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TERMS.

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No. 40 East King Street, Lancaster, Pa.

Lancaster Intelligencer.

SATURDAY EVENING, APRIL 3, 1880.

PURE ART.

THE SERVANT OF RELIGION

How It Has Become Degraded to Vice and Error Through Unchastity and Untruth—Some Famous and Infamous Pictures and Statuary.

BEATING THE RAILROAD COMPANIES

A Tramp's Account of How it is Done—Dodging the Conductor and Brakemen.

The Untrue and Unchaste in Art.

Rev. W. F. Crafts in Christian Mission.

In a second visit to the great picture galleries of Europe I have often recalled three art criticisms of clear-seeing, unprejudiced children. In the presence of one of the countless pictures of the crucified Christ, which have the unauthorized halo about his brow, a little one exclaimed, "How could they kill Jesus when the light was shining all round his head!" The child, having no guide book to tell him to admire the picture, looked at it in the clear light of reason and the halo became a blot of untruth.

At another time a pure-minded little girl on entering one of the galleries of sculpture where the nudities of heathenism were exhibited without even a single fig-leaf of disguise, quickly covered her eyes with her hand and exclaimed, "Oh, how vulgar!"

In contrast with these two art comments I often recall the remark of another thoughtful child, who stood beside her garrulous mother before the most famous and most draped of the Madonnas, and after the latter had poured forth for some time a tide of thoughtless and wordy admiration, the little one exclaimed in surprised reproach, "Oh, mother, how can you talk!" Thus the unprejudiced and uncorrupted minds of childhood, as George MacDonald has well said, "strike the very heart of truth at once," and while they feel the power of the noblest pictures and statuary to their very souls, turn with pain from the untrue and unchaste, which are allowed no small place in the great collections of art.

In this connection there is much significance in the following statistics which we recently made in the Uffizi Gallery at Florence—a fair representative in the matter referred to of the other great galleries, seen before and since, at Paris, Munich, Vienna and Rome: Number of representations of the Virgin Mary in the gallery, 162; of the Virgin Mary holding the Christ-child (in all but one of which the human mother is made more prominent than the Divine Child,) 143; of Christ as a babe, 144; of the dying or dead Christ, 39; of St. Peter, 13; of Mary Magdalen, 15; of the living Christ in his earthly ministry before the passion and the cross, 15; of Christ after the resurrection, 4; of Abraham offering Isaac, 7; of Eve, 5; of Hercules and other personifications of physical strength in athletics, 21; of Venus, including the same idea of physical love in several Ledas, 17; of Bacchus and other personifications of physical appetite and revelry in bacchantes, 10; of Mars representing physical conflict, 4; of Apollo, with chief emphasis on the representation of physical manhood, 9; of Minerva, as the representative of mental power, 3; and of Juno and Mercury, 2 each.

The first reflection from the representative figures (whose relative significance would not be changed if all the great galleries had been thus classified, instead of one) is that art has been greatly cramped by superstition into servile imitation, into the nauseating repetition of a few subjects, when it might have used the same time and talent in producing nobler and more varied representation. For intance, what intelligent Protestant cares for any of the Madonnas after the ten greatest, which express every phase of the miraculous motherhood and the Divine childhood, and leave to the lesser ones nothing to do, unless to mar and weaken the great mystery? How much better if some of the time given to the thousands of unhelpful pictures of the Madonna had been devoted to presenting upon canvas Christ's word picture of "The True Madonnas," as given in Matt. xii., 46-50, which affords far more room for artistic talent than the usual monotonous representation of a mother and child, with or without Joseph, Elizabeth and John the Baptist. When in Christ's life on earth men attempted to put more honor upon Mary than upon other Christian men and women, expecting him to stop in the midst of a gospel sermon because his mother had come and wished to speak to him, "He stretched forth his hand toward his disciples and said, Behold my mother and my brethren! For whosoever shall do the will of my Father which is in heaven the same is my brother and sister and mother." Above this passage, and with this scene as the background, let artists picture "The True Madonnas"—men and women who minister to the souls and bodies of the poor, the prisoners and the sinful, of whom Mary was but one of millions. "Blessed among women," but not lifted above them; much more not raised above her Divine Son and Lord, as the artists have so generally and so falsely pictured her at the bidding of superstition. Instead of so many representations of the Christ-child (few of which do not dishonor him in favor of his human mother) how much better if art had pictured more of his earthly misery, with all its inspirations to doing good. Instead of such an excess of dead or dying Christs would it not have been better to make equally prominent, as the Bible does and art does not, his resurrection, ascension and present intercession in heaven?

If it be said that artists made what was demanded, we reply that genius has no more right to utter a lie in marble or upon canvas than in a history or a sermon, and the artists who for superstition's gold blessed what God had not blessed are as much to blame as the false prophets, who, for royal gold and popular favor, spoke "smooth" rather than true things and "prophesied deceits." Many of the great masters, whose portraits of human forms are so true and life-like that, like Michael Angelo in the presence of another's statue of Mark at Florence and his own of Moses at Rome, we explaim, "Why dost thou not speak to me?" are inexcusably untrue in the representation of Divine persons and sacred things. There is a certain class of pictures in which a technical untruth is the deepest form of truth, as when Paole Veronese, in the largest painting of Europe, represents as gathered about Christ in "The Marriage Feast of Canna," not the Galileans of that place but representatives of all parts of the world, who are being made one in him. We have no reference to such allegorical pictures, but to those which assume to be historical and yet misrepresent the truth to the people more seriously because more vividly than a written history could do; some from carelessness in ascertaining the actual facts, but more to support some error of corrupt religion by false testimony to the eyes of men. Of the careless sort is that picture of the amiable Fra Angelico, which represents Peter as cutting off the ear of Malchus with a modern razor instead of a "sword" mentioned in the gospels; and also his picture of John the beloved as literally, not orientally, "leaning upon Jesus's bosom," and that, to, at a modern table rather than an ancient triclinium. This latter is one of the least excusable and most common with lies of the "Great Masters" of misrepresentation, and produces a ludicrous difficulty when the woman who wished to anoint Christ's foot finds it necessary to twist it out from under the table into a very awkward and uncomfortable position before she can bathe it with her tears. Equally nedless and provoking is the untruth is dress which is so habitual with the great artists of the past, who generally ignore the real picturesque oriental garments of Bible characters, and either strip them to a nudity which they would never have allowed in life or disfigure them with modern or monkish robes that, like Joseph's bloody coat carried to his father to convey a false impression, are unspoken falsehoods.

Time and space would fail to tell of the other falsehoods in the most famous pictures—David in a statue at Florence with a sword for Goliath that is hardly long enough for himself; Christ standing to deliver the sermon on the Mount, as represented in the Sistine chapel, when the Bible expressly declares that he "sat;" seven fish and seven fowl pictured in the capitol at Rome as being prepared by Martha of Bethany for Christ and her household of three; baby Moses represented in Uffizi gallery at Florence on a river bank with no rushes at all in sight; hundreds of babies being killed by order of Herod, in the little village of Bethlehem, where there could not have been more than a score of "two years old and under;" Christ and his mother handling rosaries and wearing crowns or gold wheels or gilded horse-shoes on their heads; Joseph, Mary's betrothed young lover, pictured as gray or bald; persons in the robes of nuns or monks in Bible scenes; John, the "son of thunder," with a woman's head; Magi kissing Christ's toe and worshiping Mary on a throne; Galilean fishermen just in from a hard night on the lake represented by Raphael, in his famous cartoons, in exactly the same togas and with the same cast of body and head as the gowned philosophers of Mars Hill to whom Paul is represented as speaking in another of the same set of cartoons. Even that very lovely untruth of Correggio's—his picture of the "Holy Night" when Christ was born—which, unlike almost every other representation of the scene, rightly makes Christ, rather than his mother, the prominent figure, conveys a very untrue conception of the incarnation, in making the Christ-child radiate light through the stable and upon his mother's and the shepherds' faces as evidence of his divinity. The God-given sign by which the shepherds were to know Jesus was not a radiance or a halo but rather the sign of all other children of that land, to share whose humanity he had laid his glory by: "Ye shall find him wrapped in swaddling clothes." The Bible picture brings Christ nearer than any artist's picture of unreal and untrue haloes. "In all things Christ should be made like unto his brethren," in pictures as he was in his history, and he is so represented in Thorwaldsen's matchless statue of Christ and a few others of the greatest Christ figures. How untrue to the Bible description of Christ also are the artists that never make a smile on his face! How then could the children ever have come to him?

But how can we characterize that greater blot on pictures and statues which is so painfully frequent—the unchaste in art? We may admire the matchless skill which embodied the heathen conceptions and occasionally rose above them in such statues as the half dozen noblest Venuses, which might more fitly be called statues of true womanhood; but when modern artists attempt to reproduce, in a Christian age, the unspeakably corrupt and corrupting legends of antiquity they lend their art to the downward forces of society, and that, too, far more culpably thon those artist whom they imtate, who had only the moral light of the heathen age. What city would endure a restoration of the worship of Venus? Why, then, should a city endure in its art galleries painted or marbel portraits of sensual women as Venuses? The same figures quickly photographed from life would not be tolerated. What new element enters into the case when an artist, somewhat more slowly, takes the actual portrait from life and calls it Eve, or Mary Magdalen, or Susanna, or Diana? It is one of the strange things too in this matter that the very persons who are historically famous for fleeing from impurity are painted in such a way as to rouse temptations to impurity in those who see them.

It is a sufficient answer to those who say that nudity is necessary to the highest art that the most famous representations of classic and Christian subjects are in many cases those which are not fully draped. No ancient Venus stands as high as the draped Venus de Milo. No naked statue of Mars equals in artistic rank the fully clothed figure of that deity, in the beauty of his armor, which stands in the capitol at Rome. No naked statue of the ancient emperors is to be mentioned with that magnificent and fully clothed statue of Augustus in the Vatican. The statue of Diana at the Naples museum, which is counted equal, if not superior, to any other figure of this goddess, is clothed to the very neck. The greatest of Madonnas—Raphael's *a' la chaise*, in the Pitti gallery at Florence—does not leave even the shoulder or the babe of Mary unclothed. Artistic skill can prove itself even more in copying drapery than nudity. Let us have no less of art, but more regard in its work to the true and the chaste, that art may not be, as of old, the servant of vice and error but of morality and religion.

The Life of a Tramp.

"I thought the tramps went South in the winter?"

"Some of 'em do, of course. But not so many as you think. Them fellers what's inclined to be sick generally does. My lungs have been troubling me lately, and I've been thinking of starting for Florida myself. I don't know though; Southern railroads are awful hard to beat, and walking don't agree with me."

"How would you proceed to the south from Philadelphia?"

"I'd strike the captain of one of the freight boats going to Richmond for a free ride. If that wouldn't work, I'd go on board when I had a chance, and hide myself among the freight. The P., W. and R. road, running south from this city is decidedly 'N. G.' I've tried beating it once or twice, and always got kicked off between stations. The easiest railroad in the country to beat is the Michigan Central. I tell you what I did once. There's an express train leaves Detroit for Chicago at about eleven o'clock at night. It stops at Wayne junction, Ann Arbor and Jackson. Between Jackson and Chicago, I think it only stops twice. When the train pulled out of the Detroit depot, one March night, in 1877, I bounced on the front of the express car. The doors of the express cars on these big through trains, you know, are always kept locked and barred. The messengers carry big sums of money, and are afraid of being robbed. One time some men did get on the train and sawed their way through the front door of the car, but the express messenger was up to snuff and shot one of the gang. The other two jumped from the train and escaped. Well, as I was saying, I got on the platform and rode through to Ann Arbor all right. My racket was to get off the train when we stopped, and keep on the side of the cars from the station until they started up. At Ann Arbor the brakeman must have seen me get on, for when he had pulled out about two miles the train stopped and I was put off. The moment the train started I jumped on again. They saw me, and by the time the train had stopped the second time the conductor and brakeman were tearing mad.

"'If you get on here again,' the conductor said, 'I'll break every bone in your body.'

"I got on though all the same, but this time on the cow-catcher of the engine. As luck would have it they didn't see me when I got on. At Jackson I went back to the express car again and rode clear through to the grand crossing at Chicago, without being bothered. It's terrible wearing on a fellow's nerves though that kind of business.

"Engineers and firemen never give a fellow away. They're the best set of men all the way through I ever met. They always seem to like it when they see a tramp giving the conductor and brakemen trouble. Many's the time I rode on engines when the fireman and engineer both knew it and wouldn't give it away.

"Another big ride I made one night was from Toledo, Ohio, to Cincinnati. I left Toledo at about ten-thirty on the night express of the Cincinnati, Hamilton and Dayton railroad. It was so dark you could not see your hand before you and it was raining like fury. When the train pulled out I stood on the platform of the second car from the rear and just in front of the Pullman. The conductor passed through and said 'tickets.' I told him I was going to ride out to the air-line junction three miles from the city. He said: 'All right; be sure you get off there.' The moment the door of the sleeper closed after him I got onto the brake, reached up, caught hold of the top of each car at the end, and pulled myself up. You know how a Pullman is made on top? Well, I just laid down flat, and holding on to the ventilators with my hands, I rode clear through to Dayton. There's a covered depot there, and I knew it. When the train pulled in I stood very innocent like on the platform, and got off with the rest of the passengers. When it pulled out I managed to get on top again before the conductor came through. In the morning I was in Cincinnati. Tramps call the road one of the hardest in the country to work.

H. F. McCarthy, Wholesale and Retail Druggist, Ottawa, Ontario, writes: "I was afflicted with Chronic Bronchitis for some years, but have been complety cured by the use of Dr. Thomas' Electric Oil, in doses of 5 drops on sugar. I have also pleasure in recommending it as an embrocation for external use." Address all orders to H. B. Cochran, druggist, 137 and 139 North Queen street, Lancaster.

STATISTICS prove that twenty-five per cent. of the deaths in our larger cities are caused by consumption, and when we reflect that this terrible disease in its worst stage will yield to a bottle of Locher's Renowned Cough Syrup, shall we condemn the sufferers for their negligence, or pity them for their ignorance?

Many people make drug shops of their stomachs, in the attempt to relieve a simple attack of liver complaints, when with a dose or two of Dr. Thomas' Electric Oil, the complaint might be easily and pleasantly obviated. Colic, piles, hurts, lame back and swelled neck, are also among the troubles which it cures. Address all orders to H. B. Cochran, druggist, 137 and 139 North Queen street, Lancaster.

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FARINA FLOUR.

A Very Superior Article, at

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THE BEST COFFEES.
Always Fresh Roasted, at

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A FULL LINE OF
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GRAND OPENING

—OF THE—

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WILL OPEN THEIR

ELEGANT AND SPACIOUS STORE,

With a COMPLETE STOCK of everything appertaining to the line of

FANCY GOODS, NOTIONS, TRIMMINGS, MILLINERY, HOSIERY, GLOVES, UNDERWEAR, CORSETS, APRONS, WHITE GOODS, &c.

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No. 243 WEST KING STREET,

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We call the attention of the suffering public to the fact that he successfully treats

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RHEUMATISM; CATARRH,

and all chronic diseases. The severest cases of Chronic Catarrh cured in a short time.

References and testimonials from former patients can be seen at my office.

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[m11-1yd&w

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WHO HAVE LOST ALL CONFIDENCE IN PHYSICIANS AND DRUGS.

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JOHN GOODMAN, who has tested the medical abilities of Lancaster's M. Ds. for 19 years, so cured in two weeks as to go to work. JACOB PAINTER, 439 Locust street, a sufferer for 12 years, all the time doctoring, cured in two weeks. Rev. JOHN HUNTER, formerly pastor of Church of God, of Lancaster, is here recognizing his friends with his left eye with which he has been blind for 16 years. Several persons cured of consumption; one has gained 23 pounds in five weeks. WILSON HAMILTON, 362 East King street, consumptive for ten years, has gained a pound a day for ten days. CHRISTIAN ROOTY brought here, Jan. 26, in a carriage, and Feb. 28, walked here without aid. One of the best known citizens, who was unable, under the treatment of leading physicians, to raise his arm for 10 years, was cured in 14 days. B. S. KAUFFMAN, of Millersville, led in blind Feb. 14, with both his eyes looking like clots of blood, could see the paintings on his walls March 3. No pills or poisons placed in the stomach; all the remedies placed on the outside of the body.

Catarrh Cured for 50 cents. Consultation free.

DR. C. A. GREENE,
235 North Queen Street.

m11-6mdTu,Th&S]

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FOR RENT.

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A Shuffle Board in Good condition, with four sets of quoits, will be sold cheap. Apply to H. L. MISHLER,

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A COLLAR FACTORY AND LEATHER STORE FOR RENT. A well Established Collar Factory and Leather Store for rent. Also suitable for any other business. Apply to

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FOR RENT.

Four Acres of Good Land with a Frame House and Good Barn, situated on the Harrisburg pike, within the city limits. Inquire of

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m24-1wd No. 6 Court Avenue.

FOR RENT.

The second story of Eshleman & Rathvon's Banking House, at Centre Square, and also a room on second story, opposite the Penn'a R. R. Depot, on Chestnut street.

B. F. ESHLEMAN,

f22-2td&Stf Attorney-at Law

FIRE PROOF SAFE FOR SALE.

A Fire Proof safe (Mosler, Bahman & Co., Cincinnati make), 34 inches high, 26½ wide and 24 deep, weight 1,200 pounds, with Sargent's Patent Night and Day Combination Lock, for sale cheap. Apply at the

jan2-tfd] INTELLIGENCER OFFICE.

PUBLIC SALE.

On WEDNESDAY, APRIL 7, 1880, will be sold at public sale, valuable HOUSEHOLD AND KITCHEN FURNITURE of the estate o Jasper Yeates Conyngham, deceased, at No. 26 South Queen street, Lancaster, Pa., viz: One Piano, two Marble top Tables, two large Mirrors, Sofa, Invalid Chair, two stands of Minerals, dozen Stuffed Chairs, Marble-top Stand, lot of Window Blinds, large and small Sideboard, one high Eight-day Clock, three Lounges, five Bedsteads and Bedding, three cases of Drawers, six Bureaus, eight Book Cases, five Wardrobes, Washstands, Dining and Breakfast tables, Stoves, Chairs, large Arm Chair, two Chests, large Flour Chest, Looking Glasses, Settee, Tin and Queensware, about 300 or 400 yards of Brussels, Ingrain and Rag Carpets by the yard, and many other articles not mentioned. The furniture is all of the best make, nearly all Walnut or Mahogany, and among them are valuable relics with historical associations.

Sale to commence at 9 o'clock, a. m., and continue until all is sold, when terms will be made known by the undersigned.

A. K. WITMER,
EMLEN FRANKLIN,
HENRY SHUBERT, Auct. Executors.

mar26,27,31&ap3&6d

TRY LOCHER'S COUGH SYRUP.