

was interrupted by a residence of four years in Toronto, where she was organist, and, later, choir leader of Grace Church, was resumed with renewed energy on her return to Belleville as organist of St. Andrew's. During the next three years, during which the choirs of the city were united under her leadership, her success was continuous.

Meanwhile she had not been idle with her pen. For some months she was editor of the *Dominion Musical Journal*. Even then, however, she appears to have been oppressed by the conflict of "L'Allegro" and "Il Penseroso," and to have entered definitely on the path of the author of *Paradise Lost*. In *Chaon Orr*, a biographical novel published in 1896, the magnitude of this struggle is apparent. Already, too, her *Waif Stories*—echoes of her interest in the Hospital for Sick Children—had shown that her thoughts were turning towards the poor and the unfortunate. It is not surprising, then, that her next book, *The White Letter* (1902), should reveal the complete dominance of the religious and philanthropic spirit to which she had gradually surrendered.

After her withdrawal from the Belleville Philharmonic Chorus and Orchestra many of her friends had been grieved by her inexplicable neglect of her profession. On the appearance of *The White Letter* others had to confess that her literary aspirations had also been obscured ; for nothing of the promise of *Chaon Orr* is to be found in this slight didactic story of social regeneration. Yet few, indeed, knew how complete had been the surrender. After her widowhood she had found solace in the companionship of friends and relatives who were bound to her by common interests. What it cost to reject the brightness of these associations for the shadows of Redemption Home no one can estimate. This is not the time to write of that rejection ; but the unhappy girls who came under her roof