

FOR PENNSYLVANIA'S CAPITOL

GEORGE GRAY BARNARD'S TWO COMPLETED GROUPS.

"The Burden of Life" and "Work and Fraternity" Exhibited at the Salon in Paris—Work of a Sculptor Who Believes That He Has a Real Mission.

PARIS, May 18.—The works of George Gray Barnard, which are to adorn the entrance to the Pennsylvania State Capitol at Harrisburg, have been photographed since they have been exhibited in the Salon, so that it is possible now to reproduce them. These are the groups that nearly made a life tragedy for Barnard four years ago.

Four years before that he had begun them in the confidence that he was not only to give America something new in

of the artist's personal, professional and official friends, and Ambassador Boucher, the artists Rodin, Lefebvre and Boucher, and some other visitors praised Mr. Barnard's works highly.

It is expected that the sculptures will be exhibited in New York, perhaps in Madison Square Garden, before they are put in place at Harrisburg. It has been reported that Mr. Barnard is to receive from the French Government the Cross of the Legion of Honor.

The two groups completed and shown at the Salon and here reproduced are a part of the artist's general scheme, which was greatly curtailed when the Pennsylvanians told him that the sum which they had first quoted to him as appropriated for the Capitol's adornment must be greatly scaled down. The two groups, picturing the sculptor's conception of "The Life of Humanity," are entitled "The Burden of Life" and "Work and Fraternity."

Mr. Barnard has much to say and he

and again in a new version, a version of this new land, with its new experiment of life, with all the knowledge that can be attained and all the freedom of labor which shall some time bring success of travail. In the old story there are things concealed, blinked; but as the enactment of that story played its part in the life of humanity it is here portrayed, but blanketed and overshadowed by the newer version, the newer life.

It is a bold departure which Mr. Barnard has made in this new version, for he has done nothing less than take an American young man and an American young woman to figure Adam and Eve. He has not only used those American figures but in this instance alone in these groups he has gone so far as to make portraits, and the new Adam and the new Eve of Barnard are intended to be truly and veritably Americans, facing boldly the world ahead, the world of labor truly, but they are looking to the westward, to sunset, the sunset of labor's long day; and look-

SEEN IN THE WORLD OF ART

WORK OF RICARD, WHO IS THE SUBJECT OF A CULT.

Called One of the First Portrait Painters of Modern Times—His Technique and His Intuition—Engravings by James B. Smillie at the Lenox Library.

In his account of the Salon of 1888 (re-published in his "Curiosités Esthétiques"), by Charles Baudelaire, there occurs the name of Ricard, a name not very well known in the art world outside of Paris. Baudelaire praises his portraits as the work of a candid and veritable artist. His marked predilection for Van Dyck, Rembrandt, Titian proved Ricard to have been a born eclectic; but as the critic declared, "imitation is the vertigo of supple and brilliant wit and is often a proof of superiority." Letting this go as a Baudelairean paradox, there is no doubt that Ricard, then a young man, impressed his contemporaries as an artist of individuality, highly gifted and a painter by the grace of God; yet few worked harder to achieve a place. The facts of his life are scanty. He was a solitary, a slow worker who analyzed much, experimented ceaselessly and who discovered early in his career that his talents lay in portrait painting, and a distinguished painter he became. There is a cult in existence devoted to Ricard. His painting seldom comes into the market, but when it does it fetches a big price.

Louis Gustave Ricard, known as Gustave Ricard, had for a birthplace Marseille; 1824 was the date. Under Aubert he studied until 1844, then he went to Paris and benefited by the advice of Coignet. His first Salon picture, in 1844, was a portrait of Madame St. Sabatier, "La Femme au Chien," and it created a sensation. The lady was Baudelaire's "bien aimée," and to her the poet dedicated the best of his verse. She was christened "Madame la Présidente" by Théophile Gautier, and she was the bright particular figure in artistic circles. Clésinger, the sculptor, and son-in-law of George Sand, had modeled her in a Salambô pose, and Ricard painted her sitting with a pet dog in her lap. It is a composition Venetian in its sumptuousness of color and it evokes Van Dyck in the beauty of modelling and grace of pose. Ricard copied in the Louvre, and in 1847 visited Rome, Florence, Venice and England. A "Gypsy Girl with a Cat" was shown at the 1850 Salon. From 1861 to

have been beyond the powers of Whistler. Ricard's copies are recreated works. Although they are absolutely faithful there is nothing servile about them. They recompose the very methods and reconstruct not only the apparent reality but the work itself by means of surprising invention. His original portraits are exceptional. Their beauty of execution places them in the first rank; Ricard's personality asserts itself in attaining with the greatest ease the supreme end of the problem of resemblance. His eyes take in not only the corporal envelope but also the soul, which he magnetizes and slowly draws into the eyes and upon the lips. Not only does this magician make no further use of the human face than to write upon it the moment of eternity which becomes incarnate in it but this face serves him for studying the whole race, the ego of yesterday and the ego of to-morrow; psychologists and poets can study these canvases with equal interest. Ricard has noticed the momentary organism with its bluishness, with the thousand indefinable marks which prevent one hand from being analogous to another, superimposing upon it the soul with its universe of passions which survive the corporeal duration. Such art is the art of a seer.

In every portrait of Ricard there may be found a reference to primordial idealistic types. Resemblance is for him the characteristic humanity. We recognize one of his models, even if we did not know it; we have seen the same traits in all the beings we have met in whom the same passions or the same illnesses are fermenting. This is almost occultism. "Ricard," said a critic and friend of his, "worked often while the model was absent, and at the finish only wanted to see it again to make sure that he was not mistaken. He said then with a most charming naïveté: 'I am glad to see how like you are to your portrait.'" It is the saying of a spiritualist who under his outward show of paradox destroys the notion of the exact for the benefit of the true. This operation of the spirit, which may be called the spiritualization of the external appearance, is more striking in painting, the complexity of which is so little understood by the multitude, than in any other art; it is the true symbolism.

Mauclair finds that his technique is as mysterious as his intuition. It is impossible to know how he worked. His pictures produce a powerful impression of amber color, of shadows which are at

of paintings. It is a noteworthy fact that James D. Smillie, though so closely associated from early youth with reproductive line engraving (he was engaged in bank note work too), was also prominent as a painter etcher. He was an agitator in the cause of original etching; was a prime factor in the founding of the New York Etching Club (the original copper plate of the etching produced at the first meeting by Smillie, R. Swain Gifford and Leroy M. Yale is shown in this exhibition), and a few years before his death he was still teaching etching at the Academy of Design. He thus formed a direct link between the old and the new in American etching, and his name holds an honorable place in the annals of the art.

At the Powell Galleries paintings by Lillian T. Schmidt are to be seen until June 1.

ALL SORTS OF THINGS.

A Batch of Curious Items, Scientific and Otherwise.

From Popular Mechanics. The use of autos saves the British postal service \$250,000 a year.

Zinc shingle nails out from the solid metal are said to be almost indestructible.

There are about 275,000 automobiles owned by individuals in the United States, or one for every 400 population.

Of the 232 steamships which carried steamer passengers across the Atlantic during the first half of 1909 143 were equipped with wireless instruments.

One life lost for every 1,440,000 passengers carried is the record on steam passenger vessels for 1908, according to the annual report of the United States Steamboat Inspection Service, which has just been made public.

King Albert, the new monarch of Belgium, devotes two hours every day to the study of mechanical engineering; he drives his own automobile, and what is more, he can repair it when anything gets out of order.

The famous clock on Hampton Court Palace, England, is said by many superstitious people to stop when a person long a resident in the castle dies. The first instance recorded is that of Anne of Denmark, queen of James I. The clock, which was striking 4 at the moment, immediately stopped. Many other instances are quoted.

The new double track bridge built over the Mississippi River at Clinton, La., by the Chicago and Northwestern Railroad has a length of 4,200 feet, but its chief feature is the length and manner of construction of the swinging span. This span is 400 feet long and is swung on its central pivot by means of electric power supplied by a power house on the shore and carried to the bridge by means of a submerged cable.

Egg laying contests are becoming popular in Australia. They are generally held under the management of the different States. The feeding of the hens is the most important factor in the contest. One pen of six white Leghorns laid 700 eggs in seven months. The experts are continually experimenting with foods to determine on what diet the hens will be most productive. Bone forming materials are fed to them, and the winner of one contest fed his fowl with curds of skimmed milk, obtained by using rennet, with most satisfactory results.

Thirteen million cartridge shells, the result of eleven years of shooting by the members of a gun club, have been gathered into a huge pile by one of the leading sporting organizations of England.

Eleven years ago one of the members conceived the idea of having the members save all their shells and deposit them on the pile. The shell bank is now the club's most prized possession.

If a single man were to shoot one cartridge a second, day and night, it would take him about twenty-five years to discharge 13,000,000.

The club maintains a vigilant guard over its precious shell pile.

The elevators of a bank building in Pittsburgh, Pa., have been provided with electric lights to illuminate the floor at the doorway so that passengers entering or leaving the cars know exactly the position of the foundation they are about to step upon. The light consists of an electric bulb at the lower right hand corner of the door of the car. When the car starts at a floor the light flashes and continues to burn until the car starts again. The contact producing the light is made and broken automatically when the door is opened and closed.

A lamp post that will serve for many purposes, almost every inch of space being utilized, has been designed for an Indiana town. It will be placed in front of one of the leading hotels. The lower section will serve as a receptacle for mail packages. Above that will be a letter box, with a fire alarm box on the opposite side of the post. On the other two sides the name of the hotel will be placed.

The name of the street will be painted on glass and so placed that an electric lamp will shine behind it at night. And at the very top of course will be placed the light. The base will be made of cast iron and imbedded in cement in the sidewalk.

One of the strangest accidents in the records of railroading in the United States happened recently at Bullard, Cal., when a locomotive on the Southern Pacific tooted itself out of steam because of the inability of the engineer to stop the whistle. The whistle got out of order and could not be controlled, nor could any repairs be made. The locomotive was hauling a long freight train. Suddenly the whistle began to shriek and nothing that the engineer could do would stop it. The whistle kept at it until the train had been a mile or more from the engine had to be brought to a halt to take its place. Then they towed the still tooting engine to the repair shops.

A tea kettle that whistles cheerily to let the housewife know that the water is boiling and that the gas may be turned down has been introduced in England and is meeting with favor. The kettle has no lid through which the scalding steam may issue, but is fitted and emptied through the spout, which is sufficiently large. The absence of the lid not only prevents scalding, but keeps any of the steam from escaping, which means that the water which is boiling point much more quickly than in the ordinary kettle. In the spout is a stopper which contains the whistle, and this is the safety valve of the kettle as well as the means by which announcement is made that the water is boiling.

A short time ago a firm in Elgin, Ill., derived an advertising campaign in which postal money orders played a part very satisfactory to the advertiser but somewhat upsetting to the postal authorities. The advertiser secured from the post office about 500 money orders payable for two cents each to as many individuals. A form letter was then prepared which notified the reader that his time was probably worth about \$10,000 a year, and as it would take him about half a minute to read the circular the money order for two cents was sent as payment.

As a result practically every one who received a circular read it, but very few of them cashed the money orders, and in short time the postal authorities were in serious difficulties. Every money order issued, no matter how small, must be entered on the books, and if they are not redeemed in a certain time the Federal authorities must know the reasons why. Consequently every order not cashed required an investigation. As a result each two cent money order purchased by the Elgin merchant represented about a dollar's worth of real tape.

NEW COLLECTION OF AFRICANA

NATURAL HISTORY MUSEUM OPENS ANOTHER HALL.

Illustrates Not Only the Animal Life of the Country but the Life of the People—Familiar Arrangement of Enlarged Photographs—The Tropics.

A new African hall has been installed at the American Museum of Natural History under the direction of Dr. Robert H. Lowrie, assistant curator of the department of anthropology, who has made a study of the life and customs of the natives in Africa.

The hall is situated on one of the upper stories of the northwest wing of the museum. It contains two large collections, one from the late King Leopold of Belgium, and the other, which was purchased from Prof. Frederik Starr of Chicago, who made an expedition several years ago through the Belgian Congo.

In one respect the decorations are an innovation. There are many phases of native life in Africa which cannot be illustrated by specimens shown in cases. To show this life photographs have been obtained from travellers and scientists, and enlarged. The enlarged photographs have been made into transparencies. The centre of one transparency shows a group of warriors from the Masai people, whom Col. Theodore Roosevelt encountered on his recent trip through Africa. Another shows a Masai family standing in front of a mud covered hut, and still another centrepiece illustrates that the Masai are a cattle herding people.

In each case the ethnographical centrepiece is provided with a decorative border taken from photographs of the same region so as to show the character of the flora and scenery of the African country. Another panel represents the native African engaged in iron making. So far as known the idea of using panels in this way is entirely novel. The panels are placed on the sides of the walls of the hall and give one a graphic pictorial idea of the native life in the wilds of Africa.

As the visitor enters the hall 'Alph,' the huge hippopotamus, mounted on a pedestal stands guard at the gateway. A long panel of masks and fetiches has been placed in the southern part of the hall. The reverse of this panel is decorated in a similar manner. These ornamental masks were formerly used by warriors, native priests and members of secret societies for African ceremonies and weird dances. They are richly decorated and ornamented with grass and fringes, and sometimes Cowrie shells.

Other trophies used for decorations are spears, paddles, swords, throwing knives and shields, at one time worn by African warriors. Many of these decorative weapons are placed on a background of native mats. The mats are often highly ornamental, being decorated with animal designs. Some of the knives shown are used by native executioners to slay their captives.

The throwing knives are especially dangerous and have three distinct blades, so the victim stands a pretty fair chance of receiving a thrust from one of them. These knives are used in warfare and also for hunting in African jungles.

In the central quadrangle of the hall the visitor finds above the decorative panels a series of paintings in sepia tones, illustrating the most characteristic features of African scenery from the desert of Kalahari in the south to the Sahara sands in the north. Here the visitor may also see a reproduction of the famous Victoria Falls of the Zambesi River, twice as high as Niagara Falls, and another scene shows the snow capped mountains of the Ruwenzori range, which were explored by the Duke of Abruzzi of Italy. Another interesting panel shows the natives crossing a hanging bridge made of creeping plants, a fragile roadway apparently to the American pedestrian.

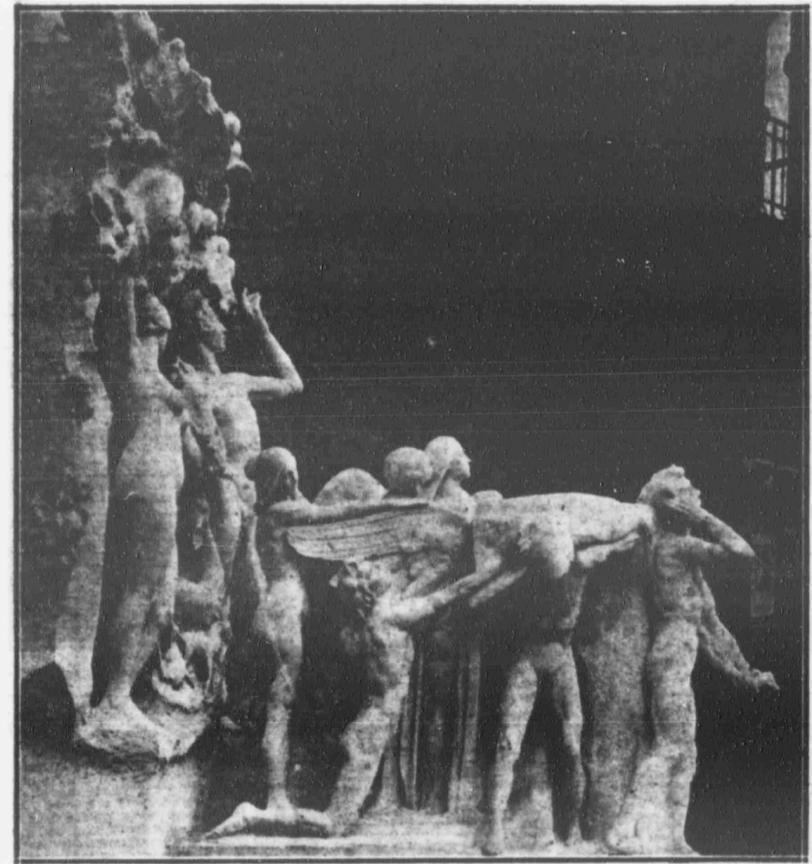
In the collections displayed in the hall are representations of various industries of the Congo aborigines. Some wonderful cloths resembling velvet are shown with embroidered patterns. The wood work is also notable in quality, and both the wooden cups and drums are highly decorated with artistic patterns.

The household furniture used by the African tribes is amply represented. Instead of pillows the natives use a wooden stool for the head rest, examples of which are shown. The forms of money are peculiar. One large coin used by the natives in trade is in the shape of a throwing knife. Another about five feet long resembles a sword.

The musical instruments shown include drums, some of which are used for giving signals by beating the tom-tom. The natives have developed a code by the use of these drums through which they can telegraph signals for a considerable distance. This primitive form of signalling is illustrated on one of the transparencies on the west side of the hall.

It is the aim of the museum to make the hall a storehouse of African specimens and trophies and eventually to include all of Africa in the collections. The southern part of the hall will be devoted to South Africa, the northern and to north Africa and the east and west sides to the respective sections of the country.

The museum has an expedition in Africa at present headed by Messrs. Long and Chapin. Letters from the explorers in November say that the expedition was making its headquarters at Awakubi, twenty-six days march up the Congo River from Stanleyville. Most of this march was through the dense tropical forest and was extremely trying to the white men and also the native porters. The expedition has been successful in collecting hundreds of perfect skins and skeletons of mammals and birds, besides photographs and other data for use in preparing habitat groups. Many fine elephant tusks are obtained in Awakubi.



"THE BURDEN OF LIFE," BY GEORGE GRAY BARNARD (SIDE VIEW).

sculptural art and his native State of Pennsylvania a worthy monument but that also he was to prove his genius to an appreciative Commonwealth. Through his own overenthusiastic, impractical ways, his excessive attention to detail and the breaking out of the Capitol scandal his hopes were disappointed temporarily, he was deep in debt incurred in behalf of the Keystone State. In 1906 he had to abandon his work and go into the business of hunting fourteenth century antiques throughout France to make enough money to pay the wages of his workmen and models and for the materials he had used.

For three years the work on the Pennsylvania sculpture was interrupted, and then a year ago last fall arrangements were made by which Barnard was enabled to go on with it, with the result that this spring he had the two groups completed and ready for exhibition in the Salon. There was first a private view for some

has insisted upon making many figures through which to say it. There are something like thirty of them and all of heroic size. Some of the ideas which he has here embodied have been evolving in his mind many years.

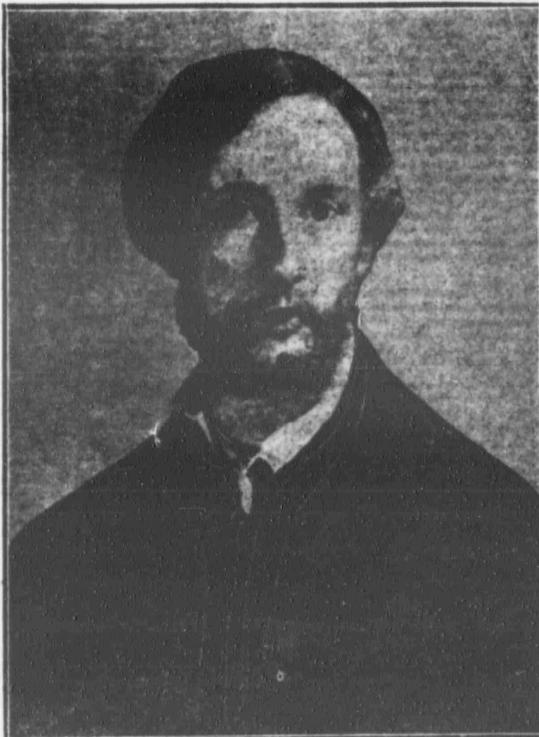
He has lost a few, a very few, of the illusions he earlier held, but his convictions are as strong as ever and he strongly shows them forth. If he no longer feels, as he used to say he felt as a boy, that "the great hand of God was at his back" and therefore that he must be right and could not fail, he nevertheless senses the call of his genius keenly and he addresses men through his own medium with the fervency of an exhorter, but an exhorter who can see and is not bound by a dead past.

In his "Work and Fraternity" Barnard tells again the story of Adam and Eve, tells it twice in fact; once the old, old story of humanity's experiment of life without knowledge, which will never be made again, as Barnard says,

ing toward it not with dejection or under the oppressive weight of a sentence of condemnation but hopefully, fearlessly, with a readiness to take upon their young bodies all the work that a dauntless spirit dictates.

Among the laborers who come after their brotherly helpfulness is shown, and with the tools of labor appear its fruits. This is a part of what Barnard is saying in his sculptures, in which brotherhood and motherhood and labor speak in plastic gesture for him.

In "The Burden of Life" again brotherhood is a strong note, and it is depicted the interdependence of youth and age, the different phases of spirit with which the common burden is borne and the life of the flesh on earth; and Mr. Barnard does not forget to emphasize without undue insistence the place of peace figured in doves. In his heroic sculptures the energy of muscular force stands out more prominently than mere delicate beauty.



GUSTAVE RICARD.

Painted by himself. (In the Louvre.)

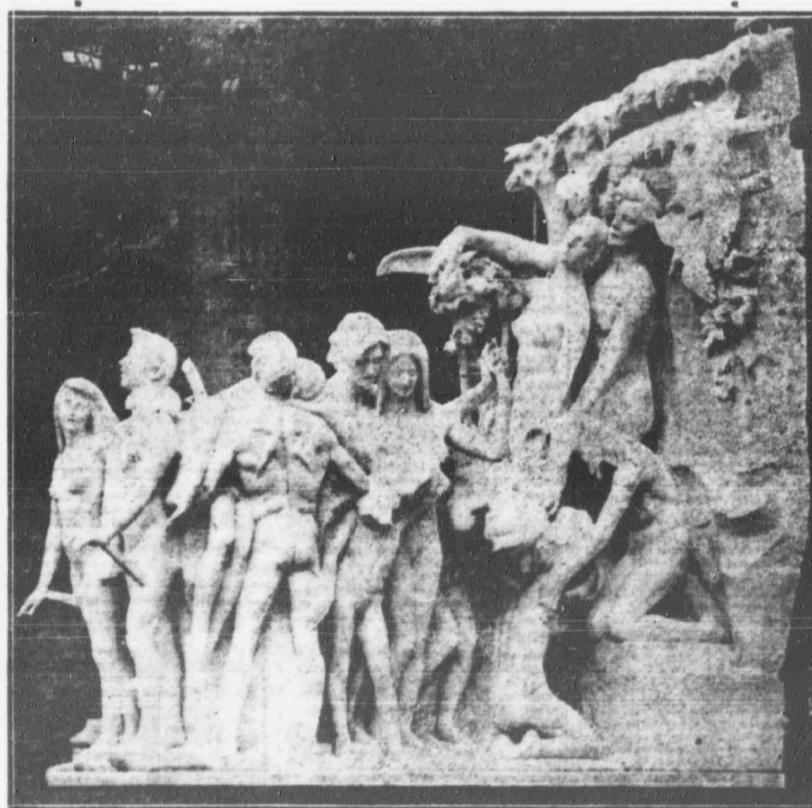
1872 he ceased exhibiting. Then came a portrait of Paul de Musset, who has written of him with justice. In 1868 he was offered the Cross of the Legion but refused it, saying "It is too late." His portrait was greatly in demand in fashionable circles, though he was far from being a "fashionable" portraitist. The Paul de Musset head is in the Luxembourg, his own is now in the Louvre.

In the '60s Ricard was called a modern Van Dyck. Richard Muther describes him as a gourmet of color; his works have an attractive golden gallery tone of great distinction. In writing of Bonnat's portraits Camille Mauclair, notwithstanding his leaning toward the Impressionistic camp, praises them for their solidity and truthfulness, adding: "At a time when the untillable imitation of Whistler induces too many painters to exhibit as portraits large summary harmonies, Bonnat's conscientious and very accentuated portraits appear almost powerful." The critic considers the school, Prudhon, with whom Ricard had a peculiar affinity, and the portrait painters of the eighteenth and seventeenth centuries, from Hyacinthe Rigaud to Laffillière to La Tour, and he places above them Gustave Ricard as a psychologist. "Known to the chosen few," writes Mauclair, "and almost forgotten by the school, Prudhon, with whom Ricard had a peculiar affinity, and the portrait painters of the eighteenth and seventeenth centuries, from Hyacinthe Rigaud to Laffillière to La Tour, and he places above them Gustave Ricard as a psychologist. "Known to the chosen few," writes Mauclair, "and almost forgotten by the school, Prudhon, with whom Ricard had a peculiar affinity, and the portrait painters of the eighteenth and seventeenth centuries, from Hyacinthe Rigaud to Laffillière to La Tour, and he places above them Gustave Ricard as a psychologist."

It has not only the approval of the people but the indorsement of the Government. Our people want racing not only for its own sake but they realize that through the introduction of racing the native breed of horses may be materially improved. Mexico has always loved racing, but in earlier years it was difficult to conduct the sport because of the lack of transportation facilities. Why, in the City of Mexico itself the old jockey club is the most exclusive social organization in the entire republic. It is proposed, I understand, to make the principal stake of future meetings worth a great deal of money, with a Government subsidy of \$25,000.

the same time translucent, fiery and extinct, of deadened vibrations and fugitive sparkling. They seem to be painted with crushed jewels, flowery juice and gold and silver powder. Liquid light envelops the beads and shivers in the backgrounds; delightful sadness contracts imperceptibly the corners of the mouths, and the morbidez of the eyes is disquieting. The thought of this simple and gentle solitary with the patrician face will never be known. He is related to Prudhon—his voluptuous half lights, in which some cold tone, a faded sapphire blue, will suddenly appear; to Reynolds, through a mastery knowledge of the sacrifice necessary to concentrate the attention upon a significant point. He may be viewed at the side of an Ingres or a Delacroix; he is not inferior to either of them in science or charm of tone, and he is more stimulating to thought; and he is above named critic declares Ricard to be one of the greatest masters of the French school, one of the first portrait painters of modern times, one of those who are bound to experience one of the finest awakenings of public admiration.

Custator Frank Weitenkamp of the print department of the Lenox Library calls attention to the seventeen Americans shown in the lower hall during June and July. It will be devoted to the work of James D. Smillie, whose death last year deprived us of an artist who had a great practical knowledge of the processes of copper engraving and etching. This knowledge he embodied in a number of plates, which have a charm artistic and personal as well as technical. The prints shown not only offer a review of the many sided activity of a long career but also form an object lesson in the methods of production. Here are etchings (some printed with a "clean wiping," others with a film of ink to add effect), dry points, mezzotints, aquatints and line engravings. Some of these show processes in combination; for example, aquatint or rouletting may appear as an auxiliary to etching. From this technical point of view interest also attaches to the tools shown; mezzotint rollers, roulettes and graters. Two of these last were used by Mr. Smillie's father, James Smillie, a noted landscape engraver, the largest public collection of whose engravings is in the Lenox. The prints are as diversified in theme as in method, and include landscape views at home and abroad, flower pieces, still life, portraits and several reproductions



"WORK AND FRATERNITY," BY GEORGE GRAY BARNARD.

Black Border on Writing Paper. From the London Chronicle. Black edged note paper for mourning has one peculiarity in these days, when machinery does or is supposed to do everything better than the human hand. The black border, whether deep or narrow, is inked on to each sheet of paper separately and by hand. For, said a stationer to this writer, no machine has been invented to give a satisfactory edging of black to writing paper. The work is consequently all done by girls. A piece of cardboard is placed on

the paper, which it covers save for a narrow border all around. A brush laden with black ink is run along the edges of the guide card and the sheet of paper receives its mourning border. It is a cumbersome process to describe, but to see it is to marvel at the speed and unerring accuracy of the workers. Horse Racing in Mexico. From the Washington Post. "Throughout racing in Mexico has caught the fancy of the natives and will eventually take the place of bullfighting, I believe," said Juan A. Terraza of Mexico

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