

The Saturday "News" Special Foreign Service.

POLISH CHILD AND HIS ART GENIUS.

Boy Painter of Thirteen, Whose Pictures Are in the Salon, Coming Here.

WILL EXHIBIT AT ST. LOUIS

Prodigy's Father a Famous Illustrator—The Son's Wonderful Picture of Tolstol—His Personality.

Special Correspondence.

PARIS, May 1.—There soon will arrive in New York, en route for St. Louis and the Exposition, a painter of the age of 13, with an established European reputation already at the back of him. A strange boy, as may be imagined, an anomaly in every sense of the word: with nothing of the characteristics of his years,

and visitors began to question and to prophesy. For the boy was trying now with palette and with brushes, horses and other animals still holding his preference as models. Then he and his father came to Paris, the rest of the family remaining in Poland. Jan Styka had grown used to his son's companionship, grown used to his presence in his studio, and so brought him with him.

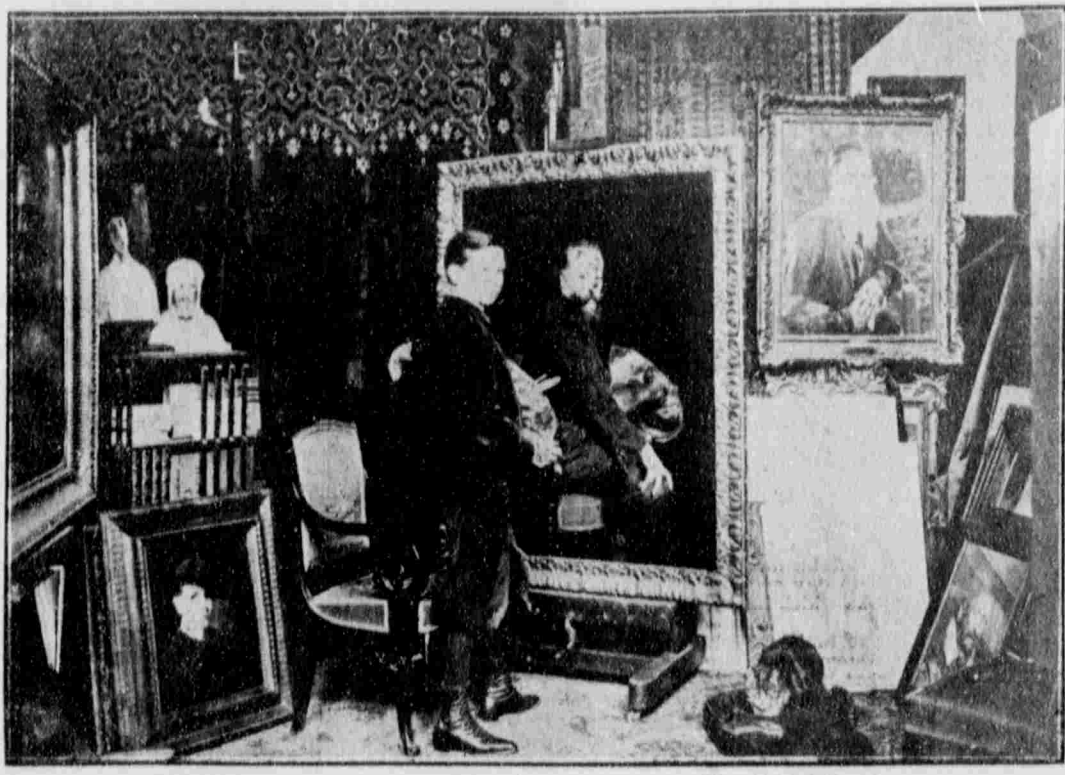
In Paris the reproach was made to Styka that the boy's education (save the mark) was being neglected, as the father, as he thought in duty bound, as much against his own will as his son's, sent him to the Jesuit Fathers in the rue de Valenciennes. It is to be feared that in a not too distant future the boy will be considered inattentive; but he brought back the gold medal for drawing.

A BORN PAINTER.

Another development followed. One day the boy brought to his father a life-size canvas depicting his conception of Silenus, the tubuland Bacchante with the vine-leaves in his hair. It was impossible to dispute further: the boy at 11 years of age, had declared himself a born painter.

Yet even then the father was not quite sure. They were living in that great block of studios on the Place Pigalle which Puvis de Chavannes and so many others have rendered illustrious. Heller and Gerome were living next door and Styka went to see them and ask them to judge the work. The reply was decisive: the Jesuit Fathers sent Tada Styka no more; he came to live with his father—two comrades (it is his father's own expression) working together in their art.

Thenceforward they abided together, fellow artists sharing one studio, but



TADA STYKA AT WORK IN HIS STUDIO.

His portrait of Tolstol, on the right, was hung in the Paris salon of 1903. His portraits of his father—before which he is standing—and that of himself—on the floor—are now being exhibited in the Paris salon of 1904. The statue on the left is also by Tada.

lid, with the eyes that grasp the vision of truth and beauty, and the mobile mouth that speaks of limitless potentialities, he is bright and cheery when roused, but loves rather to rest in repose, and is timid and sensitive, silent because absorbed.

LIKES EXERCISE.

He has had his romping, of course, and recalls with pleasure his bicycling escapades with Jean de Reszke's son last summer at St. Jean de Luz. He rides a horse and enjoys it, and in the studio can be seen an elastic horse exerciser, to make him strong, says his father, since health and strength are the handmaids of successful art. But the truth is, he exists only for his work, "Tadum, and solitary," they termed him at the Jesuits; but it was no such thing. No morbid limitation, only an absolute self-devotion.

Father and son live alone together in their studio of the Place Pigalle, Bohemian both. There is no show of authority on the father's side. Tada is "serious," and needs no guiding hand. So they work together, and for recreation roam out to see the galleries, the Luxembourg or Louvre.

BEFORE SAME MODEL.

It is wonderfully interesting to see them paint simultaneously from the same model. Here sits before their two easels and is posed, the son making suggestions to the father, and father generally carrying them out. Jan Styka works very rapidly with powerful brush in long unswerving strokes; Tada is more timid, seeking his medium, choosing between the many possibilities his vision sees. The father has gained his effect, broad, experienced, fluid; the boy refines, idealizing, dreaming with nervous touch. And the model sees her dual personality emerging from the two canvases: and the father's picture flatters her so that she smiles, but the son's leaves her pale, dreary with nervous touch.

In May they leave Paris for America. At the St. Louis Exposition a special building is now in course of erection, where Jan Styka will exhibit his "Quo Vadis" series, together with his "Gotha." Tada Styka will be represented by five pictures there, his "Tolstol" portrait and four others not decided on, perhaps not yet painted.

Of his future plans nothing certain is known. He would like to win the Prix de Rome; but for that he must become a naturalized Frenchman, and then the dreadful military service (doubtful whether an artistic nature such as his would have to follow). Perhaps when they have once known America, the Stykas will learn to love it and make it their future home.

MARCEL TAITBOU.

MILITARY BUNGLING IN RUSSIAN ARMY.

Startling Instances of Incompetency Have Greatly Troubled The Czar.

COMPARISONS WITH JAPAN.

Men of Latter Country Plead to Get into the Army but Those of Russia Want to Keep Out.

Special Correspondence.

PETERSBURG, April 27.—It is an open secret here that the situation in the far east, has inspired the czar, the imperial family and the members of the government with grave fears for the future of the Russian empire. Neither the czar nor his advisers expected that Japan would push matters to extremes, and the events since the rupture of diplomatic relations have developed, their first alarm into panic, pure and simple. There have been blunders, big and small, in all departments of the army and navy, and there have been manifestations of opposition to the war among the Russian people themselves which must fill the hearts of the powers—that be with dismay.

The violently unpatriotic attitude of considerable sections of the Russian nation has been the severest blow to the czar, who has been plunged into despair by the discovery that so many of his subjects detest him and his government. No sooner was war declared than there was a rush of young men liable to compulsory military service at the front to escape from the country and thus evade their obligations to the fatherland.

The czar felt this all the more keenly because it offered such a striking contrast to the patriotism shown in Japan, in one case where a young Japanese soldier was exempted from active service at the front on the ground that he was the sole support of his widowed mother, the mother committed suicide in order that her boy might be free to take the field against the nation's enemy, and with her last breath handed him the dagger with which she had stabbed herself to the heart, committing him to plunge it into as many Russian bodies as possible. Young Japanese who were not required to perform active military service sacrificed brilliant professional and commercial careers to enlist as common soldiers, and young boys who were not allowed to go to the front on account of physical unfitness committed suicide because they were ashamed to be thus debilitated from risking their lives for the sake of the fatherland.

DODGING MILITARY SERVICE.

Many instances of the extraordinary patriotism of the Japanese became known here and caused intelligent Russians, from the czar downward, to reflect on the reasons of the marked difference between Japan and Russia in this respect. The young Russians who desired to evade military service practiced all sorts of cunning devices to achieve their object. After the outbreak of war, the Russian authorities refused all applications from Russian men for passes permitting them to leave the country, so that fugitives from military service had to cross the frontier under various disguises and with false passports.

Large numbers of men who had not the means to follow these methods attempted to walk across the boundaries to Prussia and Austria under the cover of darkness, trusting to luck to evade the vigilance of the military frontier guards. German newspapers issued in the eastern provinces of Prussia and Austria have published accounts of many encounters between fugitives and Russian frontier guards, and in most cases the Russian troops shot down those who were trying to reach German or Austrian territory. In one instance, a large party of fugitives from military service were on the point of crossing the Russo-German frontier near Wilhelmshafen, together with their wives and families, when the Russian guards perceived them. Being too much in the rear to overtake them, the guards fired indiscriminately into the group. Ten men, twelve women and six children were killed. The remainder surrendered to escape the same fate.

Much trouble has been caused by the refusal of the adherents of many religious sects in different parts of Russia to perform the military service which the law of Russia requires of

them. These sectarians accept the doctrine of non-resistance as interpreted by Tolstol, and they will not bear arms even though they should be shot for high treason. The Russian authorities imprison them, knock them, and punish them in a variety of other ways, but the Tolstolists who number many thousands, remain true to their convictions and are lost to the Russian army. Other Tolstolists, who have not sufficient courage to defy the military authorities in this open way, don uniforms and go to the front, but they are a source of danger to their own side, because they deliberately shoot in such a manner that their bullets cannot possibly kill or wound any one of the hostile army. Thus they satisfy their own consciences without facing the unpleasant consequences of openly defying the authorities.

FINNS DRIVEN TO THE FRONT.

While Russians themselves have been acting in this way, it is not surprising that Finns show still more reluctance to go to the far east to fight Russian battles. Finnish regiments stationed at Viborg and Sveaborg received orders to proceed to Manchuria, whereupon the men protested with great vigor, declaring that nothing would induce them to go. Threats of punishment were of no avail, and finally Russian regiments had to be brought from other garrisons to drive the stubborn Finns to the railway stations by force.

The Finnish troops were deprived of their arms and conveyed through the streets under strong escort, while several military bands played lively Russian marches in order to drown the noise of the Finns' protests shouted at the top of their voices against the treatment meted out to them. On arrival at the stations the Finns had literally to be thrown into the cars by main force and riotous scenes naturally ensued. Remarkable revelations of corruption and mismanagement have been made in regard to the war supplies of all kinds for the use of the army at the front. The war office ordered 1,000 sacks of wheat from a Russian grain dealer at the front, and the dealer was given the chance to deliver the goods at a price of his own choosing. A detailed investigation followed and it was proved that out of 1,000 sacks less than 100 were actually delivered. Quantities of inferior adulterations of various kinds. Further investigations led to the discovery that a number of other grain dealers had perpetrated a similar swindle. Thousands of boots supplied for the troops turn out to have been made of brown paper and huge quantities of tinned foods have been found unfit for consumption. Some of them were so poisonous that the regiments eating them would have been decimated long before they had a chance of setting face to face with the enemy in the field.

ROBBED BY HALF-STARVED TROOPS.

Along the route of the Transiberian railway, which carries all the reinforcements to the scene of hostilities, the arrangements for feeding the outgoing troops have completely broken down in places where the unfortunate soldiers are often reduced to the verge of starvation during the long journey of several weeks. As a result of the short rations received the men arrive in Manchuria in a physical condition unfavorable to successful operations in trying circumstances. At the towns where the transport trains traveling eastward stop, the soldiers rush out of the cars and plunder the shops where food can be obtained. The officers found it impossible to check these excesses, and after a few futile attempts, they concluded to warn by telegraphing a warning in advance that all shops should be closed and barricaded before the arrival of any transport train. In cases where this was done, the soldiers, disappointed in their hopes of getting food in the towns, rushed in wild disorder to the surrounding villages and plundered the cottages of the peasants to satisfy their ravenous hunger. At Susevsk, in the province of Tambov, a horde of 2,200 half-starved soldiers left a transport train, invaded the town and plundered all the provisions on sale at the stalls in the marketplace. The peasants whose produce was thus stolen resisted the onslaught of the troops and a fierce fight took place, in the course of which several were killed and many wounded. In many other places in European Russia the soldiers go about the streets begging before they start for the front. If occurrences of this kind are possible at the European end of the Transiberian railway it may be imagined in what a terrible plight the troops in Manchuria may be now or will be later on in the campaign.

FIERED THE GENERAL.

Over and above these defects come the serious blunders made in purely military matters. It has been found that officers at the front are absolutely unable to perform the duties of their positions, and Gen. Kurovskii's column on arriving at his headquarters in Manchuria was to send home two colonels, Tschisch and Monajeff by name, both of whom were in command of infantry regiments and both of whom were quite incapable of holding responsible military posts. At the first bombardment of Vladivostok by the Japanese in European Russia official dispatches mentioned the burning of the Russian batteries made no mention of the return of the Japanese ships, the alleged reason being that the guns on the Japanese warships carried

RICH AMERICAN TO LIVE IN ENGLAND.

M. P. Grace Says United States Will See Little of Him Hereafter.

DUE TO HIS BROTHER'S DEATH.

Lady Barrymore to Entertain American Friends During King Edward's Approaching Visit to Ireland.

Special Correspondence.

LONDON, May 3.—Michael P. Grace, on his return from New York to Battle Abbey, his historic English home, seemed to be greatly affected by the death of his brother, ex-Mayor Grace. He told his friends that the United States would not see much of him in future, as now one of his strongest ties with it had been severed. The people about the Abbey are pleased with this decision, for since the

SOLDIER OF THE MIKADO DOING SENTRY DUTY.



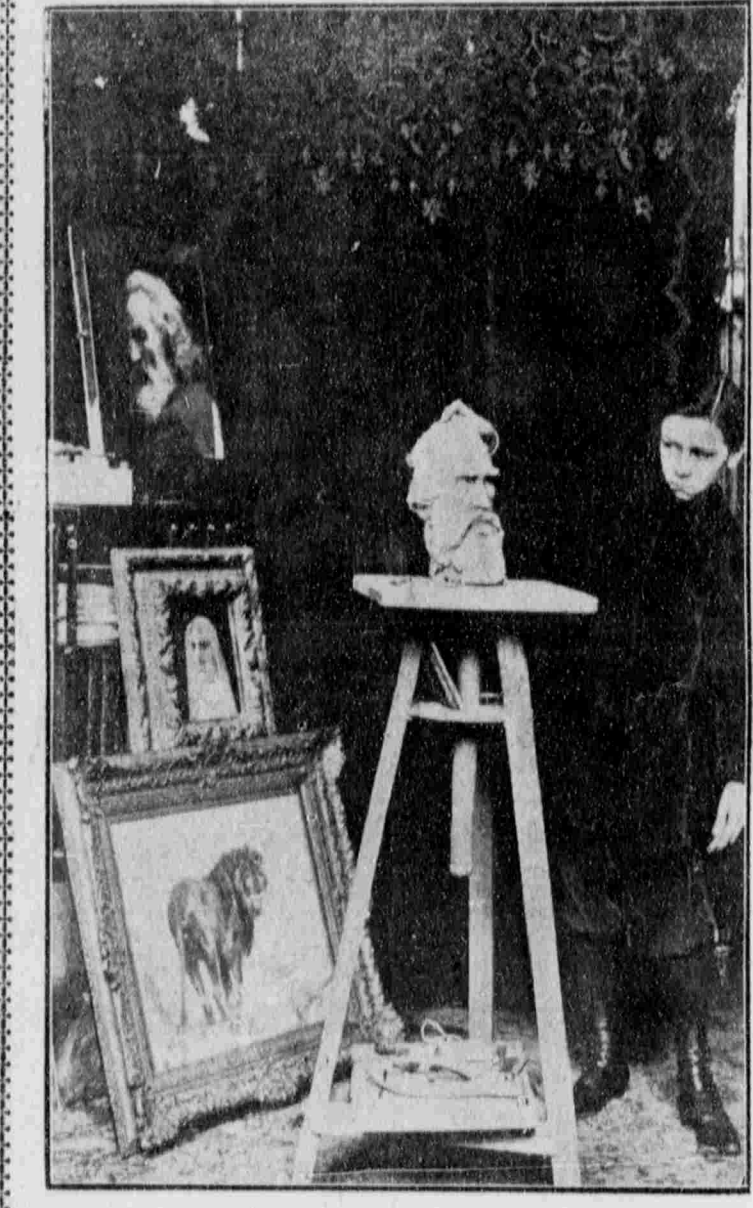
Here is depicted a realistic scene in the eastern war, a Japanese sentry on duty at Ping-Yang, a Korean coast city near the mouth of the Yalu river. The Japanese continue to take six or seven weeks to reach Manchuria, the world as has often been demonstrated.

unusual task. All along the line the rails are too light for the burdens which they have to bear, and many derailments have taken place. The accidents have been comparatively harmless owing to the slow speed at which the trains travel, but serious delays have been caused. Most of the transport trains going eastward are taking six or seven weeks to reach Manchuria instead of the scheduled time of three weeks. Admiral Alexeff, the viceroy of the far east, has expressed his extreme dissatisfaction with the slow working of the Manchurian end of the Transiberian, and some of the principal railway officials at Mukden and Tashkent have been dismissed for gross neglect in advising the czar. The Official Gazette here recorded these dismissals and added that Alexeff had threatened other railway men with dire penalties if they were not a marked improvement in the prompt transportation of troops and military supplies.

To crown everything, too many cooks are spoiling the broth here in St. Petersburg. The war office is nominally in charge of the army, and the ministry of marine of the navy. The committee appointed to advise the czar on the management of operations, and the committee appointed to advise the czar on the war has another share in the management of affairs. The Grand Duke Vladimir, commander-in-chief of the troops in the far east, is desired to go to the front as commander-in-chief in place of Kuropatkin, but his nephew, the czar, would not consent to this arrangement. The Grand Duke Vladimir, however, is to stay at home, now feels that he ought, at least, to have the supreme direction of military affairs in St. Petersburg, and does his utmost to boss Kuropatkin over the telegraph wires. On the other hand, the Grand Duke Alexei Alexandrovich, another uncle of the czar, is commander-in-chief of the Russian navy, and he feels that in virtue of his office he is to have supreme control of all naval operations in the far east.

Lastly comes the czar, who is neither soldier nor sailor, and who is bewildered by the conflicting advice he receives on him by his various committees of advice and elderly relatives of mediocre abilities. The prevailing confusion is well illustrated by the way news from the front is handled. Telegrams from the commanding generals and admirals giving accounts of operations are addressed to the czar, who receives them first and passes them on to his relatives of the imperial family for perusal. Next they are shown to the committee of advice on the war and then to the committee of advice on the eastern affairs. Finally, after a delay of three or four hours, copies of the dispatches reach the ministries of war and marine, which are thus kept in ignorance of events of vital importance hours after the news has reached St. Petersburg.

Many other cases of amazing muddling at headquarters could be cited. If the generals on land and the admirals at sea cannot comprehend themselves by the control of the court of St. Petersburg, it is not surprising that the Russian batteries made no mention of the return of the Japanese ships, the alleged reason being that the guns on the Japanese warships carried



TADA STYKA, AS A SCULPTOR.

All the Works Shown in this Photograph (Sculpture, Paintings, etc.) are His.

gifted with a talent marvelously mature. His name is Tada (Thaddaeus) Styka.

The little prodigy's father is Jan Styka, a painter known the world over as the illustrator of Mikolajewski's "Quo Vadis." He is an Austrian subject, born at Lemberg (Poland), and left an orphan at an early age, was soon studying art, and earning his living at it meanwhile, in Vienna and Rome. He returned home in 1890, and there painted his magnificent composition of "Polonia," his Motherland personified by a tortured woman, around her the great ones among her children protesting in the face of heaven. This excited such admiration that a public subscription was set on foot to purchase it, and it now hangs in the place of honor in the Town Hall of Styka's native city of Lemberg. Any reproduction of the painting is forbidden in Russia. A friend of the artist at Warsaw was discovered with a print of it in his possession and is still in prison, perhaps in Siberia, for this disclosure.

PAINTED THE CRUCIFIXION.

Jan Styka next accepted a commission from Paderewski to paint the Crucifixion, and spent the entire year of 1894 in the Holy Land; the result was his "Gotha," the Place of Skulls, which was first shown in Paderewski's palace at Warsaw, but is now on its way to St. Louis. He was also the painter of that huge panorama of "Nero's Circus" which was one of the features of the Paris Exposition of 1900. The work, however, which has established his international reputation must be held to be the pictures of "Quo Vadis." In a series of 15 gigantic canvases he has portrayed the principal scenes of that famous book, with an accuracy, a detail and an emotional effect that none but a genius could attain to.

It was during the progress of these "Quo Vadis" pictures that his son, little Tada, member of his talent and finished by coaxing his father of it, sternest and most exacting critic of them all. M. Styka has five sons; the other four played with their toys or indulged in rough-and-tumble; but Tada, the eldest, remained in his father's studio, looking with wondering, reflective eyes at the work going on around him. Then he would pick up a pencil lying near, and without a word begin to sketch the objects that caught his notice. Still life or parts of his father's paintings, but principally first of all animals, commencing with the domestic cat lying sleeping upon a cushion.

FATHER AND SON.

The father at first paid no heed, busy in his own work, and thinking nothing of these boyish fancies; but his friends

certainly equals. It was with the "Quo Vadis" pictures that they inaugurated their partnership; for the boy is responsible for no inconsiderable part of them. All the animals in his, the lions and tigers in the arena, the swans at Akrippa's feast, Lydia's greyhound and the galloping horse of Vinich. And his is not only the execution, but even the conception and design, sketched from nature or created from imagination.

The boy next did his portrait of Tolstol, which was hung in the Paris Salon of last year and created a little sensation. But he still worked on, never taking lessons, never having taken lessons, offering, on the contrary, advice to his father, which might easily have amounted to a violent attack in the art. Heller, their next-door neighbor, came in occasionally, and gave him valuable hints; but there were never any lessons, or semblance of them, for the reason, it is Jan Styka again, and he speaks that this boy of 13 had already acquired his art by natural gift.

INSTANTLY ACCEPTED.

He has just sent in two canvases to the Salon, which were instantly accepted: a portrait of his father, and a strange and difficult introspection—a portrait of himself. In the studio, among other works, there hang two studies of "Nero's Circus," and a study of the "Flight of Icarus" not yet finished. There are, too, innumerable drawings, as well as several works of sculpture, including one of a long-haired greyhound, which is wonderfully clever. This last manifestation of his genius, for genius it must be called, is perhaps the most striking of all. The father is not a sculptor, and could not have taught Tada how he wished. The boy seems to have got hold of the secrets of the Hungarian war of independence. Tada saw it and depicted it too, not in servile imitation, but as his own independent vision saw it, the coloring, coloring and general plan entirely distinct. "Pop," he said naively, "I also would like to be a Melesonier."

He can easily be imagined that Tada Styka does not present many points of resemblance with other boys of his age. Small, even for his years (especially in comparison with his father, a broad shouldered giant), thin and pale-



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