

of their fellow countrymen. They even seek to inspire hatred in the hearts of little children, against priests, convents and everything that is Catholic. Many people, not knowing differently, are prejudiced at these assaults on our sacred tribunals. The center from which this virus starts is their secret lodges. The man who joins such an organization dishonours his own hearthstone. (Applause.) I do not advocate violence, but injunction, especially for those men who pass handbills at the elections seeking to ostracize Catholic candidates for office.—If we cannot have representation, quit paying taxation. (Applause.) No representation—no taxation. Tear the masks off the villainy of these hypocrites.

"The evil is one that is spreading. Look at its results in Saginaw, Detroit, Columbus and other localities where it has secured a foothold. In Omaha, I hope it will be only a passing cloud." (Applause.)

Father Sherman then read from the "private work" ritual of the Junior Order of United American Mechanics and proceeded to pour hot shot into that order. He concluded his lecture by upholding the position taken by Governor Stone in Missouri and gave a parting shot by saying that "this attempt to deny American citizens their vested rights is a dream of the moment, but it is a menace to the peace and happiness of man that should be downed."

#### An Artistic Crucifix Unearthed.

A relic, which further investigation may prove of great historic value, was found at Green Bay recently by Chas. DeCremier. Mr. DeCremier was digging a post hole, and at the depth of three feet, unearthed a metal crucifix the horizontal piece of which is 2½ inches and the upright 4 inches. It is in good condition and the workmanship is excellent, gothic designs being displayed on both pieces, the ends, shell-like, with a cherub's head in relief. The aureole is nearly the length of the horizontal piece, and is in clear rays. The figure of Christ is entirely in relief, the hands and feet and the head drooping. On the reverse side are the words, 'Souvenir de la Mission.' The metal looks like silver, but has not been tested. It may be, as some think it is, a relic of Father Marquette Allouez, or some other one of the early Catholic missionaries. In any event it is an object of interest since it dates back more than two centuries, at least.

#### The Hands.

In order to preserve the hands soft and white, they should always be washed in warm water, with fine soap, and carefully dried with a moderately coarse towel being well rubbed every time to insure a brisk circulation, than which nothing can be more effectual for promoting a transparent and soft surface. If engaged in any accidental pursuit which may hurt the color of the hands or if they have been exposed to the sun, a little lemon juice will restore their whiteness for the time, and lemon sap is proper to wash them with. Almond paste is of essential service in preserving the delicacy of the hands. The following is a serviceable pomade for rubbing on the hands when retiring to rest: Take two ounces sweet almonds; beat with three of drachms of white wax, and three drachms of spermaceti; put up carefully in rose water.

Messrs. Northrop & Co. are the proprietors of Dr. Thomas' Electric Oil, which is now being sold in immense quantities throughout the Dominion. It is welcomed by the suffering invalid everywhere with emotions of delight, because it banishes pain and gives instant relief. This valuable specific for almost "every ill that flesh is heir to," is valued by the sufferer as more precious than gold. It is the elixir of life to many a wasted frame. To the farmer it is indispensable, and it should be in every house.

#### Raffaello Sanzio da Urbino.

Raffaello Sanzio was born on Good Friday, in the year 1483 at Urbino, a city about 150 miles from Rome. His father, Giovanni Sanzio, was an artist and though not very eminent in his profession, he was considered to possess superior judgment. He instructed his son in the rudiments of his art, even in his childhood; and so wonderful was the boy's genius, and so rapid his progress, that in a few years he was able to assist his father in some of the works in which he was engaged at Urbino.

Giovanni, being anxious to give his son the best opportunity of improving his talents, placed him under the tuition of Perugino, who then enjoyed a distinguished reputation, but whose highest claim to renown was afterwards derived from his having been the instructor of the inimitable Raphael.

The pupil soon perceived that he should never attain the perfection to which he aspired, if he contented himself with copying the manner of his master. He therefore devoted his attention to the study of the antiques, and made himself thoroughly acquainted with their beauties.

The great fame of Michael Angelo Buonaroti, and Leonardo da Vinci, induced him to visit Florence, and the careful examination of the works of those eminent artists enlarged his ideas, and enabled him to improve his style. Their dissensions afforded opportunities for the display of their superior talents, which Raphael admired with enthusiasm. Indeed he appreciated the merit of Michael Angelo so highly, that he was wont to say:

"I thank heaven I was born in the same age with that illustrious man!"

It is right to add, that Buonaroti, although he did sometimes evince a feeling of jealousy with regard to Raphael, always acknowledged the superiority of his genius, and rendered ample justice to his great skill.

Raphael's celebrity now became general throughout Italy, and, after enriching his native city, Urbino, with several of his works, and residing four years at Florence, his Uncle Bramante, the great architect of that period, persuaded Julius II. to employ Raphael to adorn the Vatican with his paintings. He was now in his twenty-fifth year; and, when we consider the difficult position of the young painter—who, when he commenced this grand undertaking, was surrounded by many eminent and aspiring artists, who having been already employed by the pope, must have considered the choice of Raphael as a great injustice to themselves, and whose interest it was that he should fail—we may form some idea of that superior genius which enabled him to surmount every obstacle, to surpass the opinion which had been formed of him, and to leave every rival far behind him.

As Sir Joshua Reynolds justly observes, "it is probable that we are indebted to the remarkable and critical situation in which Raphael was placed, for the magnificent *chef d'œuvre* which he has left us."

It is said that the most superior fresco paintings of Raphael, in the Vatican, do not immediately strike the beholder with that surprise which might be expected from the works of so illustrious a master. The circumstance has been accounted for by Montesquieu, who observes that Raphael imitates nature so well, that the spectator is no more surprised than were he to see the object itself, which would excite no degree of surprise at all; but that an uncommon expression, strong coloring, or odd and singular attitudes, in the production of inferior artists, strike us at first sight, because we have not been accustomed to see them elsewhere.

The success of Raphael was complete, and his incomparable works prove that

poetry, history, and sciences, were as familiar to him as painting. He continued to study the antique with ardor, and the magnificent collection of works of art in the Sistine chapel, into which he was admitted by Bramante, in spite of the prohibition of Michael Angelo Buonaroti, increased his ambition to exceed his former efforts.

Riches and honors were now heaped upon him, and the great number of pictures which he was engaged to paint obliged him to avail himself of the assistance of young artists in the execution of his designs, and thus many superior painters were formed under his direction. But he was so particularly careful, that he corrected with his own hand whatever he found imperfectly performed by his disciples, and gave those finishing touches to the whole, which have rendered those works the admiration of the world.

Raphael was quite free from jealousy or envy. He was generous to his brother artists, and administered to the wants of those who needed assistance. He made no concealment of his skill, and imparted his advice to his pupils conscientiously, and liberally, often interrupting his own work to advance their progress. In his walks he was always surrounded by his favorite scholars. His most celebrated disciples were Julio Romano, Francesco Penni, Polidoro da Caravaggio, and Perini del Vaga.

The works of Raphael are so varied and so extensive that the enumeration of them would require a volume, and to do them justice would demand talents and knowledge equal to his own. It would, nevertheless, be a pleasant task to attempt to describe some of his most famous productions, but the limits of this paper will not admit of more than a brief notice of one beautiful picture by this great master. It is called *La Madonna del Pesce*—The Madonna of the Fish—was in the Escorial in Spain, but is now in the Madrid Museo.

It is supposed that Raphael was ordered to paint a picture in which the following were to appear: our Saviour, when an infant, the Virgin Mary, St. Jerome, the archangel Raphael, and young Tobit; leaving the artist to contrive, as he might best be able, how to join in one picture personages who lived at periods so distant from each other; and it may not be going too far to say, that perhaps no one but Raphael could have formed so beautiful a picture from a subject so difficult and unconnected. The Virgin is supposed to be sitting in a chair, with the child Jesus on her lap, while St. Jerome is reading the prophecies of the Old Testament relative to the birth, preaching, and miracles of the Messiah. The archangel introduces young Tobit, who is come to implore the favor of God for the restoration of sight to his father. The blessed Infant bends gently toward the supplicant, and seems anxious to examine the fish, which hangs to a string in Tobit's right hand. Meanwhile, St. Jerome, who seems to have finished the page he was reading, is ready to turn over the leaf, and appears to be waiting only till the Divine child lifts its little arm from the book on which it carelessly rests.

The countenance of the Blessed Virgin is full of compassion, and her attitude perfectly graceful. Without taking her eyes off Tobit, or interrupting the angel, she gently supports the holy Infant, whose head almost touches the left cheek of His affectionate mother, which adds to her beautiful face a tenderness of expression impossible to describe.

The head of the angel is noble; his air easy and natural; whilst innocence and gentleness are depicted in his countenance. The figure of Tobit is likewise very attractive. He raises his eyes with reverential awe to the

Infant Saviour, and his attitude denotes timidity and dilidence.

This picture is painted on wood, and is about eight feet high. The subject is certainly replete with difficulties and incongruities, but all these defects are forgotten in the contemplation of its beauties.

The coloring is in the last and best manner of Raphael.

The celebrated picture of "The Transfiguration" was intended by the illustrious painter to be sent as a mark of his respect and gratitude to Francis I., King of France. That monarch had invited Raphael to his court, and there is little doubt that the artist would have gladly accepted the royal invitation, had it not been for the entreaties of his uncle Bramante, and the liberality of Leo X.

He sent, however, his picture of St. Michael to the French king, who paid him for it so generously, that he considered it incumbent on him to present the munificent monarch with another of his works, his celebrated Holy Family; but Francis insisted on Raphael's acceptance of a still more liberal remuneration for this admirable production; and in a letter which his Majesty wrote to Raphael, in allusion to this generous struggle, he asserted "that all men of superior talents were upon an equal rank with sovereigns." Raphael was deeply affected by so much condescension, and he then conceived his first idea of "The Transfiguration," which, as before stated, he intended to present to his royal and generous patron. His premature death, however, prevented the completion of this sublime picture; but, unfinished, as it was, it was considered to be the master piece of this great painter; and therefore it was not thought right to deprive Rome of the finest work he ever produced.

It was on the anniversary of his birth—Good Friday—in the year 1520, at the early age of thirty-seven His death occasioned universal grief in Rome. His picture of "The Transfiguration" was exhibited in its then imperfect state, in his studio, above the couch on which his body was laid previously to interment; this was an affecting and appropriate tribute to his memory. He was buried, according to his own desire, in the church of the Rotunda, and his funeral was attended by many illustrious persons.

To use the words of Mings, who is the least enthusiastic of the admirers of Raphael, the latter "undoubtedly deserves the first rank among painters. He possessed a sublimity of thought, a rich and fruitful invention, remarkable correctness of drawing and design, and a wonderful expression. His attitudes are noble, natural, and graceful, and to the elegance and grandeur of the antique he added the simplicity of nature. He blended the boldness of Michael Angelo Buonaroti with his own graceful ideas, and struck out a manner peculiar to himself and superior to all others."

The Cartoons of Raphael are considered as admirable evidence of his genius. Seven of these cartoons are in the South Kensington Museum.

The *Cork Examiner* tells a good story of a visit which Mr. Justin McCarthy paid to a second-hand book store not long since. After offering him in vain several works of indifferent fiction, the bookseller finally produced a copy of one of Mr. McCarthy's own novels; but still the customer was not satisfied. At last the bookseller, in desperation, exclaimed: "Well, sir, if I was a man so hard to please as you, I'd take to writing books myself!"

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