OUR MODERN IDEALS.

BEAUTIES OF TODAY COMPARED WITH THOSE OF THE PAST.

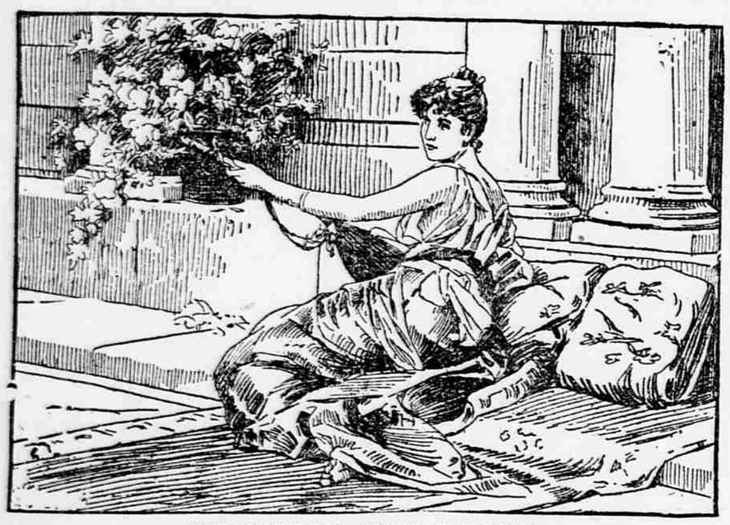
Lack of Expression in the Venuses and Junos—Meaningless Faces Drawn by Noted Artists—Naturalness of Ideal Faces of Today.

Chapter on Art.

The critical writers on high art have a fashion, or, more properly, a fad, of reverting to the classical models of sculpture and painting as being of a

"THE WATER CARRIER."—BLAAS.

grade so far above anything that has been produced in modern times that the works of our contemporaries are not worthy to be mentioned in the same breath, if, indeed, in the same day, when a comparison is instituted be-



"TRAUMEREI."—KONRAD KIEFEL.

tween them, says a writer in the Globe-Democrat. In a really learned art criticism, the names of Praxiteles and Phidias, Agesander and Alcamenes, Apollonius and Tauriscus, and Chares, and Cleomenes, and Lysippus, and Myron are as familiarly used as though they

"AT THE FEAST."—LEON FORTUNSKI.

were the names of men living in the next street; while, if the talk be of painting, Zeuxis and Pauslas and Apelles and a number of others figure with equal prominence and familiarity as the writers descant on the superiority of ancient art to modern and prove, to their own satisfaction, that the painters of our own time ought to be painting fences instead of faces, and that the sculptors would better be employed in breaking macadam than in chiseling marble.

Ideals are well enough in their way—in fact, the world, without them, would probably not amount to much; but in sounding their praises it is well to remember that it is quite possible not only for every age to have its own, but also that those of a succeeding age may be a decided improvement on such as have gone before. Owen Meredith says somewhere in "Lucile":

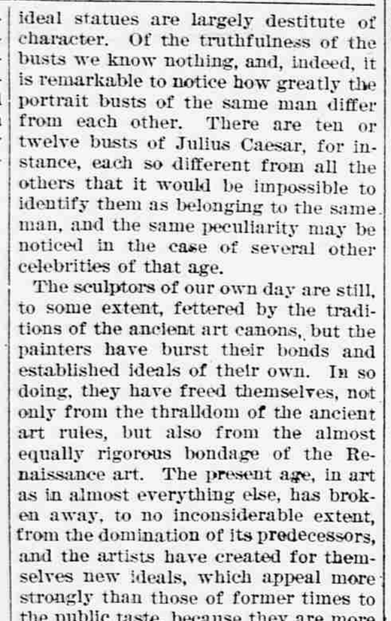
A dwarf on a dead giant's shoulders sees more
Than the live giant's eyesight availed to explore.

The saying is just as true now as when he stole it from George Sands' novel and made it as much his own as he could by putting it in rhyme and meter. Artistically, the painters of the present day stand on the shoulders of those who have gone before them, and are able to create models of their own.

Particularly is this the case in the matter of female beauty. Every age and country has its own standards or ideals in this matter, and what would be considered a perfect type in one might be regarded as deficient in another, so that a dogmatic ruling on the subject, while it might be satisfactory to some, might also be extremely distasteful to others. The belle of Dahomey would hardly shine in Paris, while the most beautiful Chinese woman would not come up to European ideas, yet these ladies are doubtless very beautiful in the eyes of the gallants of their respective countries, however much their charms might lack of satisfying the aesthetic tastes of the beaux of other lands. But among the Caucasian races there has been a general consensus of artistic opinion as to what constitutes female beauty. Regularity of features, without undue prominence on the part of any one, plumpness of face and form, medium height, all parts of the body in just and proper proportion, color and expression, are regarded as the main points of beauty, and while some of these have received scrupulous attention from the ancient sculptors when doing ideal work, one has been notably neglected. Ancient portrait busts are full of expression, and, in this connection, it is a singular fact that there is comparatively little difference in the type of countenance between the women of the time of the Caesars and the women of our own age. When they were representing in marble or bronze the features of living women, the ancient sculptors were true to life, but the moment they departed from the copy set before them and attempted to idealize they became meaningless. There is not an atom of expression in the face of Venus as it has come down to us in innumerable statues and busts; the features are irreproachable, but the face is that of a doll, and the same lack of expression is observable in the Junos, the Minervas, the Muses, the Graces, and other ideal female faces which the Greek and Roman sculptors preserved for us in bronze and marble. In seeking to avoid positiveness of expression, as in portraits, they lost all, and presented regular features, but nothing more. While the ancient portrait busts are, therefore, admirable, the ancient ideal statues are largely destitute of character. Of the truthfulness of the busts we know nothing, and, indeed, it is remarkable to notice how greatly the portrait busts of the same man differ from each other. There are ten or twelve busts of Julius Caesar, for instance, each so different from all the others that it would be impossible to identify them as belonging to the same man, and the same peculiarity may be noticed in the case of several other celebrities of that age.

The sculptors of our own day are still, to some extent, fettered by the traditions of the ancient art canons, but the painters have burst their bonds and established ideals of their own. In so doing, they have freed themselves, not only from the thralldom of the ancient art rules, but also from the almost equally rigorous bondage of the Renaissance art. The present age, in art as in almost everything else, has broken away, to no inconsiderable extent, from the domination of its predecessors, and the artists have created for themselves new ideals, which appeal more strongly than those of former times to the public taste, because they are more truthful to nature than their predecessors. One touch of nature in art, as in poetry or fiction, makes the whole world kin, and in this fact may be found an explanation of the popularity of such paintings as "The Angelus." It is to art what the picture of Tiny Tim, with his plaintive "God bless us every one," is to literature; a perfect bit of characterization, done in irreproachable style and with the strictest regard to detail and coloring.

Where the whole modern artistic world has taken the same course, comparisons would be invidious, but illustrations of the peculiarly modern style may easily be observed, not only in such pictures as those left by Millet, but also in "Now Are the Days of Roses," by Bernard; "At the Feast," by Leon Fortunski; "Traumerei" and "Song," by Konrad Kiefel; "The Water Carrier," by Blaas; and "The Flower Girl," by Edmund de Pury. There are hundreds of others, but the striking individuality of the art of the present day may be as well exhibited by one example as by a dozen or a hundred, and these illustrations are typical of the whole.



"THE FLOWER GIRL."—EDMOND DE PURY

The cause of the remarkable difference is not difficult to find. The artists of our time have a vivid apprehension of the fact that the closer the approximation of art to nature, the truer becomes the picture as an art work, and also as a glimpse of one phase of life. In "Traumerei," for instance, there is the suggestion, not only of a charming face and figure, but also of a train of reflection and reminiscence. It is a beautiful picture, also suggestive, and the beholder feels certain that behind it lies a whole romance, a three-volume novel, with plot, incidents and denouement complete. So also round the "Water Carrier" and the "Flower Girl" fancy can play and weave a web of imagery which shall make them princesses in disguise, or heiresses who are kept from their estates by the machinations of a heavy villain, who, sooner or later, will come to justice and be compelled to give them possession of their own. They are more attractive than the ideal characters, the Graces, the Muses of the Renaissance painters, because they are truer to life.

WOULDN'T MARRY J. G. FAIR.

How the California Senator Got the Mitten in His Youth.

Because he loved so ardently, for which reason she thought him "too soft," Miss Lizzie Hardin refused James G. Fair to marry Thomas Bryan. That was years and years ago, before the great bonanza days on the Comstock lode, when Senator Fair was plain "Jim" Fair and both were young. Indeed, Lizzie was only 15 years old and "Jim" had but recently reached his majority. Mrs. Bryan is a widow now and still lives on the old farm in the Sonoma valley, California. She was asked about her acquaintance with Mr. Fair and how he came to propose marriage. She said:

"Yes, he wanted to marry me," said Mrs. Bryan, slowly. "I was very young then—hardly 15 when he first proposed. We never quarreled. I thought everything of him as a friend—he was so kind I couldn't help liking him that way—and I suppose I should have had him if he hadn't thought so much of me. The more he showed that he liked me the less I cared for him—I thought he was too soft," she explained, illustrating the perversity of feminine humanity the world over.

"Now, Mr. Bryan never showed that

MISS LIZZIE HARDEN.
As she looked when she refused James G. Fair to marry Thomas Bryan.

he cared for me. Instead, he was as indifferent as Mr. Fair was kind and affectionate, and in fact it was because he acted so indifferent I made up my mind I would have him. Well, I got him," she continued, by way of comparison.

Distressing.

Genial old Izaak Walton himself had not a keener fisherman's instinct than was possessed by old Zimri Skillings, who flourished in a Western State a good many years ago. One day, Zimri took his rod and line and "wums," as he called them, and started off for a four days' fishing trip.

He had been gone but one day when his poor old wife died unexpectedly, and a neighbor hastened off in pursuit of Zimri. He was found silently but profoundly happy, with his line cast in the Cinnamon River. He turned pale, and was at first speechless with emotion when told of his loss.

"It's too bad, Zimri," said the sympathetic neighbor; whereupon Zimri found voice enough to say:

"Wal, I sh'd say so—with the pic-rel bitin' ez I ain't seen 'em bite fer a year!" And he gulped down another sob.

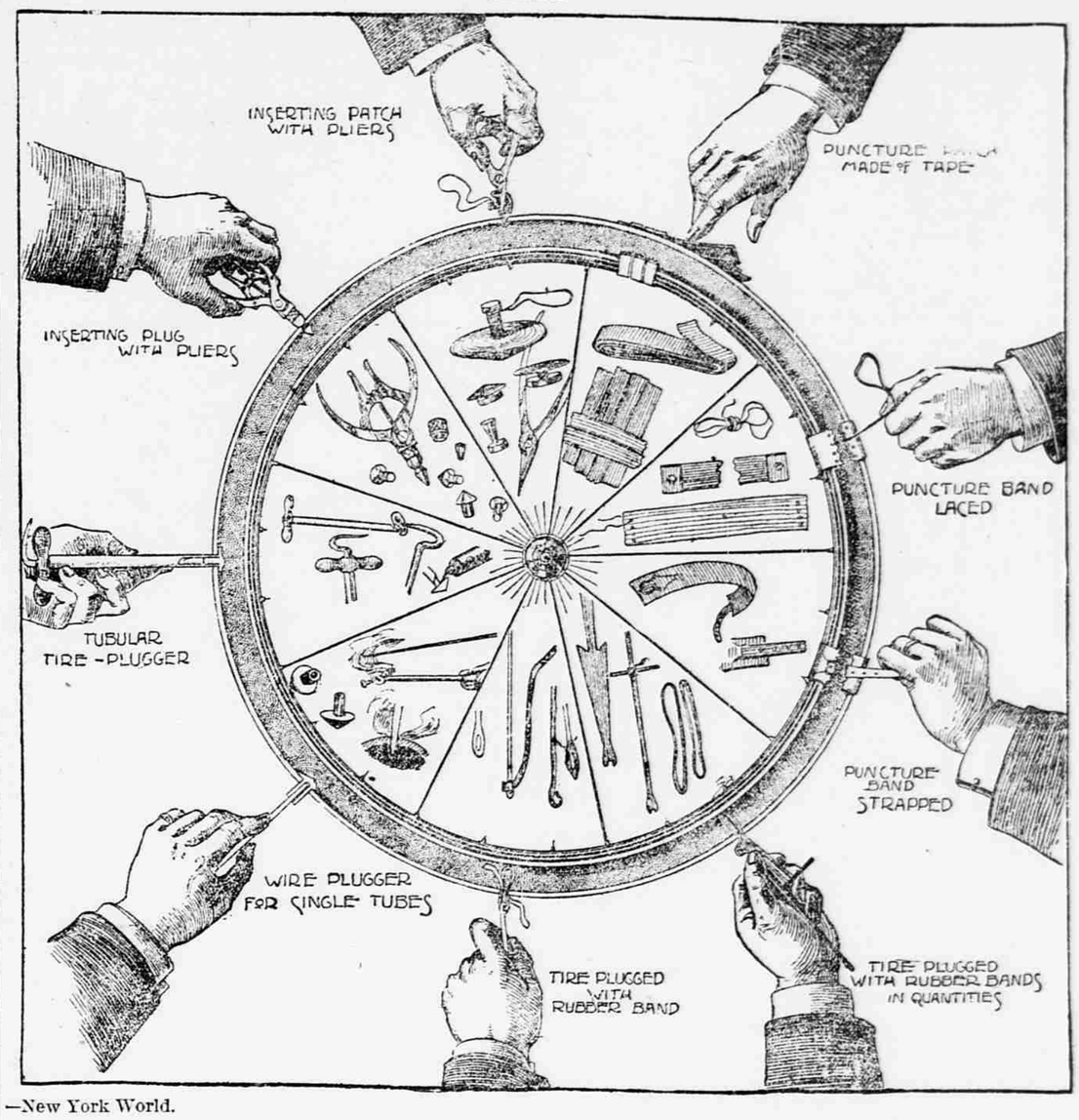
The Year.

The countries and nations of the world, with a few exceptions, begin the year with January 1, but that this system is arbitrary and based upon nothing in particular does not even need to be proved. The ancient Egyptians, Chaldeans, Persians, Syrians, Phoenicians and Carthaginians each began their year with the autumnal equinox, or about September 22. Among the Greeks the beginning of the year was at the time of the winter solstice down to 432 B. C., when the "Metonic cycle" was introduced, after which the new year began on June 22. In England from the time of the 14th century until 1752, the legal and ecclesiastical year began on March 25.

Two Race-Track Proverbs.

"Nothing ventured, nothing gained,"
He caroled as he started.
When he returned he sighed, "A fool
And his money soon are parted."
—Washington Star.

TIRE PUNCTURES AND THE BEST WAY TO REPAIR THEM.

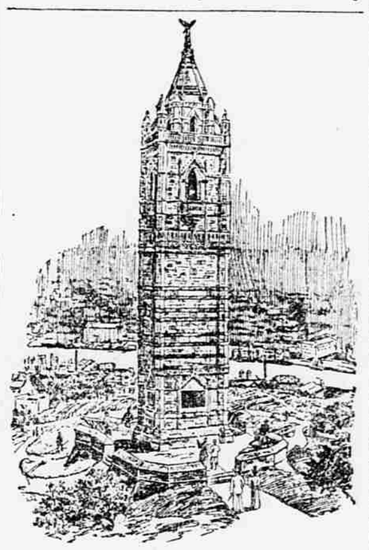


—New York World.

MONUMENT TO CABOT.

People of Bristol, England, to Honor the Navigator's Memory.

John Cabot, the discoverer, is to have a monument erected to his honor and memory by the people of the city of Bristol in England. This year is the 400th anniversary of the discovery



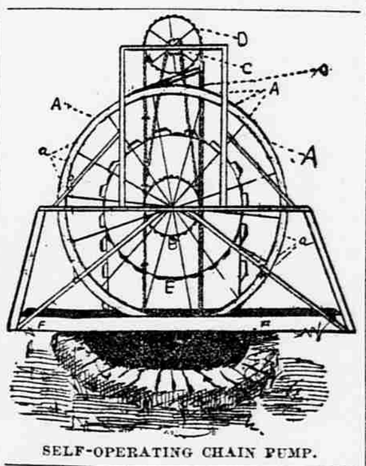
MONUMENT TO JOHN CABOT.

of the North American continent, and Bristol considers herself especially concerned, because it was from that famous port that Cabot and his colleagues sailed in the Matthew on her most successful voyage, on which she sighted the North American continent. The site for the monument is the summit of Brandor in the heart of the city. The hill is twenty-five acres in extent and has been donated by the town council to the purpose. The monument will take the form of an ornate tower, which has been designed by W. V. Gough, the eminent English architect. The movement is under the guidance and patronage of the Marquis of Dufferin. The Cabot monument committee, before appealing for funds, was already in possession of $10,000, which is one-fifth of the amount necessary for the building of the memorial tower.

SELF-OPERATING PUMP.

Young Indiana Farmer Has One on Exhibition.

Oscar Jones, a young farmer, living one mile northeast of Hagerstown, Ind., has now on exhibition a pump with which he expects to save people, who get water by pumping, many a weary hour. It is in fact a self-operating pump. The accompanying draft presents it as it may now be seen at the smithy of the carriage works in Ha-



SELF-OPERATING CHAIN PUMP.

gerstown, where, for some time, it has been building and now stands.

The drive wheel (A) is eight feet in diameter and rests on ball bearings. Its rim is a metal trough six inches wide and four inches deep, with metal strips (indicated by dotted lines a, a, etc.), so placed as to form pockets or brackets every four inches. On this same axle are two more wheels (B and E). B is an eighteen-inch cog wheel which, by a cog chain, is conected with a five-inch wheel (C) on the upper axle. On the same axle with C and propelled by it is the chain wheel (D), which is just the same as is seen on all chain pumps for the purpose of drawing the rubber buckets or sucks.

The pumpstock (c) is just an ordinary two-inch tube, which reaches to the top of the drive wheel, and empties the water into its bucketed rim. The weight of the water in the rim turns the drive wheel, and so puts the machine in motion, and as it reaches the bottom empties into a trough placed for that purpose. This trough (F) is sectioned, four-fifths being on one side of the division and one-fifth on the other. The water caught in the smaller section is for use, that in the larger section, or four-fifths of the water pumped, is by a neat device emptied into a chain of buckets which hang on wheel E. Of course, these full of water will cause it to turn with a pour equal to the weight of four-fifths of the water pumped. Each bucket as it reaches the bottom of the well inverts and comes up empty. As wheel E is fast on the axle of the drive wheel this extra weight adds power.

Cigarettes Known to the Aztecs.

"Civilization should hold the aboriginal Aztec accountable for the baleful influences of the cigarette," declared Ramon G. Garcia of the City of Mexico, who is stopping at the St. Nicholas. "It is wrong to attribute the origin of the cigarette to the Spaniards. I have given the matter a good deal of investigation, and I have established beyond doubt that the Spaniards first got a whiff of the cigarette when they invaded Mexico under Cortez. The Aztecs then used tobacco in no other form, and the Spaniards learned from them how to roll the little package into smokable shape. They introduced the cigarette into Europe, and by that route it found its way into America, though it was nearly 200 years reaching here. The Aztecs were also using cocoa and its product, chocolate, when Cortez conquered them, and it was not long till the whole of Europe was eating the various preparations of this bean. When the Spaniards first tasted they named it theobromus, from the Greek words meaning 'food of the gods.'"—St. Louis Republic.

An Old Saying.

"Robbing Peter to pay Paul" is said to have originated in an act of the Church Government of England in 1550. At that time the Cathedral of St. Paul in London, being out of repair, and no funds available, a portion of the income of Westminster, which was consecrated to St. Peter, was diverted to the repair of St. Paul's.

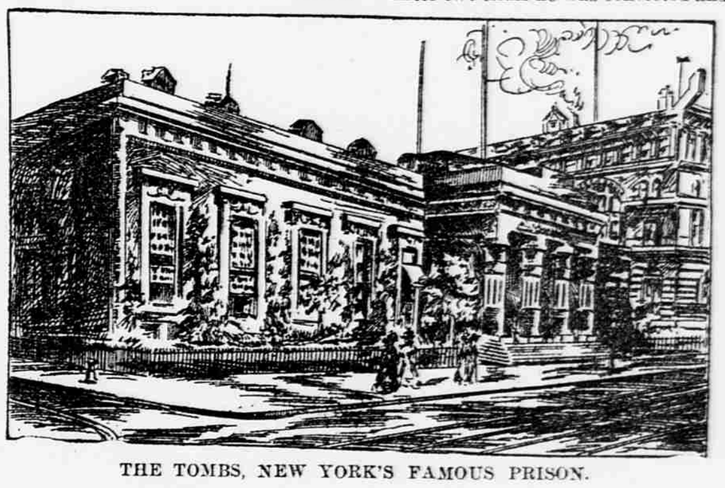
"THE TOMBS."

For Over Half a Century Connected with the Crimes of New York.

The most famous prison in the United States is the Tombs, of New York, which is now being demolished to make room for a more commodious structure. The building, which was constructed of gray granite, was erected between 1833 and 1828, being completed in the latter year. It has housed during its less than three score years of existence half a million prisoners; some famous or infamous in the history of crime, other unfortunates who were glad to be confined there during the winter months, regaining their freedom in the spring.

Before the passage of the law fixing electrocution as the official means of ending forfeited lives in the State, there were many executions in the Tombs. All told, there were sixty hangings. Among the inmates of the Tombs who suffered the extreme penalty of the law within its walls was Capt. Nathaniel Gordon, the slave trader. Gordon sailed from Havana in the summer of 1860 in the ship Erie, bound for the west coast of Africa, and was captured on his return voyage with nearly 900 negroes packed in the hold, by the United States cruiser Monongahela, in which he and his mates were brought prisoners to New York, and after a short detention in the Eldridge street jail, were transferred for safekeeping until trial to the Tombs.

After two trials he was convicted and



THE TOMBS, NEW YORK'S FAMOUS PRISON.

sentenced to be hanged in the court yard of the prison on February 21, 1862. On the day before the execution he attempted suicide by poison, but was resuscitated. At the last moment he broke down utterly, and it was only by the administration of stimulants that he was enabled to walk, supported, to the scaffold, where he was hanged, surrounded by a strong guard of United States marines.

At one time three men were hanged in the Tombs at the same time and at another, four. Suicide has also been frequent among men condemned to death; but of recent years, owing to the isolation of such prisoners and the strict watch kept on them, few attempts at self-destruction had been successful.

Zebras for Farm Work.

On several South African farms experiments have been tried with zebras. They become as tame as ponies, and are readily broken in for draught-work. The object of their tamers has been to breed a mule which, like the zebra, is proof against the tsetse-fly. The zebras themselves will run well enough in a mule team, though they cannot stand overdriving.

The Use of Matches.

An average of eight matches for each man, woman and child is used in the United States daily.