

The Charlottetown Herald.

NEW SERIES

CHARLOTTETOWN PRINCE EDWARD ISLAND, WEDNESDAY, DECEMBER 12, 1917

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Synopsis of Canadian North-West Land Regulations

The sole head of a family, or any male over 18 years of age, who has at the commencement of the present war, and who has since continued to be a British subject or a subject of an allied or neutral country, may be licensed to a quarter-section of available Dominion Land in Manitoba, Saskatchewan or Alberta. Applicant must appear in person at Dominion Lands Agency of Sub-Agency for "licensing." Entry by proxy may be made on certain conditions. License—Six months residence upon and cultivation of land in each of three years. In certain districts a homestead may be secured on a quarter-section as pre-emption. Price \$3.00 per acre. License—Six months in each of three years after earning homestead patent, and cultivate 50 acres extra. May obtain pre-emption patent as soon as homestead patent in certain conditions. A settler after obtaining a homestead patent, if he cannot secure a pre-emption, may take a purchased homestead in certain districts. Price \$3.00 per acre. Must reside six months in each of three years, cultivate 50 acres and erect a house worth \$300.00. Holders of entries may count time of employment as farm laborers in Canada during 1917, as residence under certain conditions. When Dominion Lands are advertised or posted for entry, returned soldiers who have served overseas and have been honorably discharged, receive one day priority in applying for entry at local Agency's Office (but no Sub-Agency). Discharge papers must be presented to Agent.

CANADIAN GOVERNMENT RAILWAYS Prince Edward Island Railway.

TIME TABLE IN EFFECT MAY 21st, 1917.

Trains Outward		Down.		ATLANTIC STANDARD TIME.		Trains Inward Read Up	
Daily Ex. Sun. P.M.	Daily Ex. Sun. A.M.	Daily Ex. Sun. A.M.	Daily Ex. Sun. P.M.	Daily Ex. Sun. P.M.	Daily Ex. Sun. P.M.	Daily Ex. Sun. P.M.	Daily Ex. Sun. P.M.
4.00	12.15	6.40	Dep. Charlottetown	11.55	11.10	10.20	8.50
5.20	1.48	7.40	" Hunter River	10.46	10.10	9.40	7.45
6.05	2.50	8.13	" Emerald Jct.	10.09	9.40	7.40	7.45
6.50	3.30	8.40	" Kensington	9.37	9.10	6.50	
7.20	4.10	9.05	Arr. Summerside	9.10	8.45	6.10	
8.50	12.20	Dep. Summerside	Arr.	8.50	5.35		
9.48	2.10	" Port Hill	"	7.54	3.56		
10.37	3.57	" O'Leary	"	7.05	2.36		
11.18	5.07	" Alberton	"	6.19	1.17		
11.55	6.05	Arr. Tignish	Dep.	5.45	12.15		
		Tues. and Sat. P.M.					
7.50	9.45	9.45	Dep. Emerald Jct.	Arr.	7.35		
8.40	10.35	10.30	Arr. Cape Traverse	Dep.	6.45		
		Daily Ex. Sun. P.M.					
3.20	7.00	Dep. Charlottetown	Arr.	10.00	6.10		
4.30	8.50	" Mount Stewart	"	8.50	4.30		
4.57	9.27	" Morell	"	8.22	3.35		
5.17	9.57	" St. Peter's	"	8.00	3.00		
6.20	11.30	Arr. Souris	Dep.	7.00	1.35		
		Daily Ex. Sun. P.M.					
4.30	9.05	Dep. Mt. Stewart	Arr.	8.50	4.10		
5.19	10.55	" Cardigan	"	7.53	2.54		
5.40	11.35	" Montague	"	7.28	2.25		
6.15	11.55	Arr. Georgetown	Dep.	6.50	1.40		
		Daily Ex. Sun. P.M.					
3.10	8.10	Dep. Charlottetown	Arr.	10.10	9.45		
4.25	4.55	" Vernon River	"	8.27	8.31		
5.55	7.05	Arr. Murray Harbor	Dep.	6.30	7.00		

All trains, unless otherwise marked, run daily, Sunday excepted.

Catholic Church Architecture

(By Mr. John T. Comes.)

At the parish meeting of St. Luke's Church held in the K. C. hall in St. Paul, Monday evening, November 5, Mr. John T. Comes, the eminent architect, of Pittsburg, delivered the following address on "Catholic Architecture". It is a great privilege to be back here in St. Paul where I spent a great portion of my life, and it is a much greater privilege to have been selected to design a Catholic church in one of the finest cities in the city of my youth. No greater honor can come to an architect than to plan and build a worthy church to house a pious congregation and to be the sanctuary of the Most High. My present position reminds me of a medieval custom when the craftsman wandered into foreign lands to educate and perfect himself in his chosen craft, and after the "wanderlust" was satisfied, came back home to produce a work which should be his masterpiece, entitling him to become an independent worker or master and a full-fledged member of his particular craft guild. I, too, have wandered far since leaving St. Paul in 1893 in search of beauty and inspiration for my chosen work and like the craftsman of old I come to lay the fruits of my study and experience before you—the people of my former home, of whom I cherish a pleasant memory.

I sincerely appreciate the honor and responsibility that has come to me, and in the sketches submitted to your committee and the Most Rev. Archbishop, part of which I hope to illustrate this evening, I have endeavored to solve your church building problem from every point of view: viz. of design, construction, practicality, and economy. Whether or not I have succeeded is for those in authority to judge.

Before showing the picture of your church, let us briefly examine what a true Catholic church building should be, so that we may all be in harmony as far as the principles are concerned at least. First of all, a Catholic church is not simply a meeting house or auditorium for the congregation of the faithful; it is that to be sure, but it is much more than that. It is nothing less than the dwelling place of God on earth in the holy tabernacle of the altar. It is more than the ark of the covenant of the Old Law which was merely a figure or type. It is the house of God himself, a palace of the King of Kings, where he holds daily receptions to all who come to Him and acknowledge Him as Master. In the noble purpose lies the reason and justification for the expenditure of time and money on the art and architecture of a Catholic church.

The key to the meaning of the intensely interesting history of Catholic art and architecture lies therefore in its holy purpose and the devotion Catholics have for their faith. No wonder that the ancient world was ransacked for precious stones, marbles, gold and jewels, and artists were called from distant lands to fittingly adorn the temples of such a high destiny. You know that the Old World is covered with a white robe of churches, monuments of Catholic faith and sacrifice, tributes of the creature to the Creator, and thank offerings far greater and more numerous than any other religion, which have had a small share in its creation, but the dynamic force back of all Catholic art and architecture has ever been that and its attendant arts will never of religion, which prompted the highest aspirations and perfections which they are dedicated until the art of architecture that the "Lamp of Truth" illuminates world has ever known. Our American Catholic architecture has the artist. As Luckin pertinently been severely criticized admittedly remarks: "If there were no other with some justification, but it is cause for the failures which have not fair to compare American marked every great occasion for Catholic achievements in the field architectural exertion, these petty of architecture with those of Europe, dishonesty would be enough to ope. It must be remembered that account for all. It is the first the Church is not yet out of her step and not the least toward pioneer and missionary days and gladness to do away with these; the need is still great in every day, because evidently and

partition of missionary enterprise. Conditions of such stress do not make for the flowering of a great art. Yet within the last decade or so Catholics have risen to positions of prominence, culture and wealth, resulting in the erection of more artistic church buildings and more in accord with Catholic tradition and the laws of construction and design.

The second object of art in Catholic church building, is to arouse the religious emotions of the faithful through the instruments of painting, sculpture, architecture, music and ceremony. In order to convey reverence for the house of God the art must of necessity be impregnated with the spirit of true religion. True Catholic art must not only be good as such conforming to all aesthetic principles, but it must be religious and Catholic art as well. If it is the former merely and not the latter, it must fail in its main purpose. Just as the spirit of the Church is at variance with the spirit of the world so must her art be differentiated from that of the world. This is why we have special church music and why secular and operatic music has been banished from the choir. It is obvious therefore that the design and plan of the Catholic church cannot follow that of a theatre or a picture auditorium, no matter how cozy and comfortable they are, and yielding as they do an unobstructed view to every part of the interior. Shall we have columns in our churches or not, to instance only one question? If the true nature of church building is ignored and considered simply from the standpoint of an auditorium, and not a sacred temple then of course columns are a nuisance and should not be tolerated, and the theater or auditorium type would then be frankly admissible. Your sense of reverence, however, for the house of God rejects this idea, at any type or style that approaches even remotely, that of a public theater or place of entertainment as being entirely unworthy and unsatisfactory as a church. We do not go to a church to be entertained, or to have the ears tickled with operatic music, but to worship God, to get away as far as possible from the influence and impressions of the world, and all that it stands for. That is why the movements for laymen's retreats have become so popular to earnest-minded Catholics; they wish to get away entirely from worldly influences and the false perspective that it creates in our minds of the four last great things. The art of the Church must therefore be distinctive, Catholic to the core, in full harmony with the mind and teachings of the Church.

What then are some of the characteristics of true Catholic architecture? How may we judge it? First of all it must be truthful, sincere, free from shams or affectations in design and construction. It must be expressive of its noble purpose, esthetically, as well as practically. What do we mean by truth in architecture? We mean that all material used in construction or decoration must be in reality what it pretends to be, no more no less. No imitation marble, galvanized iron or other cheap substitutes and shams are allowable. All arches and piers must be of masonry and not hollow shams built up of metal, lath and plaster, and afterwards painted to simulate marble or stone. The Temple of God, the Author of Truth, must be a temple of truth, structurally and artistically. How much more ethically, and how much more force back of all Catholic art and architecture has ever been that and its attendant arts will never of religion, which prompted the highest aspirations and perfections which they are dedicated until the art of architecture that the "Lamp of Truth" illuminates world has ever known. Our American Catholic architecture has the artist. As Luckin pertinently been severely criticized admittedly remarks: "If there were no other with some justification, but it is cause for the failures which have not fair to compare American marked every great occasion for Catholic achievements in the field architectural exertion, these petty of architecture with those of Europe, dishonesty would be enough to ope. It must be remembered that account for all. It is the first the Church is not yet out of her step and not the least toward pioneer and missionary days and gladness to do away with these; the need is still great in every day, because evidently and

easily in our power. We may not be able to always command good, or beautiful, or inventive architecture, but we can command an honest architecture; the meagerness of poverty may be pardoned, the sternness of utility respected; but what is there but scorn for the meanness of deception? It must be borne in mind that honest architecture and building cannot be achieved without considerable sacrifice. On the one hand, a sacrifice must be made of many personal ideas and predilections; and on the other hand, a liberal offering of money must be made, perhaps involving a sacrifice of some of our cherished luxuries. Repeat the simplest treatment of the humblest materials suitable for use in church building, put together lovingly and truthfully, are likely to cost more in thought and money than the shams and subterfuges are now too often looked upon as clever and pretty. And let us be assured that until such multitudinous shams and subterfuges are stamped out of Catholic church architecture, it will never again assert its dignity in the sight of man or its worthiness in the sight of the Great Architect.

To adhere religiously to truth in the building of your church, some of the usual ornate features have been omitted to remain within the cost limit. But all such features omitted have been compensated for, however, in many other ways, as will be shown later on.

Another characteristic of Catholic church is to be found in its esoteric significance (or shall we call it sacramentality?) which runs through all the arrangements and details of Catholic architecture of Christian discipline and is suggested by Christian devotion. It is this sacramentality that is so characteristic of the ancient churches, which distinguishes them from our own. By sacramentality we mean to convey the idea that by the outward and visible form is signified something inward and spiritual; that the material fabric symbolizes, embodies, figures, represents, expresses, answers to, some abstract meaning. Consequently, unless this ideal be true, or be rightly understood, who seeks to build a Christian church may embody a false or incomplete or mistaken ideal, but will not develop the true one. I must be Christian reality, the true expression of a true ideal, which makes Catholic architecture what it is. This Christian reality would call sacramentality, investing that symbolical truthfulness which it has in common with every true expression, with a greater force and holiness, both from the association which this name will give it with those adorable and consummate examples of the same principles, infinitely more developed, and infinitely more holy in the spiritual grace which they signify and convey—the Blessed Sacraments of the Church.

A Catholic church should also have the power to stir the emotions through the media of art and symbolism. Who has not come under the spell of the air of mystery in a real Catholic church, caused by a play of light and shade? Shadowy side aisles and transepts with annexed and partly secluded chapels, the glittering gold peeping from the walls high above, fire flashing colors of the windows dripping jewels from a rainbow as it were; fine proportions of the building and harmonious relations of all its component parts to each other, and the whole blending in a sweet of harmony and unity, when united with the solemn music and ceremony of Holy Church, lift us truly beyond and out of the dull mercenary atmosphere of this busy workaday world. One of God's greatest lessons in order is found in the wonderful harmony, unity and variety of the three great natural kingdoms: animal, mineral and vegetable. This important feature of unity and harmony of the furnishings and decorations with the style of the building has been neglected to a great extent in American churches, perhaps more than elsewhere. It has been the

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Custom in some parts of the country to divorce the architect from the designs of the furnishings; which instead of being the crown of the building and its achievement have often become its unrelenting feature and artistic disgrace. Who has not seen the bad effect of a divided artistic responsibility. If too many cooks spoil the broth, certainly too many leaders in design spoil a church. If we would stop to consider the duties of the architect as we consider the duties of a conductor of a symphony orchestra, no such force of responsibility would occur. The architect must be familiar with all the arts and trades that go to make up his building; he must bring them all into harmony like the musical director who brings harmony and unity out of the various and radically different musical instruments; but also he must bring all to a great height of artistic expression, impossible to achieve if two or more minds clash in the interpretation of the score of the symphony; branded that another orchestra conductor may have a finer interpretation, or another architect may have a greater conception of the work in hand; but once the director or the architect is carefully chosen he must have the freedom to develop his ideas throughout in every detail of the work, subject of course to the important item of cost. Personally, I feel confident of meriting the sustaining support and encouragement of your church committee in executing and carrying to completion—sooner or later—your entire church down to the last and smallest detail. The wall decorations, the windows, altars with their correct appointments, furniture, vestments, organ case, lighting fixtures; in fact every item no matter how small, will receive my careful attention as to its design suitable for its purpose, thereby forming an integral part of the whole. There is just as much harmony and unity, and evidence of God's plan, in the smallest of His creatures as there is in the whole universe, and the same should hold true in the building and furnishing of a Catholic Church.

W. H. O. Wilkinson, Stratford says: "It affords me much pleasure to say that I experienced great relief from Muscular Rheumatism by using two boxes of Milburn's Rheumatic Pills. Price 25c. a box.

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Women should not despair even if they are troubled with severe pains in the side or back, and not able to attend to their household duties. The kidneys of course, are to blame nine times out of ten, but they can be promptly and permanently made healthy by the use of Doan's Kidney Pills. Mrs. H. M. Jansen, Pathlow, Sask., writes: "I feel it my duty to recommend Doan's Kidney Pills to anyone having weak kidneys, as they have been a great help to me. A month ago my kidneys were so bad that I had severe pains in my sides and back, and it was impossible for me to stand straight. I then got so bad I had to go to bed, and was that way for a week. We sent for some Doan's Kidney Pills, and I have taken just about one box, and now I am able to be up and do my own work. I am certainly grateful for the good they have done me." To ensure getting Doan's Kidney Pills when you ask for them, see that they are put up in an oblong grey box with our trade mark of a "Maple Leaf" on the label. Price 50c. per box at all dealers or mailed direct on receipt of price by The T. Milburn Co., Limited, Toronto, Ont.

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I, J. Reddin begs to announce to his Customers in and out of Charlottetown, that he has opened his New Dry Goods Store at 164 Richmond Street, Newson Block.

I Must Sincerely Thank
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We offer many Snaps both in Men's and Ladies' Goods, and notwithstanding the steady advance in all classes of Dry Goods, many of our lines will be sold Cheaper than ever.

Come In and See Me
You will receive a Cordial Welcome even if you are not in a Buying Mood.

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Helps some, my Boy, helps Some.

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June 6, 1917.

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