

No where is the babe so honored as in the church; although in the civilized cities of America, like Boston, New York and Minneapolis, mothers forget the love they should bear their children.

One of the signs of the truth of God's church to the poor have the gospel preached to them.

The laborer is honored and protected by the church, while in heathen nations he is despised and dishonored.

In heathen India it is believed that from Brahma's mouth came the priests; from his shoulders the kings and governors; from his body the artisans and agriculturists and from his feet the laborers.

Men in our day are attempting to revive heathenism, but, my brethren, you now see how heathenism compares with Christianity.

In conclusion he asked his flock to reverence the holy name of Jesus, and lamented the frequency with which that divine name is blasphemed, even by the Catholic youth of this city.

THE ART LOAN. More Respecting the Room Devoted to the Display of the Works of Our Local Artists - The Pictures Recently Added - The "Angel Fears of Tread."

Last evening closed the most successful week of the art loan exhibition. There has been a number of excellent additions to the display, and the attendance has increased almost daily.

LOCAL ARTIST ROOM. To every true Minnesotan, and we may say to every Minnesotan, for Minneapolis is rapidly rising to be the art capital of Minnesota, the room containing the works of the local artists will be the centre of interest in the exhibition.

Hitherto the people of Minneapolis have never had such a chance of knowing what a number of good artists they had in their midst, and it is full time that we should appreciate them as they deserve.

There is no longer need that we have recourse, for the decoration of our houses, to showy chromos or vulgar paintings manufactured by ignorant painters, which have a certain tendency to destroy our tastes, or when we wish for good pictures, to allow ourselves to be victimized by the fabricators of "old masters."

We have among our fellow citizens young masters who in our duty encourage.

There is no reason why America should not become as famous for her artists as the European countries. This end is only to be attained by each city giving the encouragement to her artists of merit.

The eastern cities have learned to appreciate their artists, and consequently they are making rapid strides in New York, Boston and Cincinnati. Good taste and love of art have even extended their way far west as Chicago, Detroit and Milwaukee.

Shall so fairly as Minneapolis remain in a white bonnet in the race for culture? We want finer pictures for our walls than the "old masters" you will find in the streets, beginning with the ladies of whom Minneapolis boasts several very talented, and who, if they had European advantages, might become Anna Rosa Bonolis, Angelina Kaufmanns and Mme. Lebruns. We will take these fair models of painting according to their different degrees of talent.

First in the list of almost equal skill are Miss West and Miss Roberts. The former is represented by a very pretty picture in water color—a fancy portrait, entitled "Girls' Head" (1862). The pose is quite graceful and the picture very attractive. Her screen, the "Seasons" (1861), would grace the richest drawing room in the land. Miss Robson's exhibit is of a much simpler nature, but scarcely less worthy of commendation. Her apples, "Jonathans" (1863), though not so elaborated or so superlatively arranged, are more of nature and less of art than the productions of a certain eastern artist whose works are very much overrated, but of whom it would be considered heresy to say a word of disparage. Miss Robson's apples send a pleasant glow of content to the corner in which they are. She also has a pleasing water color sketch "a gateway in Seville" 1863. Next comes Miss Mann, who, for so young an artist, shows promise of quite a successful future. Of her two pictures, "The Artist" (1864) is a study representing the table of a student or literary person, is such a modest artistic work. Everything is painted with great fidelity and a pleasing tone pervades the picture.

picture is chiefly remarkable for the accuracy of its perspective. We have seen in the Athenaeum library in the "Illustrated London News" of 1879, April 26, page 391, a notice of Mr. Vincent de Gorman's successful competition against British artists for the "Taylor" art scholarship. He has devoted several of the eight years to the study of art under the best masters in Paris and Atwerp. His works have been accepted in the Paris salon and conspicuously placed. The little water color, "At Charenton, on the Mame" (1864), was on the line in the salon of 1883, when of 11,000 pictures sent from all parts of the world only 2,500 to 3,000 were accepted. We hope that with such a record of European success, Mr. Vincent de Gorman will receive every inducement to remain among us, by the speedy sale of his works.

Mr. Weinard, an artist who has abandoned the more artistic medium, oil painting, for a more money making fresco, contributed some very good works. His "Italian boy" (1827) is an academy study done by him in the Brunsell's academy of arts, which won for him at the time, first prize for painting. It is the most artistic in style and coloring. "Hot Soup" (1832) is a very good copy from the picture in the Brunsell gallery, by Jacques Jordans, pupil of Rubens. One of our contemporaries said that it was an original study done in Munich. This assertion must have amused the artist. The same artist painted the copy of "Rubens's Holy Family" from the Antwerp gallery, which is on the same canvas as the "Hot Soup". It is a very old imitation of the original. Mr. Herbert Conner exhibits a portrait of a sweet little girl, daughter of Dr. Hutchins, of Minneapolis. It is omitted from the catalogue by some means. Those who are acquainted with the child, testify to its being a striking likeness, and with the exception of the hand being exaggerated, it is artistically treated.

His "Orphan Girl" 1818, though good, is less interesting. The hand is too weak. Mr. Graves shows an appreciation of character that would do credit to a German caricaturist. Hans Heudschel in his old German peasant, (1874) but, in spite of the critic of the Journal, we maintain that his "Mater Dolorosa" (1851) is a copy, though well executed, and should be labeled as such. When we depart Mr. Walden's stage rights, with scene-shifting water, "Awards for a Bright Night" (1819) here is more in the local artists' water works mentioning, the rest appearing to be mechanical representations of nature which are scarcely worthy of a place among the productions of artists.

THE HILL COLLECTION. We will now just take a cursory glance at the pictures in the collection loaned by J. J. Hill, of St. Paul, which, for so very small a collection, is perhaps one of the richest we have seen compressed, so to speak, in a nut shell.

The Evening Journal says that the pictures are all masterpieces of the French school. The critic of the E. J. is not quite rightly informed.

The two best works in it are by Spanish artists, though residents of Paris. The critic of the Journal cannot have seen the picture, "Blindman's Buff," or he would not have said that it was by C. H. Banniquet. The name of Cassanova, the great Spanish French artist, is sufficiently well known, and is legitimate enough under the picture. The great artist has in this picture erred very much against the proportions of the human figures of the Spanish school, but the drawing of the hands is really beautiful and the painting of the furniture and interior is remarkable for that sparkle and brilliancy for which the Spanish school excels.

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He paints the same models in all his pictures—the same monk and the same woman. He might almost be called a plagiarist, although of a very agreeable kind. A very much better artist of the same Spanish French school is Monsieur Jimenez de Aranda, to whom has fallen the cloak of the great fortune of that school. Fortinny, the painter of works of a somewhat rich countryman Mr. Stewart, in his gallery, situated on the Seine, in Paris.

This is an excellent specimen of Jimenez' art, and figured, we believe, three years ago in the Paris salon. In drawing and expression this picture is faultless. It is titled "The Rehearsal." An old cardinal sits listening to the rehearsal of some grand mass surrounded by monks and religious dignitaries of all kinds. The variety of expression on all the faces is astonishing, from the earnest attention of the musician to the anxious excitement of the leader of the orchestra. One sees the same heads of favorite models repeated frequently—such as the cardinal and those same features can be seen repeated through the crowd frequently. This single modern picture possesses all the qualities that make it more valuable than all the Marillou that can be purchased. It is the gem of the art loan collection.

An artist who paints most beautiful effects of nature, chiefly Turkish and Moorish scenes, without the same minuteness of detail, or faultlessness of drawing is Mr. Benjamin Constant and his pictures are scarcely less valuable. His pictures are very valued in Paris, where there are some very fine specimens in the Luxemburg gallery. He is superior to his master Cabanel as an artist, and his works are much more highly prized. We may pride ourselves on having here a very fine example of his art, the Mooish architect being beautifully rendered and the graceful abandon of the Turkish female figures very well delineated. This style is remarkable for its ease and simplicity. There is in this collection a picture by Marcus Simon, a very popular French artist, though not the most artistic, his works have been very much lithographed and photographed, but his painting wants the warmth and artistic qualities that are visible in the great works beside it. Mr. Parks' sculpture "Love Triumphant" is in this room. It is a wonderful work, the marble seems so flesh-like.

THE VAUDEVILLE TEMPLE. It is a matter of surprise to visitors in this city from Chicago that a Vandeville theatre can afford to engage such fine variety or specialty talent in a city so far in the west, and when two other theatres are well supported. But Manager Brown has learned the lesson that people do not care to see new acts, but they do care to see bad dancers, nor to listen to the music of alleged vocalists. Hence none but the best can secure an engagement. Last week secured another success, but this week promises to be even better in the engagement of a number of new artists.

STILLWATER GLOBULES. There is just sufficient snow on the ice to spoil skating. The youngsters on the south hill are battling with the mumps. Bridge receipts for the past week amounted to \$115, which is unusually large for this time of the year. The district court convenes this morning at 9 o'clock, Judge McClure presiding. Equity cases only will be heard.

Charles Nelson, who skipped the stone pile a few days ago, fell into the hands of the police again on Saturday night. Every household will find and examine our Adams carpet sweeper, Minneapolis carpet sweeper, John Mathes, No. 17 East Third street.

THE HAND THAT ROCKS THE WORLD. [William Ross Wallace.] Blessings on the hand of woman! Angels guard her strength and grace In the cottage, palace, hotel, O, no matter where she goes! Would that never storm assailed it; Rainbows ever gently curled; For the hand that rocks the cradle Is the hand that rocks the world.

Infancy's tender fountain; Power may with beauty flow, Mothers first to guide the streamlet, From their bosoms streams grow—Grown up to the good or evil. Sunshine streamed or darkness hurled; For the hand that rocks the cradle Is the hand that rocks the world.

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Blissings on the hand of woman! Angels guard her strength and grace In the cottage, palace, hotel, O, no matter where she goes! Would that never storm assailed it; Rainbows ever gently curled; For the hand that rocks the cradle Is the hand that rocks the world.

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