

crayon. At first there is a judicious accoring to the net work, to correct the inaccuracy of the eye. As has been said by a master in drawing "The eye will not be trained into truthful perception by allowing it to become accustomed to its own imperfection."

Using the mathematical as the basis of beautiful forms, the child begins thus early to feel, what later in many forms he will realize, that "Beauty is but the splendour of the true."

The training begins in the physical to strengthen limbs and muscles, more particularly to the hand, that thought may be manifested in action, in the unceasing correspondence that goes on between mind and body.

We cannot conceive power without these trained members. It is the old story of Una and the Lion, Beauty always rides upon strength, and in the fullest sense, all true power manifests itself as delicacy.

The aesthetic work of the Kindergarten, regarded merely from the utilitarian standpoint, in the production of beautiful designs, either in modelling, drawing or coloring, must be regarded as highly important, considered as the foundation of successful industrial work. Social economists concede that it is the duty of the nation to provide measures looking to the promotion of improvement in the character of its industries in order to increase the demand and enlarge the market. The merely useful will not accomplish this; the more beautiful the industrial production, the greater the demand. The aesthetic wood manufactures of Belgium are rated at one thousand times the value of the same articles from Sweden and Norway. This artistic excellence of manufactures can fully be brought about by a training begun in childhood.

It remains to show the Kindergarten as related to literary art. We all know the value of standards. The Greeks were heroes because models of heroism were kept before them. It is said that persons approaching the famous statue of Apollo, insensibly erect themselves and take on a more dignified bearing. So the soul meeting its soul ideals tries to take on a higher form. Ideals for the soul are presented to us in every form of art. The artist is greater than we because consciously or unconsciously he has penetrated deeper into the truths of life. He shows us the high development of ourselves, what we ought to be and filled with ideals of life, we try to attain them. In literature we come face to face with these ideals. They are the highest interpretation of ourselves, our own developed possibilities, what we may hope to be.

The child also needs this reflection and the "Mutler and Rose Lieder" furnishes such an ideal. It is art, simple yet high, and in its simple songs and games the child lives an ideal life.

"How do I stand in this triple relationship to nature, to man, to God?" Art answers to the mature mind and soul, lifting it above itself and giving strength to its aspirations. Duties and obligations are there presented, wakening the strong ethical sense alive, but perhaps sleeping, in man. So shall the child in these happy days of childhood be brought lovingly face to face with his duties in these three relationships of life, to nature, to man, to God, and the feeling stirred into life by what he ought to be, finds its complement in an action. Thus with a threefold reverence inculcated, for things below him, around him and above him, he is initiated into life.

The "Mutler und Rose Lieder" is true poetic art, for as the poet goes below the surface of events, showing us the inspiration and the motive, so Froebel shows us, in his wonderful analysis of the child's instinctive manifestations, the springs of action. Nature to the poet sings

night and day the rhymes of the universe; he listens, and with his trained ear catches the music, uncomprehended by us, and interprets it that we may understand. The child, in his free untrammelled action, sings the universal rhyme. The poet philosopher has caught the music and interpreted it for all mothers and for all children.

Again the stories find their correspondence in early art. The "Mystic Fancies" sung in the childhood of the race we give again to childhood. "They see themselves reflected in a fairy world" writes a German mystic. "All fabulous tales are merely dreams of that home world which is everywhere and nowhere. The higher powers within us, which one day as Genii shall fulfill our will, one for the present, Muses, which refresh our toilsome march." What is poetry now shall one day be science. Children love the marvellous because it touches the sleeping possibilities of their minds, and faintly whispers, that some day all this shall be more than realized, mind shall create more splendour than glistens in the fairy palace, time and space be more completely transcended than with the seven-league boots. They are the symbolic truths that shadow what mind may accomplish. Then there are stories of dangerous journeyings far, far from home, and trials and temptations overcome. Tales of the beautiful Princess who lives across the Sea; the hero sets sail, and there are monsters of the deep and siren voices to lure him to destruction. But the hero is brave, the dangers are surmounted and the beautiful princess is found! Then the Pagan myths and the fairy tales give place to Christian legends and clearer and clearer grows the message of Art to man's life; for through all that is foreign and alien to every day life there streams out perennially from these early legends the type of a perfect life—men and women showing in their lives the attributes of Divinity. These are the symbolic truths that voice the yearning of the human heart for Divine truth and beauty, and as long as aspiration lives, so long will human hearts thrill and respond to these earliest forms of literary Art.

As a saint stands beside a raging stream, and as he stands, a child appears before him, and with arms outstretched to the Saint, cries: "Carry me across." The tempest is raging, but taking the child in his arms he plunges into the stream. The waves threaten to engulf them and heavier and heavier the burden grows, but holding the child aloft on his strong arm he battles against wind and wave and at last placing the child in safety in the farther bank, he beholds him all clothed in light, and the child cries: "Know ye that in bearing me ye bore the weight of all the world."

The strong arm of St. Christopher is but a figure of the strong soul needed to bear the children aloft over the raging sea of life, to place them on the farther bank, like the Christ-child all clothed in light. This is our task, to uncover the Divinity within them. This is our work:

"Worthy the proudest strength of man
And woman's finest skill."

Still clearer is the true relationship of teacher and pupil portrayed by the great mediæval poet. Up from the dark under world they come (the poet and his guide), and begin the steep ascent of the purgatorial mount. Above them a single star gleams—symbol of the hope now dawning; and below them the grass is springing up—symbol of the growth now possible. Art lends its aid to the toilsome struggle, for upon each side they behold the sculptured walls, picturing the ideals towards which these souls are struggling. The proud, with backs bent under heavy burdens, behold upon these walls the virtues they are striving to attain. There is pictured the model of humility

responding to the Angel of the Annunciation. "Behold the handmaid of the Lord. May it be done unto me according to thy word." And the envious, with eyes transpierced with leaden wire, must be reminded of love. They hear a voice of sweetest music singing: "I am Orestis, I am Orestis," type of love, who gave his life for his friend." At the entrance to Paradise, Virgil says to Dante:

"By art and intellect I have brought you here."

This art lends its aid to these struggling souls as it does to all who strive. Turning to leave Virgil says to the poet:

"Firm and secure and strong is thy free will,
Thou over thyself I therefore crown and mitre."

The strong arm of St. Christopher is but a figure of the strong soul, and the will

"Firm, and secure and strong"

perfectly fashioned, is the imperial faculty that makes the soul.

Art is the true handmaid of religion, for there a soul speaks clearly and distinctly to the soul within us, giving us the fullest and richest conceptions of life, for if education is a "communication of life from the living to the living," must we not know life in its completeness? And the soul that speaks to us is more than the soul of the artist, for in all great work, whether expressed in words, or colors or sounds, the artist "had builded better than he knew;" it is as if humanity steps aside and God speaks to us. And this Divine Soul must speak again through us to the children, for, as a great teacher has said: "Only the Spirit can teach; only the man upon whom the soul descends, through whom the soul speaks, he alone can teach."

Strengthened by the high standards of art, we shall do our work, and gain the reward promised to the teachers: "And they shall shine with the brightness of the firmament, and they that turn many to righteousness as the stars, forever and forever."

C. M. C. HART.

E. B. A.

The last meeting of St. Patrick's Branch No. 12 was a very interesting one and was largely attended. Among the visiting members were W. Lane, G.S.T., J. Fahy, G. Marshall and many officers and members of the different Branches and Clubs of the



ANGUS MACDONALD,
E.B.A., Toronto.

city. One new member was initiated. The regular business was suspended and the Installation of Officers and election of delegates was proceeded with.

Brother J. Fahy was installing officer and Brother M. Carroll assistant. After a short address by the installing officer the officers for the year 1895 were installed.

The election of delegates was exciting, there being six candidates in the field. The following were elected:—Brothers J. J. Nightingale, W. P. Murphy and Arthur McGlan.

Brother J. Fahy who has recently transferred from Branch No. 12 to Branch 29 of Toronto Junction, was then presented with an address nicely engraved and handsomely framed. The address spoke words of high appreciation of the Brother's earnest work for the Branch and expressed regret at his departure but wished him every success in his new field of labor in Branch 29. Brother Fahy replied thanking the members for their kind words couched in the address and promised to redouble his efforts in advancing the Association.

St. Patrick's Circle No. 1 initiated their officers at their first regular meeting in the

month. Bro. J. J. Nightingale acted as installing officer and Bro. P. Monahan, assistant. The installing officer made a short address explaining the duties of the different officers.

The election of committees and delegates was then proceeded with, the following being the result:

Executive committee—Bros. J. Healey, M. Hartnell, J. Nightingale, T. O'Brien and E. Dunn.

Standing committee from Branch No. 12—Bros. W. F. Green, P. Monahan, J. J. Nightingale.

Delegate to Grand Branch Convention—Bro. J. J. Hennessey.

It was unanimously decided to hold a concert on Easter Monday night and to ask Branch No. 12 to co-operate with them for the same.

The rest of the meeting was then devoted to recreation. The new officers provided refreshments, cake, coffee and fruit being



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plentiful. A well selected programme of vocal and instrumental music was then rendered, and all the members went home satisfied with the evening's entertainment.

ST. JOSEPH'S JUVENILE BRANCH, HAMILTON.

At the last meeting of the Branch the following officers were installed: President, N. J. Curran; Vice President, Philip Doyle; Recording Secretary, John Galvin; Financial Secretary, J. P. Ball; Treasurer, W. H. Jamieson; East End Stewart, Edmond Galvin; West End Stewart, Peter McCabe; Marshal, Henry Smith; Assistant Marshal, James McCabe; Guard, R. Ball; Surgeon, T. H. Baffe, M.D.; Executive Committee, N. J. Curran, John Galvin, James Doyle, M. J. Ball, James H. Galvin, W. H. Jamieson and J. P. Ball; Auditors, Daniel Galvin, N. J. Curran and John Galvin. The Financial Secretary and Treasurer submitted their report for the year ending Dec. 31, '94, which showed the Branch to be in a good financial condition, having \$100 on hand and all debts paid. Three applications were received for membership.

W. LANE, S. T. & O.

Knights of St. John.

The concert to be given in the Pavilion on Friday evening next, under the auspices of Leo Commandery, No. 2, R.C.U. Knights of St. John, promises to be one of the most successful held this season. The Committee in charge have spared neither time, labor nor expense, and have succeeded in getting together an array of talent which alone is a sufficient guarantee of the high-class character of the entertainment. Among those taking part may be mentioned the following artists:—Mrs. J. C. Smith, Soprano; Mrs. Shea, contralto; Miss Maud Alexander, serio comic; Miss Marguerite Dunn, elocutionist; Miss Fannie Sullivan, Pianiste; W. E. Randle, tenor; G. Almonte, comedian, and the Harmony Quartette, Messrs. Shawcross, Irvine and Marlow Brothers.

The tickets have been placed at the popular prices, 25 and 50 cents and the Pavilion should be crowded to its utmost capacity on this occasion. The plan will be open at Whaley, Royce & Co.'s warerooms, 155 Yonge street on Tuesday 29th inst. Tickets may be obtained from the following committee:—Sir Knights M. J. Braw, M. W. Devane, John Hefring, J. J. Murphy, J. J. Foy, or at Whaley, Royce & Co.'s warerooms.

St. Paul's Literary Society.

The Young Ladies Literary Society of St. Paul's Parish held an open meeting on Monday evening in their hall, Power St. The meeting was well attended by members of the society and friends. Those who took part were Miss O'Connor, Miss Teesle Daley, Miss Milne, Mr. Tomney, Mr. McGuire, Miss Mary Mallon. Mr. J. C. Walsh delivered an address on a literary subject. Mr. C. J. McCabe acted as chairman. A special meeting will be held next Monday to begin arrangements for the Easter Bazaar.