

THE MORNING CALL

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SALES TO THE DAY: FURNITURE—By Wm. Butterfield, at 413 Mason St., at 11 o'clock. FURNITURE—By L. Vincent, at 2236 Butter St., at 11 o'clock.

WEATHER PREDICTIONS. DEPARTMENT OF AGRICULTURE. WEATHER BUREAU. SAN FRANCISCO, July 7, 1894.

Official Forecast for Twenty-four Hours Ending Midnight Sunday, July 8, 1894. San Francisco and vicinity—Fair; heavy stationary temperature; brisk to high southeast winds.

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also came in during the same interval. One of these ships came from New York with 3000 tons of assorted cargo which she left on the wharves here, and then sailed away for Hong-Kong, where she will take on a similar quantity of Chinese produce and square away for New York. Three other ships came in from Europe with assorted merchandise. There were eighteen vessels from the Hawaiian Islands with cargoes of sugar. There were also nine vessels with coal, including five from Australia. Other vessels brought fruit, rice, bags, fish, oil and miscellaneous goods. For the first half of the year the deep-water sailing tonnage numbered 239, representing nearly 310,000 tons of tonnage. In this list there were 111 vessels with sugar from the Hawaiian Islands and seventy-five with coal from Australia and British Columbia. The remainder, for the most part, brought assorted freight. Most of these deep-water vessels, not engaged in the Pacific trade, go out of this port westward.

SENATOR WHITE. Up to the age of about 40 Stephen M. White had a fair share of good luck. He was enabled to get a good practical education, and was not afraid of work. He had an ambition above the indulgence in the petty vices which have turned down so many young men, and people were inclined to point to him as a shining example of what California could do in the way of producing superior men. He easily won political distinction, and at the early age of 30 was a power in his party.

In the succeeding ten years he built up a lucrative law practice, and he became, if not rich, a man with a large income. In 1892 Mr. White was pitted against Mr. Estee in a tariff debate. The prize was the senatorship. If the Legislature to be elected that year should be Republican Mr. Estee hoped to become the Republican candidate, but if the Legislature should be Democratic Mr. White would have the logical Democratic candidate. The Democrats won the Legislature and Mr. White was elected Senator.

Mr. White's luck seemed to turn with his election to the Senate. The atmosphere of Washington did not seem to agree with him. He became indifferent to the interests of his constituents. The fierce light that beat upon the White House caused a dimness of vision in respect to this distant State which he especially represented. But as people continued to believe in him until his name was connected with the framing of a new treaty to repeal all Chinese restriction laws that conflicted with the treaty. That was more than the people of California could stand. His sun sank below the horizon.

Word now comes from Washington that Senator White does not think that the Southern Pacific Company can be required to run a mail train to which a Pullman car is not attached. He does not see any justice in the demand of the Railway Union that the Pullman car service be suspended until Pullman settles his difficulties with his employees. He is especially severe on the California militia for not running their bayonets into the bodies of the strikers. Apparently Senator White accepts his law from Attorney-General Olney and his morals from C. P. Huntington. Mr. White's career is an example of a somewhat rapid rise and a much more rapid fall. In fact, less than a year has gone by since that fifteen years of steady work.

NOTHING TO ARBITRATE. Mr. A. N. Towne has telegraphed to Governor Markham that the Southern Pacific refuses to arbitrate because there is nothing to arbitrate. A good many people in this State think there is something to arbitrate. Orchardists have been planted on the assumption that there was a transportation service that would take fruit to market. But the transportation company will not carry fruit unless it can attach Pullman cars to its passenger trains. Mr. Towne should review his position. He is an able man in his special line of business. As manager of the Southern Pacific railway he has won the respect and friendship of the company's employees. He should now rise from his recumbent position and take a broad view of the railroad situation. No man is better able than himself to estimate the loss the suspension of railroad service inflicts upon the State.

Is there nothing his company can do to put an end to this condition of things? Does not Mr. Towne himself believe that if the Southern Pacific will agree to drop temporarily its Pullman service the travel blockade will be raised? A man in this world who says there is nothing to arbitrate is not in his right mind. Passion and prejudice blind his eyes. Whenever there is a dispute which divides the people into two parties there is something to arbitrate. And in this case, where a vast majority is against the party that Mr. Towne represents, it would seem that Mr. Towne should be open to conviction on the proposition that there is something to arbitrate.

A BROKEN BUSINESS WEEK. The past week has been one of the most unfavorable for the transaction of business, both locally and at large, in a long time. The midsummer holiday always finds business in this State at ebb tide. It is the climax of the vacation season, when all those who have not previously taken their summer outlay, and who can get away, avail themselves of the opportunity to take a run out of the city. The Stock and Grain boards have their annual vacation in July, extending from a few days to a week or more. In addition to these interruptions, a new and much more serious embargo has for more than a week been placed upon all branches of trade on account of the very general tie-up of railway transportation. The effect of this restriction is seen in the diminished bank business, as indicated by the clearings, which for the week amount to only \$7,822,293, as against \$10,382,688 for the corresponding week last year. As that week was the poorest last year up to even date, the comparison here made against it shows the influence of the present derangement. Every business man in this city and State hopes the present tension will not last much longer. If they were allowed to arbitrate the matter the difficulty would probably be settled in short order. Until it is settled business must continue to suffer.

BANK STATEMENTS. The semi-annual statements of the local savings banks have been published during the past week. There is a dozen of these now in operation here. After having passed through a year of unusual trial, incident to the general depression in business which has prevailed throughout the country, it is a satisfaction to know that these banks have weathered the adverse

conditions so bravely and well. Naturally there has been some falling off in their operations in the aggregate, though it is a pleasure to state that their loans on a similar quantity of Chinese produce and square away for New York. Three other ships came in from Europe with assorted merchandise. There were eighteen vessels from the Hawaiian Islands with cargoes of sugar. There were also nine vessels with coal, including five from Australia. Other vessels brought fruit, rice, bags, fish, oil and miscellaneous goods. For the first half of the year the deep-water sailing tonnage numbered 239, representing nearly 310,000 tons of tonnage. In this list there were 111 vessels with sugar from the Hawaiian Islands and seventy-five with coal from Australia and British Columbia. The remainder, for the most part, brought assorted freight. Most of these deep-water vessels, not engaged in the Pacific trade, go out of this port westward.

TISSOT'S PICTURES. The world of art is agitated over the appearance at the salon of the Champ de Mars in Paris of a collection of "Illustrations of the Gospels" by the artist Tissot. This painter is a devout believer who devoted himself, many years ago, to illustrating the life of Christ. He visited the Holy Land, and photographed his backgrounds. He studied the Oriental languages and saturated himself with their literature. He placed his knowledge in the crucible of faith, and revived and improved upon the methods of the early masters. The enterprise was so novel that it created an excitement, and became the talk of the day.

It was not altogether because they were religious that the old masters devoted their brush to themes drawn from the Bible; it was partly because there was no market for their work outside of the churches. The cathedrals, monasteries, convents and parish churches were the only places in which a painter could sell his canvases for gain. Hence from the days of Cimabue and Giotto, down to the Napoleonic era, great painters did their best work on Biblical subjects. But their historical knowledge and their sense of realism were often limited. They disdained considerations of costume and background. Some of them painted the saints in the dress worn in the fifteenth and sixteenth centuries; they created fancies on a background of Florentine dishevelment; depicted the apostles with miters on their heads and croziers in their hands. These incongruities provoked ridicule when Lessing and Winckelmann laid down the true canons of art, and with the upheaval of the close of the eighteenth century religious pictures went out of fashion.

Within the past thirty years the fashion has been revived, with this difference, that artists were required to treat Biblical scenes with strict adherence to realism. Ingres was perhaps the founder of the school, but it was not carried to its full development until Dore and Vereschagin appeared. The former had enjoyed a useful apprenticeship for the task in the illustrations to the Bible which he painted to order and which were conformable to tradition. Freed from restraint, he created his famous "Christ at the Eretorium," in which the accessories defy historical criticism. Vereschagin followed with his "Resurrection," and Munkaczky surpassed Dore in his "Christ before Pilot." The realism of these pictures suggested to French artists the idea of representing Biblical scenes in juxtaposition with modern life; thus Lazarus shaking off his grave clothes is examined by French doctors in immaculate evening dress; with the ribbon of the Legion of Honor in their buttonholes. A similar party in the same modern garb are depicted as cross-examining Mary Magdalen.

Of this queer fad in art the tendency was of course to expose the Bible stories to ridicule, and while it was appreciated by the fun-loving agnostics of Paris it was bitterly resented by believers. A clamor arose among the latter for a return to ancient traditions in religious art, and M. Tissot appeared to supply the demand. He declared at the outset that he would not imitate the old masters, but would paint the scenes of the life of Christ as he conceived them. This led at first to sharp criticism of his work by clerical authorities, but Tissot defended himself with a vigor and sagacity which won knowledge, and of an ardent faith as his critics; and now he has silenced his assailants. It is said that he has introduced new features into his representation of the passion, and that for each of them he can give good reasons. His great painting, "What Christ Saw From the Top of the Cross," reminds the spectator of Gerome's treatment of the same subject. In neither picture is there any cross, or any Christ crucified. Gerome is content to show the long shadows cast by the three crosses in the setting sun. Tissot, faithful to his title, shows Mary Magdalen weeping, the mother of Christ with a look of tenderness ineffable, holy women surrounding them, a few timorous disciples, and further back the haters, the blasphemers and the avowed enemies of the foreground is the sepulcher yawning to receive the body. Photographs can convey but an imperfect idea of the merits of these works.

To those who look upon the French as given over to irreligion this reaction from skepticism may seem anomalous. But the church has never lost its hold on France. Belief is a sturdy plant. In France, as elsewhere, there are thousands of people who believe that their fathers believed. These people support churches and are able to pay for fine pictures of Biblical scenes to hang over their altars. M. Tissot will not lack a clientele, and it does not seem surprising if his reward and the splendid sum which was realized for the "Communicants" led to a pretty general study of religious themes by the artists of the gay capital.

GREAT BRITAIN AND HAWAII. The latest news from Hawaii is to the effect that the Hawaiian Republic is to be proclaimed on the 24th of July. The date is eminently proper, as some day it will synchronize Hawaii's local with her general observance of the national holiday.

Apparently Liliuokalani's adherents have given up their hopes of restoration at the hands of President Cleveland. The only thing to be guarded against is an unexpected outbreak of royalists in a desperate effort to retrieve the perquisites of monarchy. Any such movement will undoubtedly be easily handled. The republic is on its guard. It is quite possible that the refusal to permit the sailors and marines of her Majesty's steamship Champion to land for drill is due to precaution against royalist schemes. This refusal has been made a second time against the repeated requests of the commander of the Champion. The diplomatic answer of the Hawaiian Minister of Foreign Affairs assigns the "attitude of reserve" maintained by Mr. Wodehouse, the British Minister Resident. The fact is that Mr. Wodehouse has practically declined to commit himself or his Government to any policy toward the new Government of Hawaii. He has evaded the customary official courtesy by virtually intimating that Great Britain pro-

poses to maintain a free hand and a position in which she can act according to circumstances. When a royal faction plotting mischief is in the part of the province for Hawaii to shut her gates against an armed force of a power confessedly favorable to monarchical restoration. The British Minister is disposed to grumble that the naval forces of his Government are not accorded the same privileges granted to those of the United States. The remedy is simple. Let Great Britain give up her meddling in that part of the world, accept the situation, recognize in good faith the new order of things, and settle down to the conviction that Hawaii is now an independent republic and will become in due time a portion of the American republic, and she will have no reason for complaining about her treatment there.

THE OLD HARTFORD. The Senate Naval Committee has knocked out of the appropriation bill the item of \$250,000 for modern and improved machinery for the Hartford. If this means that Farragut's old flagship is to be finally relegated to Roten Row at Mare Island it is a matter for regret. There is no question that the old ship ought to be preserved as a relic, and an object lesson in patriotism and valor. It has never, however, been quite certain that the proposition to refit her for active service was necessary or well-advised. Perhaps a quarter of a million seems like rather a high price for sentiment in these hard times when a less amount would fill the bill for the day.

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It was not altogether because they were religious that the old masters devoted their brush to themes drawn from the Bible; it was partly because there was no market for their work outside of the churches. The cathedrals, monasteries, convents and parish churches were the only places in which a painter could sell his canvases for gain. Hence from the days of Cimabue and Giotto, down to the Napoleonic era, great painters did their best work on Biblical subjects. But their historical knowledge and their sense of realism were often limited. They disdained considerations of costume and background. Some of them painted the saints in the dress worn in the fifteenth and sixteenth centuries; they created fancies on a background of Florentine dishevelment; depicted the apostles with miters on their heads and croziers in their hands. These incongruities provoked ridicule when Lessing and Winckelmann laid down the true canons of art, and with the upheaval of the close of the eighteenth century religious pictures went out of fashion.

Within the past thirty years the fashion has been revived, with this difference, that artists were required to treat Biblical scenes with strict adherence to realism. Ingres was perhaps the founder of the school, but it was not carried to its full development until Dore and Vereschagin appeared. The former had enjoyed a useful apprenticeship for the task in the illustrations to the Bible which he painted to order and which were conformable to tradition. Freed from restraint, he created his famous "Christ at the Eretorium," in which the accessories defy historical criticism. Vereschagin followed with his "Resurrection," and Munkaczky surpassed Dore in his "Christ before Pilot." The realism of these pictures suggested to French artists the idea of representing Biblical scenes in juxtaposition with modern life; thus Lazarus shaking off his grave clothes is examined by French doctors in immaculate evening dress; with the ribbon of the Legion of Honor in their buttonholes. A similar party in the same modern garb are depicted as cross-examining Mary Magdalen.

Of this queer fad in art the tendency was of course to expose the Bible stories to ridicule, and while it was appreciated by the fun-loving agnostics of Paris it was bitterly resented by believers. A clamor arose among the latter for a return to ancient traditions in religious art, and M. Tissot appeared to supply the demand. He declared at the outset that he would not imitate the old masters, but would paint the scenes of the life of Christ as he conceived them. This led at first to sharp criticism of his work by clerical authorities, but Tissot defended himself with a vigor and sagacity which won knowledge, and of an ardent faith as his critics; and now he has silenced his assailants. It is said that he has introduced new features into his representation of the passion, and that for each of them he can give good reasons. His great painting, "What Christ Saw From the Top of the Cross," reminds the spectator of Gerome's treatment of the same subject. In neither picture is there any cross, or any Christ crucified. Gerome is content to show the long shadows cast by the three crosses in the setting sun. Tissot, faithful to his title, shows Mary Magdalen weeping, the mother of Christ with a look of tenderness ineffable, holy women surrounding them, a few timorous disciples, and further back the haters, the blasphemers and the avowed enemies of the foreground is the sepulcher yawning to receive the body. Photographs can convey but an imperfect idea of the merits of these works.</