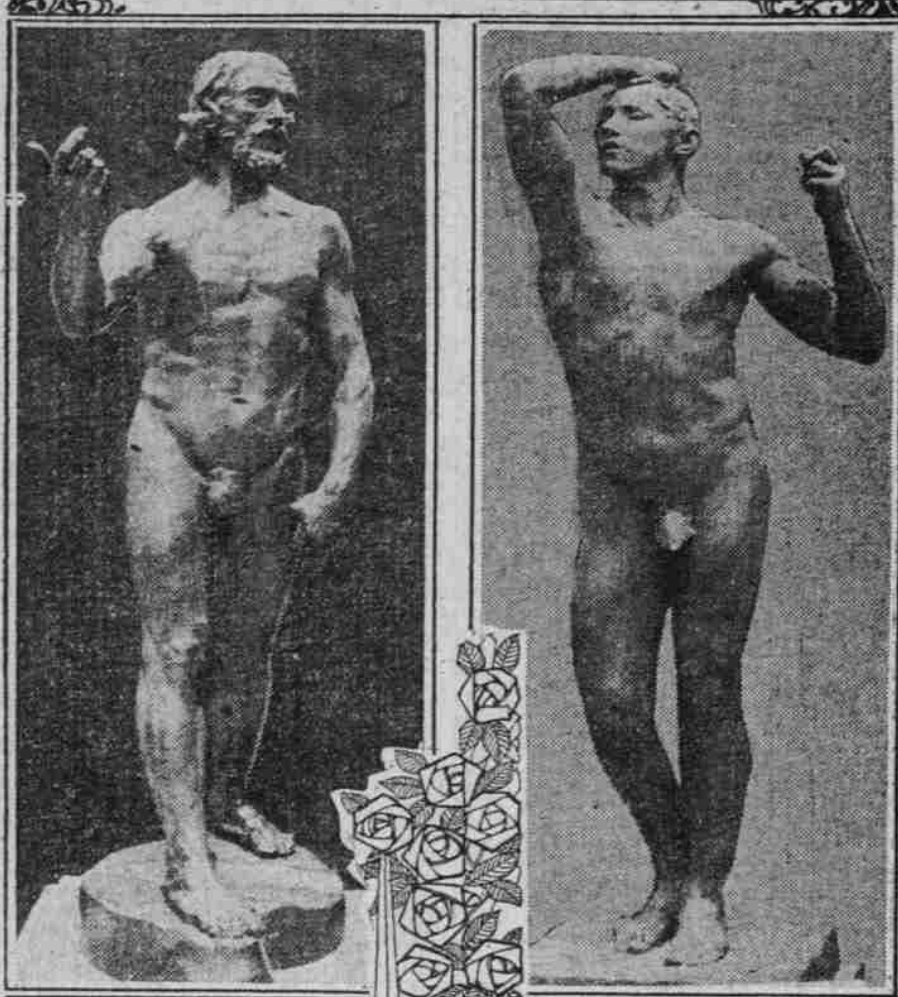


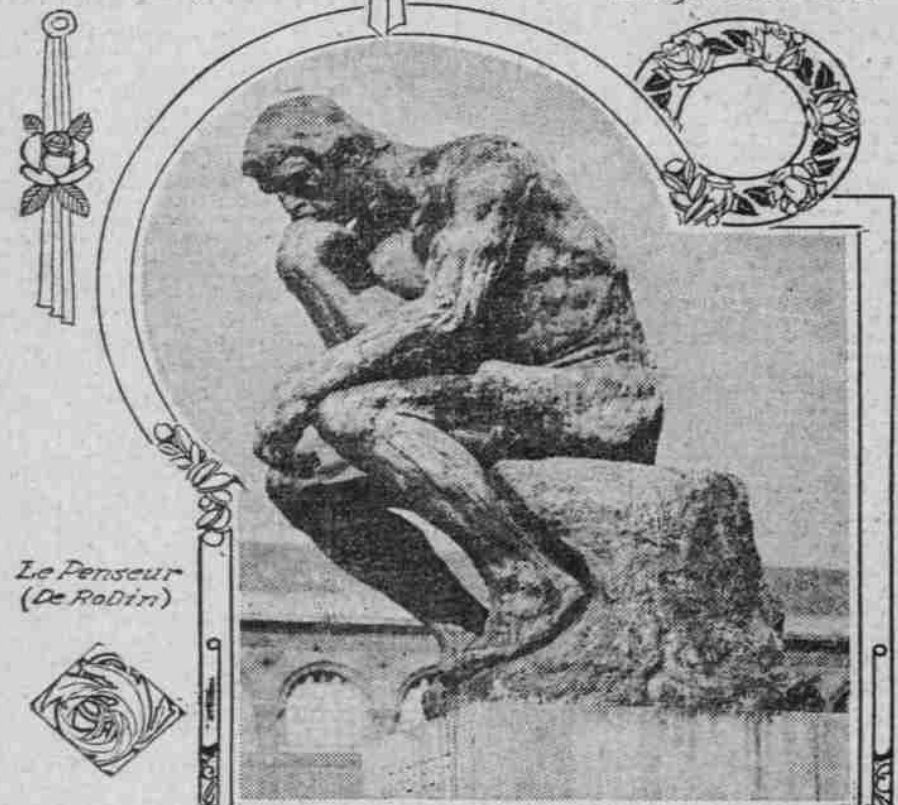
PARIS AGAIN WORSHIPS AT ITS ART GALLERIES

Exhibits Closed Early in War Are Again Open, With Best Works of Such Masters as Rodin.



St. Jean Baptiste.

L'Age d'Airain.



THREE BRONZES BY RODIN IN MUSEE DU LUXEMBOURG.

By RUBY FLINT HUGHES.
Formerly of Portland and Salem.
PARIS, May 25.—(Special Correspondence.)—Little by little, since the first of April, Paris has resumed partially its accustomed mode of life. Most of the shops on the boulevards and larger streets, closed since the beginning of the war, have reopened. The numerous vendors in the streets of postal cards and knickknacks have been driven away and the aspect of the city is normal again.
The artistic life is expressing itself in exhibitions for the benefit of the Fraternity Artistic and Literary, and for the Belgian refugees. Of the 43 museums in Paris there are three open today. The Petit Palais, Musée Guimet and the Musée du Luxembourg.
This last week a President of the Republic inaugurated an exposition organized by the City of Paris in the Petit Palais. Here are exhibited with its usual exhibition of pictures numerous works of art rescued in haste from the invaded provinces in the north of France. Among the most beautiful rescued treasures are a number of superb tapestries from the cathedral at Reims (no longer spelled Rheims).

Far East Exhibits.
The Musée Guimet, consisting mainly of a museum of religions of India and Eastern Asia, including a large collection of Oriental pottery and a considerable library, has been opened for some months. It is interesting to see how the Far East is forming its nation, silent and sure, with every part of the so-called civilized world. It makes one think.

Last August, when the invading Germans came rushing towards Paris, the fury of an unbanked river, most of the precious objects of art were removed from their accustomed places in the museums and public gardens and were hidden or taken away from Paris. The Musée du Luxembourg was destroyed by the Germans, and the objects of art were moved to the Louvre. The Louvre was closed and the objects of art were moved to the Louvre. The Louvre was closed and the objects of art were moved to the Louvre.

The Musée du Luxembourg was created in 1886 for the exposition of statues, pictures and objects of art by the government and destined for the Louvre. Works of art cannot be exposed in the Louvre until ten years after the death of the artist. There is occasionally an exception in the case where special collections are given to the Louvre.
There are a number of pieces of statues and of pictures that are continually exposed in the Musée du Luxembourg. The Musée du Luxembourg is a museum of the world's greatest art. It is a museum of the world's greatest art. It is a museum of the world's greatest art.

Aid to Fair Visitors is Hope.
I have chosen for this article the Musée du Luxembourg and its present exposition, thinking, perhaps, that I can give a few suggestions to help further to appreciate the works of Rodin and Brangwyn that will be found at the Panama-Pacific International Exposition.
In the Spring of last year at London in the sumptuous salons of Grosvenor House, there was given an exposition of French art in which figured largely a number of works of the celebrated sculptor, Rodin. After the war was declared, it was thought prudent to return these works to France and it was

decided that they should be temporarily exposed at the Victoria and Albert Museum. Rodin was so deeply touched by the sympathy that England showed in her quick response to join herself to attacked France and violated Belgium, that, with the spontaneity of his energetic appreciative character, he offered his works to the British nation in homage to England and to her valiant soldiers.

Touched by this testimony of appreciation, the celebrated English engraver and painter, Frank Brangwyn, who had had his first success in France, wrote to the conservator of the Musée de Luxembourg, that he was ready, if they would accept his gift, to offer to the Musée de Luxembourg his complete work of engraving and lithograph, as testimony of his admiration for France and for her splendid soldiers.

This generosity and appreciation shows the dominant traits in the characters of these two men, two traits that have gone far in developing their greatness in making them masters! These two men stand apart, isolated in the art that they have created. Each has offered to the world a new school, a school full of modernism in its attitude of the unceasing war that attends all human effort and that accompanies all phases of evolution. Their style is powerful, masculine. We call them fearless builders.

Rodin, psychologist, makes visible the working of the subconscious mind by means of the play that he gives to the muscles. By this art, he puts life into bronze and marble.
Brangwyn has lifted the commonplace to the pedestal of the ideal. He has dignified and ennobled labor. He has offered to the world a new school, a school full of modernism in its attitude of the unceasing war that attends all human effort and that accompanies all phases of evolution. Their style is powerful, masculine. We call them fearless builders.

Titles Self-Explanatory. "The Bridge Builders," "Making a Railway Cutting," "Building the Kensington Museum," "The Demolition of the Hannibal" (an enormous merchant ship), "Churches and Mosques," are the titles of some of his masterful, although they deal with more sunshine and less iron. His "Buccanniers" is in Oriental coloring—a boat on a dark blue sea—almost navy blue—filled with dark, rich, bronzed, iron people and spreading out behind them a sail of wondrous red, a red that produces a profound sensation.

In the panels in the arcade of the Court of Abundance, symbolizing the elements, at the Panama Exposition, his different phases of work—the daring spots of color, the abrupt shadows, the voluptuous blendings of colors and his energetic mastery of design. It seems to me that much of this talent is blended in the panel of the windmill, the rainbow and the field of yellow grain.

Brangwyn's early youth and personal experiences echo and re-echo all along the path of his life. He is a painter, an architect, a colorist by right of birth.

Youth Passed Amid Art.
Frank Brangwyn was born in 1867 at Bruges, in Flanders, of English parents. He was his mother's thirdborn

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and the product of a harmonious marriage of the Brangwyns, father, was a distinguished architect, who came to Belgium to direct the construction of a large carpet-weaving factory and to make his home at the village of the churches. Thus young Brangwyn, from his early infancy through his most impressionable years, was surrounded by sumptuous tapestries, rich embroideries, rare examples of finest architecture. His early imagination, satisfied with such colors and such tissues, made him, later, thirst for the voluptuous beauty of the Orient.

The family, returning to London in 1875, where Brangwyn had important work in the Kensington Museum, young Brangwyn, by the luck of chance, came under the observation of William Morris, the great decorator, who recognized in the boy promised genius and took him into his atelier, where he remained three years. Here he got his foundation for his decorative taste, which later, in mural decorations, have instructed and pleased so many people at most all of the international exhibitions during the last 20 years.

At 20 Brangwyn decided to see the world. He was a young man of 20, created. The first call took him to the sea, where he lived among the fishermen and the shipbuilders, and made here his first picture of the toilers of the sea.

Pictures Are Inspiring.
Later he visited Tunis, Tripoli, South Africa, Constantinople, Japan, Russia, Italy and Spain. All the countries he visited, he painted and brilliant colors blend, the natural and the dyed. He stored his mind with a wealth of red and blue and yellow, such as almost no other artist dared to dream. With half-closed eyes, sometimes in a daze, he painted his pictures. I feel that I have before me the richest Persian carpet.

Returning from his travels, which occupied some years, Brangwyn settled on terra firma and commenced at London his serious life's work. He made many large mural decorations in London; in Paris he decorated the establishment of Art Nouveau for M. Bing, for whom he also designed carpets and furniture; for Tiffany, in New York, he designed stained-glass windows. His life was filled with work.

He has left the legend and fable story-telling subjects of most of the English painters and has created his own fearless, energetic, enterprising style that deals with the broad and butter side of life; that is serious and sober, yet harmonious and beautiful. He has culminated in beauty and sympathy the phases of civilization nearest human. He has more than internationalized his work. To appreciate his work is to seek out all these traits of character, and then to

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pleasure the senses by his thrilling contrasts of color.

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Octave Mirbeau has written of him: "Nature is his only source of inspiration. He is constantly consulting where he seeks and attains perfection, difficult and majestic. To see nature, to know nature, to penetrate into her profound mysteries, to understand her immense and simple harmonies that are locked up in the human body and in the clouds of the sky, in the trees, in the mountains, in the stone and in the flower, is a gift that few minds possess. It is because of this that Auguste Rodin is so grand, so multiplied, so new."

First Plaster Suspected.
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The ancients adopted four ages as dividing human history. The age of gold was the time during which a perpetual Springtime reigned over the earth and man was simple and pure; the age of silver marks the epoch in which man commences to decline from his innocence; evil dominates the "Age d'Airain" (the age of steel), and the "Age of Iron" is the time of the invasion of all excesses and all crimes.

If you will notice in "L'Age d'Airain," your eyes first seek the lower part of the statue, the face of this adolescent, not yet awakened to manhood and strength, are vacillating and almost feminine. As your eyes follow, the movement, the bronze grows firmer, the lips seem to tremble; you feel that breath fills the lungs and there is an upward movement of the shoulders; the face lifted in hope; the arms,

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"St. John" is Perfect.

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Dante describes Hell: Plato refused to Rodin a lost ideal. "Penseur" is to be on top in front of the tympanum, the grandeur of intelligence dominating all.

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Columbia River Excursions.—Steamers leave Portland daily in the summer season up the scenic Columbia. A trip of unsurpassed beauty. It is possible to travel one way by rail and the other by water. Steamers go as far east as The Dalles, 100 miles from Portland.

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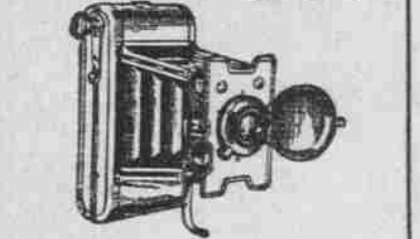
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PARENT-TEACHERS END YEAR'S WORK ON FRIDAY

Last Meeting Will Be for Brief Business Session and Reports, as Well as Discussion of Future Plans.

AFTER a thoroughly successful year of interesting work and notable expansion, the Portland Parent-Teacher Association will convene at the Central Library Friday at its final meeting until next September.

The social service committee will meet at 3 o'clock for a brief business session, and at 3:30 all the teachers and other members are urged to be present for a discussion of next year's work and for the reading of reports from the various committees.

The circles also will have their closing meetings this week. During the Summer, only special committees will meet to transact urgent business.

The Sellwood Parent-Teacher Association is completing plans for their big annual community picnic, which will be held Friday at the school grounds. A stereopticon lecture, games, a programme and luncheon will be the principal features.

The final meeting of the Montavilla Parent-Teachers will be held tomorrow afternoon. The new officers elected last week are: Mrs. M. Young, president; Mrs. Albert Ehlers, secretary; Miss Nellie Beckett, treasurer; Mrs. A. H. H. social service secretary. Mrs. M. Sherwood was re-elected president.

The Ladd Parent-Teacher Association will hold its closing meeting and final programme Thursday, June 17. The J. F. S. Musical Society will have charge of the programme, which will consist of piano, violin and vocal solos and duets. The J. F. S. society is composed of girls from 10 to 13 years of age, banded together for mutual improvement and recreation.

Miss Helen Connel, of Corvallis, a prominent figure in the state industrial work, will address the Milwaukee Parent-Teachers at 2 o'clock Thursday. Miss Connel will also give a demonstration in fruit and vegetable canning. All women are cordially invited and the children who are taking courses in industrial work are urged to be present.

The home of L. V. Pollock,