed before our potteries changed their forms and struggled for grace, finish, and decoration to meet a more refined and elevated popular demand. In like manner we

changed our taste in glass-ware, and plated-ware, in gold and silver work, in paper hangings, in curtains and carpets, and all manner of interior decoration, and particularly in domestic architecture---The popular taste in engraving, etchings, paintings, and sculpture advanced, and the supply hurried to meet it.

Of all the real benefits derived by America in comparing her culture in art with that of nations whose lives had surpassed hers hundreds of years, these benefits only may

be judged by the comparison at the greater of world's fairs, at Chicago in ninety-two.

To attempt to describe the beauty and splendor of the buildings in their outward appearance would be beyond power. The soul of the most uncultured person would yield to a thrill of delight inspired by a thrill of delight inspired by these palatial structures. They alone could not fail to inspire an appreciation of the beautiful. Of this Sir Walter Besant wrote, "It is Dreamland. Apollo and the muses with the tinkling of their lyres, drown the bells

of the trains and the trolley; the people dream epics; Art and Music and Poetry belong to Chicago."

But let us turn to the Building of Liberal Arts, that huge structure covering over forty acres of land by the blue lake. Within were booths of every nation. There Germany displayed the great wrought iron gates by Armbrüster, finer works than which America had never witnessed; it was there that France proved herself unsurpassed in architectural display; there

Russia proudly exhibited her bronzes; England displayed the magnificent exhibits of her potteries; there in the art of silver-smithing America triumphed over all nations. From these displays America found for herself many rivals.

Perhaps the influence of the Columbian Exposition for prompting culture in art has been unrivalled. In sculpture a single illustration of its universality may be shown. In every form sculpture has become popular, but more particularly in decorative art

from the triumphant Dewey Arch recently erected in New York, to the uncostly, yet comely plaster-of-Paris casts ornamenting the interior of almost every American home.

France is on the threshold of another great world's fair. Towering high above all other races in art she will put forth every effort to make the grandest display of art known to the world. It would be vain for any nation to cope with her. But for every nation it will be a time of greatest enlightenment; a time when

the eyes of all people will be opened to behold many new and beautiful things; a time when the minds of men will awaken to thoughts of beauty before undreamed.