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### FARES TO ST. LOUIS.

World's Fair Excursion via Pennsylvania Lines.

The sale of excursion tickets over Pennsylvania Lines to St. Louis account of the World's Fair, will begin on Monday morning, April 25th five days in advance of the date of the formal opening of the Louisiana Purchase Exposition.

The excursion rates from Richmond are fixed as follows:

Tickets good for the season, returning any time to December 15th, will be sold every day at \$14 for the round trip.

Tickets good returning within sixty days, not later than December 15th, will be sold every day at \$12 for the round trip.

Tickets good returning within fifteen days will be sold every day at \$10.50 for the round trip.

Coach excursion tickets with return limit of seven days, will be sold twice a week, every Tuesday and Thursday, beginning May 17th, until June 30th, at \$7 for the round trip approximately one cent a mile. Coach excursion tickets are restricted to day coaches, whether on regular or special trains.

For further particulars consult C. W. Elmer, Ticket Agent, Richmond, Ind.

**Don't wait for Decoration Day but order your Monumental work at once of Perry T. Williams, at 33 north 8th.**

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## ART AND -- ARTISTS

ESTHER  
GRIFFIN  
WHITE

If any one had ever doubted the place accorded Mansfield as the greatest American actor now before the public, or indeed, as one of the greatest of contemporaneous actors, they could no longer have done so had they seen him in his two successes of this season, "Old Heidelberg" and "Ivan the Terrible," the former presented in Indianapolis last week at a matinee, the latter at night. The amazing and almost incredible versatility of this brilliant exponent of the dramatic art was shown in these two plays, their rapid presentation one after the other giving the audiences an unusual opportunity for contrasting the two characterizations. In "Old Heidelberg," a translation from the German, and a pure idyl, which while ranking under the general class of "comedy," was yet a bit cut out of the tragedy of life, Mansfield could only be denominated adorable, little as that word is applicable, after a fashion, to his sex. His make-up, which was yet so wonderfully manipulated as to be art which concealed art, transformed this middle-aged actor into the young and unsophisticated prince whom he impersonated, and his interpretation of this role, that of the ardent young being, bound down by the traditions and rigidities of a petty principality, to the throne of which he was heir, until he was, as he himself said, but a machine, an automation; his advent into the hilarious, mad and unconventional life of the university where he learned what it meant to live and where he fell in love with the charming niece of an inn-keeper, "Kaite;" his subsequent recall to the terrible and hopeless monotony of his old life by the death of the King when he can only eat his heart out with tears and longing and yet maintaining al the dignity of a sovereign; his visit to the university two years thereafter just before his marriage to a royal princess and his parting with his sweetheart—all this was done with the very refinement of art. Flawless, exquisite, superlative, it was to the general run of theatrical impersonations as the scintillations of a diamond to those of a glass bubble.

The complimentary mention recently made in the Indianapolis papers concerning the work of Miss Bessie Whitridge, of this city, and copied into the papers here, was no more than deserved. Miss Whitridge has frequently within the past few years been made the subject of eulogistic remarks by the writer of this column and that she now is regarded as one of the leading ceramic painters of this section is acknowledged. Miss Whitridge's work has long since been accorded a place outside the ranks of amateurs, and her recent essay into the difficult field of ivory painting and its successful issue, is indicative of her versatility.

Several years since some remarkable figure work in pencil and charcoal was shown here, the work of a Mr. Hinshaw, pupil and protege of Mr. Seaford. Since that time Mr. Hinshaw has been studying, for the past year and a half in Paris, and Mr. Bundy has received the information from Mr. Hinshaw himself that he is this year represented in the Saloon. This is certainly a remarkable record and shows that the talents discovered by Mr. Seaford were genuine. Mr. Hinshaw writes Mr. Bundy that he will send something for exhibit here in June.

In "Ivan the Terrible," a translation from the Russian of A. Tolstoi, Mansfield's usual unerring judgment as to the interest of his public might be called into question, for in theme it is not one which could be especially absorbing to an American audience. There is no plot, the action is slight, and the motif obscure, although as a splendid spectacle, magnificently mounted, and scenically stunning, it is a delight to the eye with its wonderful color effects in texture, light and grouping. But in the characterization of "Ivan," the half demented, unreasoning yet monstrously cunning old tyrant, Mr. Mansfield achieves one of the triumphs of his career and presents a figure that will live in the traditions

The Fine Arts Journal for April is an unusually interesting number, but the May issue will be a notable one, as it will be a special world's fair number containing sixty or more sculptural reproductions of groups to be seen at the St. Louis Exposition, and will be a notable issue of this publication in every respect.

Whistler, says a contemporary, had a French poodle of which he was immensely fond. Upon the dog's being seized with an affection of the throat, Whistler had the audacity to send for the great specialist, Sir Morell Mackenzie. The latter was not very well pleased when he arrived and found it was a dog he was to treat, but said nothing. The next day Sir Morell sent in great haste for Whistler, who, thinking it was something in connection with his dog, hastened to the residence of the noted physician. Upon his arrival Sir Morell said in his gravest manner, "How do you do, Mr. Whistler. I wanted to see you about having my front door painted."

Whistler's success in having seven out of eight pictures accepted for Fine Arts Exhibit at the world's fair, it is interesting to know that three of these were oils, four water colors. "Late Afternoon," an oil, was especially commented upon by the jury and it was also said that the water colors surpassed anything in that medium submitted by any western artist. When it is considered that out of the nineteen pictures selected from Indiana, seven were from the brush of one artist, Mr. Forsyth may well be congratulated.

Mr. Henry S. Hubbell, a Kansas youth, who studied at the Art Institute, Chicago, has been making a great impression in Paris, where he is at present exhibiting with the American Art Association. Mr. Hubbell paints large canvases and has frequently exhibited in America.

All painters and lovers of still life should read the article in the current Fine Arts Journal concerning the work of Marie Osthaus Griffith, of Toledo, whose work in this form is so well known, Mrs. Griffith being the sister of the equally well known animal

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painter, Edmund Osthaus, who as a painter of hunting dogs has no superior in this country and perhaps but one in Europe, a noted Belgian artist. Mrs. Griffith's paintings of still life are exquisite in manipulation of light and shade, in color and composition and are becoming notable.

It is said that the smallest painting in the world has been executed by a Flemish artist. It is painted on the side of a grain of ordinary white corn, the whole not being a half inch square and in order to be seen to advantage must be examined under a microscope. It depicts a miller mounting the steps of his mill carrying a bag of flour on his back the mill being represented as standing near a terrace. A horse and cart are seen close at hand, while a group or two of peasants are to be seen in addition, the whole being worked out with marvelous accuracy in detail.

One of the great "sights" at the Exposition will be a floral clock 100 feet across its dial, to be lighted at night by 1,000 incandescent lights, the minute hand to be fifty feet long. There is also to be a garden of 50,000 rose trees, and wild species known to the fields and woods of this country will also form a separate outdoor exhibit. Altogether there is to be one of the greatest botanical displays ever seen in the world's history.

The greatest loss sustained to the world by the recent disaster to the Russian navy in Asiatic waters, was the death of the great Russian artist, Verestchagin, who was on the vessel with Admiral Makarov. Verestchagin was, perhaps, one of the greatest painters of scenes incident to war who ever lived. Among his pictures are included battle scenes from the Russian war in Turkestan in 1867; the Russo-Turkish war in 1878; the Transvaal conflict, the Santiago and Philippine campaigns of the Spanish-American war, and the Boxer campaign in China, all these pictures being painted from sketches on the spot. It was at the suggestion of President Roosevelt that he visit Cuba in 1902 and make sketches of the Santiago battlefields and the scene of the destruction of Cevera's fleet, and one of his canvases is of the troops charging up San Juan hill. His fame, however, rests largely on his pictures of Napoleon's campaign in Russia and realistic paintings of New Testament subjects. He left St. Petersburg for Port Arthur early in March, traveling with the Grand Duke Boris and other notable personages. He was born in 1842.

The exhibition of the American Water Color Society and of the Society of American Artists are both still on in New York, and some small exhibits of early English, Spanish, Italian and Flemish paintings are attracting attention.

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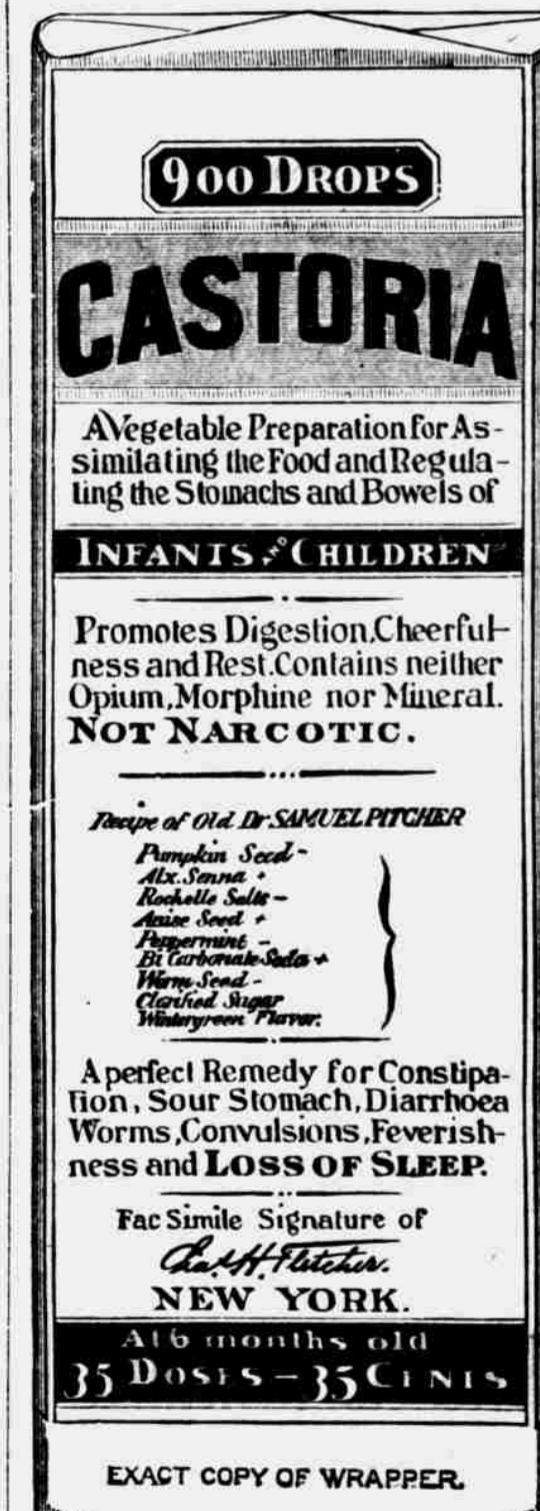
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1:15 and 7:15 P. M.—DOORS OPENED to the Immense Waterproof Tents.  
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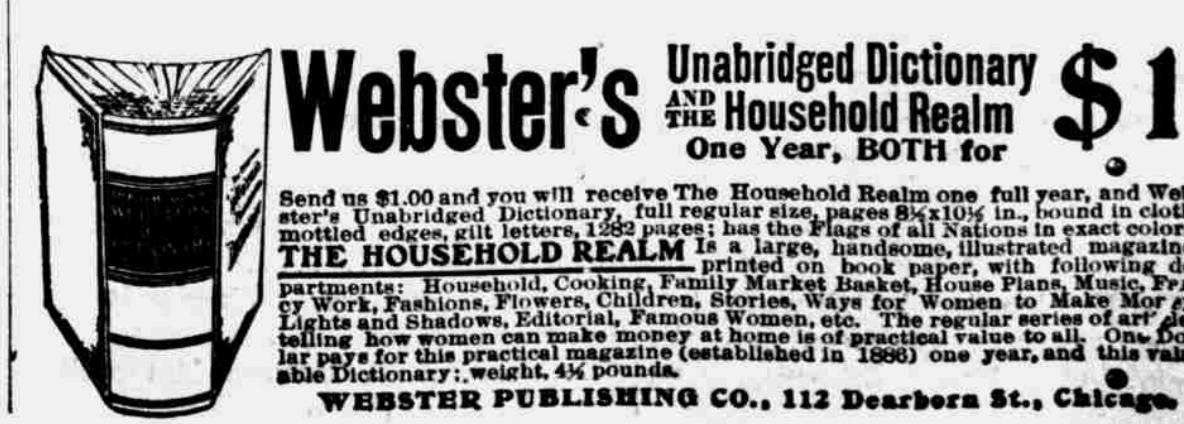
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