

time remaining, but with the energy and determination characteristic of the man he rallied his singers and in three short months accomplished with them all that others were able to evolve out of fifteen months diligent practice, for he remembered that all other competing choruses had been working a full year on the contest music before we received copies or even seriously contemplated making the trip; therefore we say all honor is due and all praise awarded our indefatigable leader whose yeoman service in our behalf has placed the Salt Lake Tabernacle choir, with its male and lady choruses, in the very front rank of all musical societies in America, and made us stand side by side with the prize winning choristers of the old world.

Finally, and reverentially, we extend our heartfelt praise and gratitude to our Heavenly Father for His protecting care and sustenance and inspiration which enabled us to represent, with honor and dignity, our loved Utah before the nation.

SALT LAKE TABERNACLE CHOIR,

By E. H. PIERCE,

T. C. GRIGGS,

W. H. FOSTER,

THOS. HULL,

Committee.

The receipts will be about \$500, which will materially help the deficiency.

### THE CHURCH PERSONAL PROPERTY.

On September 9, the same day that Delegate Rawlins introduced a bill for the admission of Utah as a state, as noted in the News at the time, Mr. Rawlins also introduced, as stated in the *Congressional Record*, "a joint resolution providing for the disposition of certain personal property and money now in the hands of a receiver of the Church of Jesus Christ of Latter-day Saints appointed by the supreme court of Utah, and authorizing its application to the charitable purposes of said Church." The resolution was referred to the committee on the judiciary. The *Herald* has been furnished with a copy, which reads as follows:

Whereas, The corporation of the Church of Jesus Christ of Latter-day Saints was dissolved by act of Congress of March 3, 1887; and

Whereas, The personal property and money belonging to the said corporation is now in the hands of a receiver appointed by the Supreme court of the Territory of Utah; and

Whereas, According to a decision of the Supreme court of the United States the said property, in absence of other disposition by act of Congress, is subject to be applied to such charitable uses, lawful in their nature, as may most nearly correspond to the purpose for which said property was originally destined; and

Whereas, Said property is the result of contributions and donations made by members of said Church, and was designed to be devoted to the charitable uses thereof under the direction and control of the First Presidency of said Church; and

Whereas, Said Church has discontinued the practice of polygamy, and no longer encourages or gives countenance in any manner to practices in violation of law, or contrary to good

morals or public policy; and if the said personal property is restored to the said Church it will not be devoted to any such unlawful purpose; therefore,

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the said personal property and money now in the hands of such receiver be, and the same is hereby, restored to the said Church of Jesus Christ of Latter-day Saints, to be applied under the direction and control of the First Presidency of said Church to the charitable uses and purposes thereof. And the said receiver, after deducting the expenses of his receivership, under the direction of the said supreme court of the Territory of Utah, is hereby required to deliver the said property and money to the person now constituting the Presidency of said Church, or to such person or persons as they may designate to be held and applied generally to the charitable uses and purposes of said Church.

### PERDITA AT THE FAIR.

Wandering through the great galleries of the Art building at the Exposition, one sees the names of the different countries whose treasures of genius are stored within the beautiful halls placed over entrances leading into the side galleries devoted to the display of paintings, guiding him to the separate national realms of art.

Of the many precincts whose distinctive guiding title summoned sensations of delicious anticipation to our minds, there was one which stood pre-eminent in its potent influence, awakening something like a feeling of awed expectancy as we came near the spot. Though each department had its charmed list and legends of famous painters and pictures to incite our interest and attention, it was that portal over which was written the word "France," which, when we viewed it, sent thrills of superlative pleasure and anticipation in motion in the nerve-centers of imagination, producing a mentally breathless but delightful state of mind, as we thought of roaming, free-handed as it were, amidst the rich treasures to be unfolded to our gaze.

As we stepped into the charmed precincts something like a sensation of mental dizziness assailed us at sight of that wonderful array. In these zig-zag lines of painted canvas ranged across the series of rooms in the French section, were the masterpieces of such artists as Corot, Bougeron and Benjamin-Constant, Millet and Millais, Jerome, Dagnan-Bouveret, and a host of other famous painters whose names are shining lights in the firmament of art; besides a list of remarkable rising artists whose excellent work had been made somewhat familiar to us through the medium of engravings and descriptions in the leading magazines.

We commenced at first to go dazedly along before the walls paneled with their irregular squares of canvas, each representing the thought and touch of some being in whose soul a spark of the divine fire had kindled and whose visible attestation was here in myriad separate and beautiful forms of expression. There were battle scenes infused with that spirit and expression which

produce an intensely dramatic effect without apparent effort—a gift belonging specially to the French, it would seem, and which, whether legitimate or not, makes anything which they may choose to touch in such lines as this something which the spectator must involuntarily pause and thrill at. One of these, "The Presentation of the Standard to Recruits," is among the most striking of these paintings, and one may stand for an hour before it, thrilling at the suggestion conveyed in the title and picture. "Carnot at Wattignus" is another effective battle-piece, and "In Full Flight," by Alfred Prieur, a wonderful conception and execution of expression, motion and grouping. The "Retreat by Torchlight," by Emil Renard, is also weird and appealing.

Emil Bontigny has a painting of "Bonaparte in Italy," one of the best of the strictly historical scenes, and amongst a number of pictures of historical personages, "Joan of Arc Listening to the Voices" is the best. The most exquisite of the ideal class of paintings is that called "The Birth of the Pearl" by Albert Malgou. It shows a half-open shell lying at the edge of a dawn-tinted sea with the figure of a beautiful maiden half-reclining within and the figure of the spirit of dawn hovering in the pink misty sky. "The Death of Eurydice" by Henry Leopold Levy, is another exquisite ideal scene which attracts instant attention.

There are many pictures representing subjects connected with the people and events of the time of Jesus, and no more beautiful treatment it would seem could be imagined than that shown in some of the themes. There are numberless ideal representations of the Savior—"Born of a Virgin," "Friend of the Lowly," etc., each of which is possessed of wonderful merit and interest. Of the many representations of that divine Being, however, there is one which stands pre-eminent, holding the eye and attention with the magic of an irresistible spell. The painting referred to is by Bougeron, and is called "The Mother of Angels." It must be the prevalent reign of the habit of reserving any expression of the principal theme from the title which has induced the artist to designate the Mother as the subject of his picture, for it is certainly not her figure which fixes the attention. The picture represents the common grouping of the Mother with the infant Jesus in her arms, and following the instinct suggested by the title, one looks eagerly at the female figure expecting to find in the alleged subject the justification of his high anticipation of the superior work and conception of the artist. It is with disappointment that he does so, for there is little that is remarkable in it in any way; but presently one's glance wanders to the babe in her arms, and in an instant a thrill (I cannot rightly use any other word) of satisfaction and delight takes possession of his heart, and he stands and gazes speechless and content. I had seen many pictures of the child Christ before, amongst them copies of those painted by the old masters and venerated through centuries as ideal representations of the divine subject, and also the conceptions of the more modern artists, with their touch of needed