

## BARNARD TELLS HOUSE MEMBERS OF HIS GROUPS

"There are just two things that give me courage to speak," said he. "I cannot stand this praise and then the friendship of the people I have met while here prompts me to speak. When I consider this friendship I feel like beginning my work all over and trying to do better, for a sculptor is never supposed to speak except in marble."

### Brotherhood of Man.

In his introductory remarks he got onto the theme of the brotherhood of man--the real theme of his two groups. He spoke of the engineer who runs a train and takes his life in his own hands, of the bricklayer who lays a pavement, of the miner who digs coal for the comfort of others. After talking of the part that each of these men plays in the human drama the sculptor asked:

"Is he a man, or more than a man--a brother who gives his life like a mother."

The complexity of human life is such that each human being, while he has his own part to play, is a brother to his neighbor and his actions are reflected in the life of his neighbor, Mr. Barnard pointed out.

"As I go on through the cities and towns and years," he continued, "I realize that I owe all men all good, so I have given you these trifling things of life--these few figures carved in stone. The debt is mine, not yours."

### Old Gods.

The sculptors of all ages have created gods, and the people have worshipped these, he said. He referred to the Egyptian gods of fearful face and mighty limbs, which were bowed down to by an ancient people and which still bear silent witness to the might and power of the sculptor. The Greeks carved their gods on their temples and the Romans stole these and worshipped them.

"Then the simple Christ figure came," said the sculptor, "who is the God of Brotherhood, and who was carved in the dark ages on the cathedrals of the old world. That God has passed out of the stone edifice forever into the hearts of man. The God of today is no longer a visible thing to portray in our arts.

"The sense of honest labor is now a mighty thing. Labor is the best friend in life. The use of labor to build up the bones of our art, the muscles, the blood and the nerves is realized. Art, as I see it for this glorious nation, will illuminate labor and that is what I have tried to do with these groups.

### Refers to Trainmen.

"The meeting here of the trainmen of the country is to me a more significant thing even than the trainmen themselves be-  
live. It carries with it brotherhood into the North and into the South. Such evidences as this of the brotherhood of man arouse in me a desire to give to you the best that is in me.

"Now, regarding these two groups. It was eighteen years ago at two o'clock in the morning along a lonely road where I often like to walk in the night, that the vision of these groups came to me. There was a storm on at the time. It was lightning and thundering, and I enjoy lightning and love thunder, for all the forces of nature belong to the mind of man. So walking along in the storm I thought of men and how they labored, I thought of joys and hopes and sorrows and burdens, and these two groups appeared to me, not definitely as they are now, but in two distinct views of life. I lived with these for years, letting life walk in and out of those two views.

#### Ready When Called.

"Then, when my native State called me and I was told that I was free to use my own will in reference to creating statuary for the Capitol, I told the Governor of my idea and suggested one group for each side of the entrance to the building that stands for the heart of the people of this Commonwealth. These were two groups of life such as never before had appeared in any public building, and I was told that if the building was not for the people the building should not exist.

"These groups represent to me the two sides of life. Think yourself how you would divide human life into two sides--night and day, the laws broken and the laws kept. So I wrought these two groups and the vision of the background came later, not from any deduction, not out of the air--although there was nothing mystic about them--but as the natural sequence of the figures in the groups.

"In the group to the left I portrayed the virgin souls who refuse to follow the law of brotherhood. There I placed the youth who falls and the pathos we must have for him. I soon found I could not isolate every soul, for the law of brotherhood is inevitable. In this group, therefore, I placed the two brothers stumbling on. I could not go on with the theme that each burdened soul in carrying its own trouble remains entirely separated. The man who is sinking is hopeless. What it is saying I know not. He is unconscious to all. I have represented not a thing here but a soul.

"Then there is the low woman, as I call her. You men may not know but women do know that motherhood which stands alone at times, and beside her I have placed the angle of life. As a background I have put the dream of paradise, surrounding the group with luxury--that paradise that always fails and always will, for the only true paradise is that gained through honest work and labor.

"On the other side, in the second group, is the symbol of love and of labor. The background of that is not yet up, although it has been finished for some time, and it consists of a man and of a woman at the end of a day of labor. The day's work is done, what of the morrow? They are resting and there is a sheaf of wheat and a flock of doves overhead. They have wrought well and are weary with honest toil.

The kneeling figure at their side is that of philosophy--take it as you would. There is then the group of the old trinity, the father, the mother and the son. The figure in this second group, and so far I progressed, without striking the note of sorrow. But I found that even in a group showing

happiness I could not leave out sorrow. I tried to my utmost to leave it out, but I could not, so you have the figure of the man with his back turned carrying his weaker brother.

"On the other side of this group the scene is quite different. There you find one woman and two men discussing life, philosophy and labor. This is the group of forgiveness. This part to me is the best of all. Next to this group is the youth and maiden going out from the family into the new horizon of the future--the Adam and Eve of the future, I call them."