

Domino Ut Videam I

A PRAYER BEFORE RETREAT.

S. M. S. in Irish Monthly.

Apart into a desert place,
My God, Thou leadest me,
And here I ask one only grace—
O Lord, that I may see!
Nature and Earth soft vapours raise,
That dim my inward sight,
Oh, scatter that deceitful haze,
And let me see aright!
It may be pain, it may be shame,
Deep anguish it may be;
Yet shall my prayer be still the same;
O Lord, that I may see!

Show me Thy law, those precepts wise,
My every step should guide;
Then let me view with clearest eyes
My practice side by side.
Show me my vows, and let me long
That triple bond survey,
To see that every link is strong,
And strengthening day by day.
Show me my duties one by one,
Unshrinking let me see,
What was omitted, and what done
For other end than Thee.
Show me myself without disguise,
As clearly, I entreat,
As when death's hands shall open my eyes
Before Thy judgement seat.

But, dearest Lord, my weakness plead,
Let not Thy light stop there,
The vision of my own misdeeds
Were else too hard to bear.
Show me Thyself, Thy tender Heart
In all its love display—
One ray of Heavenly light impart,
To chase earth's glare away.
The truths of Faith, the joys of Love,
And virtue's solid bliss,
The glories of the world above,
The hollowness of this;
The sweetness of Thy service, Lord,
The honour and the joy,
Oh! how can anything be hard
In such a proud employ?
All this, and many a lesson more,
Make clear and plain to me,
Oh! I entreat Thee o'er and o'er,
My God, that I may see.

China Painting.

Amateur china painters are notoriously ambitious—perhaps presumptuous would be a better word. Even the veriest tyros attempt with assurance that highest attainment of all art, the portrayal of the human form, forgetting that a knowledge of free-hand drawing and anatomy, coupled with a quick eye for expression, is as necessary to the success of the china painter as to the artist in oils, or water colors, or pastels, or crayons, or any other medium. Absolute correctness in drawing and modelling is the first requisite, as defects in these particulars cannot be rectified by any number of subsequent paintings after the piece is once fired.

Elizabeth Halsey Haines, in her articles on figure painting now running through the Art Amateur, warns beginners against attempting to paint cherubs, under the delusion that it does not matter about the expression. She says: "Each tiny toe and finger has as much expression of its own, distinct from the other four, as has a mouth or a nose." In this caution she echoes the methods of the best teachers at Dresden and Paris, who would not think of allowing beginners to struggle with cherubs. As a first study, a simple head, say of a young girl, is recommended, with very few accessories about it.

The Dresden colors are preferable to the French for figure painting, and the following simple palette is given as that used by the most celebrated teacher of figure-painting in Dresden:

Ivory yellow, canary yellow, superior Pompadour red, purple, carmine, ochre, yellow brown, finishing brown, sepia, black, light blue, dark blue, blue green, dark green, relief white and relief yellow. These, with Dresden thick oil and clove oil as mediums, and the ordinary brushes, palettes, etc., used in china painting, form a complete outfit.

It will be far better if the beginner in figure painting will confine first efforts to monochrome. For this purpose use sepia, shading it with finishing brown mixed with sepia. Very beautiful

effects are obtained by these two simple colors.

The colors must be rubbed to the right consistency, on the palette, with the mediums before using, and dipping the brush in the mediums while working is to be avoided as much as possible. Take up the color on one of the medium-sized brushes, and lay it delicately where the shadows fall on the face and neck. Then, with one of the small stipplers, holding it as you would a pen, stipple lightly towards the high-lights until all the parts are covered, taking care to leave the high-lights on cheeks, chin, nose, forehead and eyelids well defined. Here a word of caution—never put a dry stippler to the work. Wet the palm of the hand with alcohol and pass the stippler across it until the hand is dry. If the high lights are not sufficiently sharp, take a clean brush, moisten it with turpentine and press it with a cloth; then dip it lightly in the thick oil, and brush it over the palette until pliable. With this, a little of the color may be safely removed. This must be done with a very deft touch. The sharp high-light on the nose may be defined with a brush handle sharpened to a point. Now proceed with the remainder of the figure, never covering more ground than can be blended before the color dries, and always stopping at a point where the color can be joined without discovery. After the whole figure is thus gone over, remove with a pointed stick the color from the eyeballs, and paint the eye, carefully observing the high-lights, and adding a touch of black to the scopia for the pupil. Next lay in the shadows of the hair broadly, and use the stippler very lightly, but do not obliterate entirely the brushstrokes. Define the eyelashes and eyebrows, but never draw a line under the eye; it will give a hard effect. If there be draperies paint them with a large brush, in free strokes, gently blending the half tones with the stippler, but leaving the shadows and extreme high-lights well defined. Now go back to the hair, which will be by this time sufficiently dry to shade. Do this with fine, delicate lines, breaking them at the high-lights and following the wavy lines as indicated in the study. Carry the lines beyond the color laid, to give an appearance of lightness, especially about the forehead and where there may be stray locks.

For the first study put only a simple shadow behind the head. To do this lay a few broad strokes of color on either side of the head at a little distance from the outline, and stipple up to it; then blend outwardly until the shadow is lost on the white ground and fades away towards the top of the head.

At this stage dry the painting over a lighted saucer of alcohol, and when cold remove all rough particles of paint and any specks of dust with your needle, and pass the eraser laid almost flat lightly over the surface. This operation is one requiring great care.

After the first fire shake a little powdered pumice stone over the painting and rub it gently with the finger, thus reducing any unevenness of paint left by the brush. Dust off all the grit and then proceed with the second painting in the same way as at first, but with more delicate touches, and carefully strengthen the shadows. A monochrome figure should be completed in two paintings and firing, figures in natural colors will require four, five or six according to the finish of the work.

A magnificent mural tablet has lately been erected in Derry Cathedral, to the memory of the late Bishop, Dr. Kelly. It is composed of pure white Carrara marble, against a slab of Kilkenney black; and in a deeply moulded and carved recess there is a life-sized bust of the deceased Bishop. On each side are carved capitals, bases and anulets, with Mexican onyx columns, surmounted by crocketed pinnacles. It is eight feet six inches in height, and is in perfect unison with the architecture of the Cathedral. The sculptor is Mr. Herbert G. Barnes, Great Brunswick street, Dublin. The architect is Mr. E. J. Foye, Derry.

An Interesting Ceremony.

In *Blackwood's Magazine* for August Lady Stafford Northcote contributes an interesting paper on "French Cathedralism." She gives the following interesting account of Maundy Thursday's ceremony:

At Soissons we were rewarded by seeing the *Lavement des Pieds*, a most novel ceremony to us. In the nave of the cathedral an oblong space was fenced in, around which were placed chairs for the congregation. At the west-end of the enclosure was a slightly raised platform, on which sat the twelve old men whose feet were to be washed. Before them was placed a long table, covered with a white cloth, which bore piles of loaves. The commencement of the ceremony was heralded by a procession of some fifty semi-narians, in cassock, cotta, and short black cape, who quietly took up their allotted places. Presently, from the east-end of the church, came a procession of Canons of the diocese similarly vested, in the rear of whom was the Bishop with his pastoral staff, and wearing a violet cope and a mitre of white and gold. After a short preliminary Office, the Bishop took his seat in the centre of the enclosure, facing the nave pulpit. Thence an Oblate of the Sacred Heart delivered a sermon, which was chiefly an amplification of the Gospel narrative of our Lord's washing the feet of His Disciples. When the address was concluded, the Bishop was divested of his cope and girded with a towel, and the actual ceremony began. One priest bore a basin, which he held under the foot of each old man, while another poured water over it from a silver-gilt ewer. The Bishop then dried and kissed the foot, and other assistants successively handed him a cup of wine, a loaf, and a piece of money, which he gave to each recipient. It may be imagined that this function was a very trying one to the chief actor in it. Nevertheless, the Bishop, a fine, venerable, and benevolent-looking old gentleman, performed his part with great dignity and kindness of manner. It was a touching sight to see him after the ceremony going the round of the enclosure and placing his hands on the heads of the little children, whom their mothers eagerly put forward for his blessing.

Pisa's Leaning Tower.

The famous leaning tower of Pisa is a campanile or bell tower. It was begun in 1174 by the two famous architects, Bonanno of Pisa and William Innspruck. The tower, which is cylindrical in form, is 179 feet high and 50 feet in diameter, made entirely of white marble. It has eight stories, each with an outside gallery projecting several feet from the building and each decorated with columns and arcades. In the centre of the tower a flight of 380 steps passes up to the summit. It is called the leaning tower from the fact that it inclines some 30 feet from the perpendicular, and it is not generally known that this inclination, which gives the tower such a remarkable appearance, was not intentional. At the time that it was about half done the error in measurement was perceived and it was guarded against by the use of extra braces in the further construction of the building and an adaptation of the stone in the highest portion. There are seven bells on the top of the tower, the largest weighs 12,000 pounds and these are so placed as to counteract as far as possible the leaning of the tower itself.

On July 25th, at the Ursuline Convent, Blackrock, Cork, the impressive ceremony of the reception of a postulant took place. The young lady who received the white veil from the hands of the most Rev. Dr. O'Callaghan, Bishop of Cork, was Miss Elizabeth Mary Josephine (in religion Sister Mary Peter of the Sacred Heart), eldest daughter of Mr. M. Flannery & Beaumont terrace, North Circular road, Dublin.

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