

transacted, or entertainment to be provided, whichever it is; it has a *raison d'être*. One Monday evening each month is devoted to business; paying in dues, considering new applications for membership, hearing and discussing reports, and the subjects suggested by the reports, &c.

Another Monday evening each month is reserved for the "mite meeting," when an admission fee of ten cents, or more if you so desire, gives you the entree to the Club, where an evening's programme of music, recitations, with sometimes lectures, or addresses, or dramatic performances, is regularly carried through, with more enjoyment and less fatigue than at places with vastly greater prestige and far larger scale of price of admission. The proceeds go into the treasury, to pay the cost of some one or other of the Club's *pro bono* schemes. A great part of the audience, usually, is composed of members, who, from force of circumstances have no other where in which to spend an occasional festive evening, and who, in spite of busy days, can find time and strength too, for an occasional peep into a gayer scene, when it costs only the "mite" in addition to their monthly outlay. The other Monday evenings in the month are more informal, and only members are admitted, but there are always present those who can add by their talents of song, or speech, or music of other kinds, to the harmony and pleasure of the evening.

Membership is obtained by first applying to the secretary in writing, with two references signed, one of which must be a member of this Club, and the application must be accompanied by the initiation fee of one dollar. The other dues are, fifty cents a month, payable at the business meetings, the second Monday of each month, and the Guild assessment of fifty cents on the death of a member.

When one considers that this fifty cents a month, with the one dollar initiation fee, and the happily rare assessment from the Guild, entitles a member to these occasional festive evenings; to the free use of the Club library, numbering 786 volumes of selected quality; to the privilege of attending classes of phonography, music, German, French, elocution and typewriting; some of them absolutely free, others at a nominal rate of charge; to the probable finding of employment, through the Employment Bureau; or the securing of sewing, from the co-operative sewing department; to receiving aid in case of sickness, and the defraying of funeral expenses in case of death; clearly the value received, immensely out-balances the cost of membership. And over and above all the visible benefits to be derived from the Club, is the *esprit de corps* that binds all together with a common fellowship, and makes the good of each, the happiness of all.

Another advantage, and possibly one of the greatest, is the *lodging* procurably by lonely and necessitous women. In these days when the daughters of the family are often obliged to put their shoulders to the wheel, as well as the sons, it not infrequently happens, that a girl finds herself homeless, at an age when she is hardly ready to tackle the ordinary boarding house life. In lodgings at the minimum of expense, she is in a home where none but women are, and where her surroundings are as safe and protecting as in her own home, and if employment offers, many employers would gladly engage an applicant from such a home, when they would hesitate to introduce into their family circle, one who had no other home than a temporary boarding house, with its uncertain influences, and its utter want of restraint.

It is greatly hoped that this benediction in the club organization may have a long life, and not yield to the vicissitudes which threaten any such combination in an association of this kind.

This "Woman's Club" is managed by a force

of exceptional officers, being women of unquestionable ability, and enthusiasm for their work. Its president is a woman whose heart is in her work, and who with her love for it, mingles a wise and kindly rule, that ensures both sympathy and success. She is aided by five other officers; a first and second vice-president, a secretary and treasurer, and financial secretary, and a board of thirty members, elected annually. From this board the members of the standing committees are chosen. So the club chooses the workers, and the president appoints to each her special work. There are seven standing committees—the Executive, the Finance, Arrangement, Credential, Relief Library and Club. And besides these, six special committees, viz: the Employment Bureau, Class, Guild, Visiting, Piano, and Co-operating Sewing.

The Guild is a suggestion of the treasurer's, by which anxiety is removed during life, in regard to expenses attending death, for the assessment of fifty cents from each member is then collected, and sent to the family. At first it was a voluntary matter, and only those who desired to do so contributed; but experience showed various objections to this plan, and it was unanimously resolved, so the secretary records, that the Guild should be a feature of the organization, the assessment of fifty cents on the death of a member, to be collected by the financial secretary as a regular club due. This one scheme would show the practical help proposed by this club, and win for it both reverence for its intentions and encouragement in the execution of its plan.

The secretary's very clear and concise report gives a satisfying result of the efforts to help women to help themselves, the key-note to this organization. Of the membership, more than one-third are self-supporting, a large per cent of the remainder being wage-earners in a small way. Nearly one-half of the workers are teachers, the balance representing clerkships, journalistic and literary work, government employ, and needle work. Ten are established in business.

The club has in addition to its purely benevolent schemes for those in need, grand schemes for self-improvement. Article III. of its charter reads: "The purposes and objects for which this Corporation is established, are, intellectual culture, moral development and benevolence." And the literary work of the members embraces a monthly journal called *The Monogram*, and weekly meetings of the Philomathean Society. The former was established to encourage literary talent in the club, the latter as a pleasant method of instruction and those who listened to the reading of the reports at one of the business meetings, must feel assured that there is much talent lying dormant in the club, or only waking to stir the hearts, and quicken the enthusiasm of their own sisterhood.

It is a work that is better loved, as it is better known, and no such brief sketch can do justice to it, it but serves as an introduction. We wish it all success in the future, and hope that it may go on as it has begun, curing many heartaches, by lending the hand in need, just at the moment needed.

Beauvoir, August 22, 1888.

A.

EASTERN AND WESTERN ART,

Next to the East, there is no country that the student of literature and the man of taste loves to study more than ancient Greece, in doing as the mind of necessity embraces the three grand departments in which that wondrous people excelled, namely Poetry, Painting and Sculpture; the first pictures by the pen; the second pictures by the brush; the third pictures by the chisel; all arising from one perennial fountain, the exhaustless fancy of that mighty race. In dwelling upon this delightful theme, we have often been led to contrast art in the West, the

product of the Asiatic imagination, with that of the European. To examine how "it comes to pass that the latter is so attractive, while the former is so repulsive. This, gentle, graceful, loveable; that, rough, massive, hideous. In the investigation of this highly interesting subject, these facts first meet us, namely that Religion and Art for the Greek, ran, so to speak, into one another, and the claims of religion in the Greek mind did not much, if at all, preponderate over the claims of art. In his religious symbolism the Greek made the sense of beauty, form and proportion, overrule every other, and that sense of beauty, must at all costs, find its satisfaction; the first necessity of the symbol, be it Sculpture or Painting, was, that it shall not appoint, but rather satisfy, the aesthetic sense, rather than it should offend this, the Greek would mold and modify it, even to the serious injury of the idea of which it was intended to be the exponent. With Hebrew symbolism it is altogether different; the first necessity there is that the symbol, be it picture or statue, should set forth fully and truly the religious idea, of which it is intended to be the vehicle. In the East it was quite a secondary consideration how the conception would appear when it clothed itself in an outward form and shape, whether it would find favor and allowance at the bar of taste; we may almost confidently affirm, that this was no consideration at all; hence the exquisite grandeur of the Apollo, Belvedere, or Venus de Medici, and hence on the other hand, the repulsive ugliness of Diana of the Ephesians, and the monstrous forms of the hundred headed deities of India. It may be said that the Greek created his symbol, and, therefore, could do what he liked with his own, while the Hebrew received his from God, and therefore could not venture to touch it; we fancy that a distinction without this would still exist between the given and the invented, the inspired and the uninspired. In the sacred symbolism of the East, there was no intention that the mental idea should ever embody itself in outward form and shape, but rather that it should remain ever and only a purely mental conception, the unembodied sign of the pre-existing thought. Produce, for instance, the description of our Blessed Lord in the Apocalypse, the sword going forth from the mouth, the eyes a flame of fire, the feet as molten brass, and each and all of these images violate more or less our sense of beauty; keep it wholly apart from any external embodiment, and as long as we do so, the description is sublime and majestic.

Are we to infer, therefore, that the East was inferior to the West? If a slighter perception of beauty indicates, as it does in one sense, an inferiority, the Asiatic is below the Greek, but doubtless the latter is above the former in other respects; in the outcome of the Eastern mind there is manifest the feeling that the essence was above the form, that truth was better than beauty, and everything else was to be sacrificed to this. Still men of the West dwell in rapt repose upon the product of Greek imagination, and turn away with dislike and repugnance from the embodiments of the Asiatic fancy. Who would not bury out of mind all those embodied conceptions of the East so offensive to the aesthetic sense, as he gazes for instance on the marble group: "The Virgin supporting the dead Christ," that most touching work of Michael Angelo's creative chisel? or to come to art nearer us: Has not the universal consent of all, who have seen it, refused to offend everything that is refined in the soul, by calling that exquisitely tender piece of art in Lichfield cloisters, "The sleeping Children," not the Dead children.

Look at those sleeping children,—softly tread, Lest thou do mar their dream, and come not nigh.

Till their fond mother, with a kiss, shall cry, "Tis morn, Awake! Awake!" —Eric.

Toronto, Sept. 13th, 1888.