

delivering them in such condition that will make Canadian foodstuffs a standard of quality for the world's market.

That in the interests of agriculture, in aid of greater production on the land and for the conservation of the soil in Canada it is expedient for the government to arrange for the distribution of fertilizers at the lowest possible cost.

Your committee on agriculture begs to recommend that a special committee be appointed to prepare a resolution upon the banking system of Canada and the adapting of said system to satisfactory loans in connection with land and livestock, and to present such resolution to your committee.

Miscellaneous.

Natural Resources of the West.

The provinces of Manitoba, Saskatchewan, Alberta, should be granted ownership and control of the natural resources within their respective boundaries on terms that are fair and equitable with reference to all other provinces of the Dominion.

Prohibition of Liquor Traffic.

Whereas, the regulation, restriction and prohibition of the sale of intoxicating liquors, within their several jurisdictions, are vested in the provinces, this convention is firmly of the opinion that when, for the effective enforcement of restrictive or prohibitive legislation enacted by any province, supplemental federal legislation is, by the legislature of said provinces, deemed necessary, such legislation should, on the request of said legislature, be enacted by the federal parliament.

Conservation of Life and Health.

Whereas, the Great War and the greater epidemic have taken an appalling toll of Canadian life, and:

Whereas, human life and physical efficiency are the nation's greatest assets, and:

Whereas, the conservation and improvement thereof should be the country's first care;

Therefore, this gathering of Liberals in convention assembled pledges itself to a vigorous prosecution of the measures best calculated to conserve the life and improve the physical standard of our Canadian citizenship.

Election Frauds.

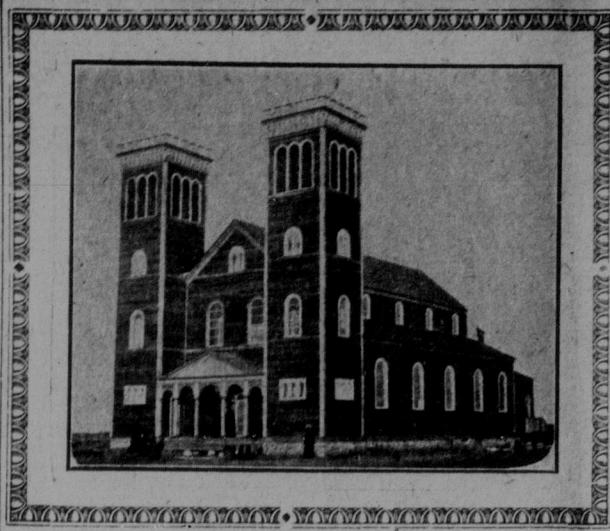
Whereas, it has been openly charged that there was a conspiracy to carry out an elaborate system of frauds in connection with the military voters' part of the War Times Election Act, for the purpose of overcoming the voice of the honest electorate of the Dominion, involving the voting of unqualified persons, double voting, personation, ballot stuffing, and the illegal switching or transferring of tens of thousands of votes to constituencies other than those in which the military electors were known to be entitled to vote;

And whereas, it has been openly charged that these frauds would have been impossible without large numbers of the appointees of the crown deliberately co-operating and committing perjury;

And whereas, it has been openly charged that these colossal frauds were perpetrated under the direction and connivance of cabinet ministers, military officers and civilian officials holding influential and responsible positions;

And whereas, it has been alleged that persons were officially known to be immediately implicated in the direction and control of these frauds, and were subsequently recommended by the prime minister for Imperial honors at the hands of His Majesty the King;

Therefore, this convention hereby demands the appointment of an impartial royal commission with unlimited power and authority to institute a full and exhaustive enquiry into the conduct of every phase of the illegal and other fraudulent practices in connection with the elections held under the aforesaid Military Voters' Act, and this convention also demands the punishment of every person, military or civilian, who may be proved to have been implicated in the before-mentioned election frauds.



Beautiful St. Peter's Abbey Church, Münster, Sask.

From times immemorial it has been the custom of man to beautify and decorate places of worship. In the Old Testament we read of the great care and pains exerted toward keeping the Ark of the Covenant in a polished and elegant state. We are amazed at the unheard of riches amassed by Solomon for the purpose of erecting the grand temple of Jerusalem. Gold, precious stones and costly woods were gathered from all parts of the then known world; innumerable vessels and statues were cast from the finest gold and set with priceless jewels; immense figures were hewn by skilled chisels from the rarest marble and expensive wood. If, then, all this was done by worshippers in the Old Testament when they had in their temples only symbols and prototypes of the real Presence, how much more does it become our Catholic churches of the New Testament instituted by our Lord Jesus Christ, to be most splendidly adorned and enriched by works of art. Shall we who have the sublime privilege of the Divine Presence within our midst, suffer ourselves in our want of the spirit of sacrifice and fervor, to be stripped and put to shame by the worshippers of the Old Testament, who had but signs and symbols of the Reality which we have the lofty privilege of beholding and adoring truly present in the Blessed Eucharist?

Not only in the Old Testament, but also and even more so in the New Testament have worshippers erected monumental works of art at places of worship. Holy Mother Church and the faithful in general have expended millions upon millions in the erection, adorning and beautifying of the house of God and shrines of devotion. In England, Germany, France, Rome—in all the lands in which the Faith had gained an early foothold, there stand to this day to proclaim from generation to generation the Faith that inspired their execution—monuments and works of art that have been built centuries, aye, a decade of centuries ago.

It is hardly necessary here, nor is it within the scope of the present sketch to enter into a long discourse on the object and usefulness of works of art in general, much less should it be necessary concerning those that adorn the house of God. We know that every true work of art is and must be beautiful. It calls forth and awakens within us the nobler sentiments of the soul and tends to stir up devotion when other means remain unfruitful. When everything about one bespeaks devotion and an attitude of prayer, one is naturally carried along, mind and heart, to thoughts and desires above. We enter church to witness the holy Sacrifice and to pray in the presence of the Blessed Sacrament. When one's gaze, therefore, cannot meet an object of distraction, but is forced, no matter to what direction it tends, to look upon images

of venerated objects and persons, one can hardly refrain from being engrossed in pious sentiments, and prayer, the elevation of the mind and heart to God, flows from the soul as the natural result.

A work of art produces also a happy effect on one's disposition. As stated above, the soul is thereby roused to the noble and virtuous, and hence it is naturally kindly disposed, happy and pleased. Persons who cannot appreciate and have no taste for the beautiful and artistic are to be pitied—they are dead to half around them. A taste and appreciation of the beautiful can and should be cultivated; aesthetics constitute, furthermore, a necessary branch of a liberal education, by which is understood a thorough training and development of the faculties of the soul, the mind and the body.

Besides pleasing us and arousing us to the noble and virtuous, paintings, decorations and artistic designs in our churches are intended, above all, to beautify the house of God. They serve as an outward expression of our adoration, love and esteem of the Most High. We venerate, likewise, the Angels and Saints by making beautiful representations of them to adorn the dwelling of Him Who is their joy and reward in heaven. Nothing is too good for the house of God. Just as a soul and heart in which our Divine Saviour is to take up His abode must be beautiful and without stain, so every church in which the holy Sacrifice is offered ought to be beautiful and spotless as human means can make it.

It is the task of the artist or critic of aesthetics to describe fittingly works of art and to estimate their worth and value as such. We realize that for want of taste and feeling we hardly know and understand how to appreciate to their full value the beautiful paintings of St. Peter's church, as works of art, but can only admire in a wonder approaching awe, a work so beautiful, so true to nature.

We shall first consider the sanctuary. At first glance we notice two divisions: the upper part of heaven, and the lower part, which presents to the eye the Saints as the representatives of the Church on earth.

In heaven: In the center of the sanctuary is the Lamb of God. A little below (from left to right) God the Father, the Holy Ghost (in the form of a dove) God the Son to the right. At the extreme left, St. John the Baptist and at the extreme right, St. Joseph. Below the dove that represents the Holy Ghost, Who with wings extended, sheds His rays upon her, is painted the beautiful Immaculate Conception. At the feet of the Immaculate Conception, to the left, is an Angel with a lily, the emblem of innocence; to the right, an Angel offering the crown to the Queen of heaven. Below these are the four Evangelists, two to the left, two to the right. Right and left of the Evangelists are Angel musicians.

Having noted the respective positions of the various pictures in the heaven, one eye rests on the image of St. Peter, with a background of gold and blue, as the most distinct in the lower division. St. Peter, the patron of the church, is represented as seated on a throne of clouds. He extends his right hand in benediction while in his left he holds the keys of heaven. This picture signifies: "Thou art Peter, and upon this rock I will build My Church. . . . I will give to thee the keys of the Kingdom of Heaven. . . ." (Math. XIV, 18, 19). Slightly beneath, to the right and to the left are a few of the more distinguished representatives of the Benedictine Order, St. Benedict, St. Scholastica, Sts. Maurus, Placid, St. Gregory the Great and St. Anselm. Besides Sts. Gregory and Anselm there are also represented St. Augustine, St. Ambrose and St. Jerome as Fathers of the Church. St. Bruno, the founder of the Carthusians, also holds a significant place. To the right and to the left of this immense center group are large groups enclosed and surrounded by exquisite Roman architecture. These groups, eight in number, of six to eight figures in each group, show forth the Church's representatives of every age, stage and station of life. Below these groups are six columns; between these and supported by these hangs a beautiful Romanesque drapery of a rich reddish brown.

The ceiling of the middle nave in the body of the church is laid out in three large panels in Romanesque style. The center panel is in the shape of a cross and the center picture is the Sacred Heart. The first panel towards the sanctuary measures 12 by 16 ft. and represents the Annunciation. The panel towards the back of the church measures the same as the Annunciation and represents the Ascension of our Lord. The remainder of the ceiling is laid out in symmetrical mouldings and golden ornamentations. The side walls of the middle nave are also of purely Roman architectural work. Above the pillars are paintings of the Apostles, the background of which is in gold leaf. Around the pictures there is architectural painting of exquisite beauty. The arches between the pillars are trimmed with pretty borders and golden ornamentations in gold and brown.

The side naves are laid out in five panels on either side. In the center of each panel is a painting representing an emblem of the Litany of the Blessed Virgin. The outer side walls are in buff color and made to match elegantly with the stations in color and architectural design. They are of simple composition, thus allowing the stations of the cross, so rich in expression, to stand out conspicuously, and are bordered at the top and bottom.

Above each confessional is a painting 6 by 10 ft., one representing the crucifixion, the other Christ in his agony, in the Garden of Olives. Above the main entrance of the church is a lovely painting of the Good Shepherd extracting a sheep from a bush of thorns.

We have now a general idea of the interior of the church and can dilate upon its unique beauty as a whole and upon one or the other painting in particular. The groupings, which form a semicircle about the sanctuary, are excellent. Groupings in themselves are a test and a trial to the artist's skill. Masters often complain of the difficulty of producing with their brush a perfect group of figures, beautiful and true to nature. The popes are represented with their tiara, bishops and abbots with the mitre and crozier, peasants in the peasant's garb with their instruments of trade, virgins with lilies of innocence, martyrs with the palm of victory or the instruments of torture that won for them the crown of beatific immortality.

The outstanding features of the paintings and decorative work are, in the first place, the wonderfully pleasant blending of the most beautiful and brilliant colours; in the second place, the truthful representation of the figures. The exposition of every detail is perfect. The features of the figures are so pronounced, natural and scientific as to betray at a glance the nationality of each. In the features, e.g. of St. Chrysostom and St. Basil we immediately perceive that they are Greeks; St. Mauritius is at once known as an African, and above all, the Blessed Virgin as a Jewess.

The painting above the first pillar on the epistle side is a picture representing the great apostle of the gentiles, St. Paul. This picture, the first one Mr. Imhoff painted after good Abbot Bruno's death and demise, is really attractive and a genuine masterpiece of art. The effect is most happy. In the picture of St. Joseph (extreme right in upper division of sanctuary) we have a rare representation of the Foster-father. He is here represented as a gray-haired man with full flowing locks, whereas his usual appearance is that of a semi-bald laborer with brownish locks descending hardly half-way to the shoulders.—Which may be historically more correct is probably open to personal judgment.

In our mind the most striking and beautiful pictures are those representing the Sacred Heart and the Immaculate Conception. The picture of Mary Immaculate is a most beautiful painting, and with the painting of St. Peter, undoubtedly occupies the most conspicuous place among all the paintings of the church. She is the picture of humility and purity. Enveloped in beautiful clouds, with head slightly bowed and eyes cast down; she stands upon the globe, crushing with her foot the revolting serpent. The facial expression of Mary is sweet beyond description. In depicting this face great art and skill are again exhibited: it is Jewish but at the same time exquisitely tender and beautiful. Around the figure of the Blessed Virgin stands the following Latin inscription in golden letters: TOTA PULCHRA ES, MARIA, ET MACULA NON EST IN TE ("Thou art all fair, O Mary, and there is not a spot in thee") [Cant. of Canticles IV, 7.]

To a more than casual observer it is clear that the whole sanctuary represents the foundation of the Church; there are God the Father, the Son, and the Holy Ghost, the Mother of God, the Foster-father of our Lord, the Precursor of the Redeemer, St. Peter and the Evangelists, St. Benedict and later founders of religious orders.

The painting of the sanctuary is one grand and gorgeous production 28 ft. high, 58 ft. wide, and represents about eighty life-size figures. This superb grandeur, the princely and most bounteous gift of the artist, which was completed on the very day of the beloved Abbot Bruno's death, to whose memory this masterpiece is dedicated, is extremely rich, the largest, and one of the very finest paintings ever executed by Mr. Imhoff.

These paintings afford ample opportunity of study for art's sake. They are, furthermore, of great historical value and recall many an annal, story and legend. They excite to devotion, exercise a pleasing and happy influence on our disposition; they are a source of veneration to the Angels and Saints, and above all, they beautify the house of God.

Lay visitors, abbots and bishops have expressed their boundless admiration for these paintings, many testifying that they have never

seen them excelled even in foreign lands. In the name of the community and the parish of St. Peter, we extend to Mr. Imhoff, who has spared no pains to make the interior of our church one of his very finest productions, our sincerest thanks and heartiest congratulations, asking of all who pray in the church a memento for him who by his noble work has inspired and assisted us in prayer. His skill and genius have aroused our unbounded admiration; his unspeakable kindness and generosity have moved us to warm-hearted and deepest gratitude; his deep-rooted piety and religious turn of mind as betrayed in his graceful productions, have won our high regard, esteem and affection.

Foreign News

(Continued from page 1)

LONDON, England.—The decline in sterling, especially in the American exchange, is featured in the newspapers here. The sovereign fell on Aug. 20 to \$4.10, the lowest on record. Thus one pound sterling is only worth 17 shillings in the United States. Similar concern is expressed in Paris. Le Temps compares the position of France unfavorably with that of Great Britain, pointing out that the pound sterling is worth 34 francs in France. It urges an increase of cheaper production in order to sell goods abroad as the only remedy and concludes by stating "that it is unlikely the allies will resume a system of artificial stabilization of exchange." A telegram from the Berlin food department states that owing to the decreasing value of the mark, which is now worth two pence half penny, it is prohibited from buying certain goods abroad such as food supplies, mentioning Denmark and Holland particularly.

BERNE, Switzerland.—German exchange fell to a new low record on Aug. 15, selling from 27½ to 29 francs for 100 marks. There was a slight improvement the next day, the price being from 29½ to 30 francs. It is generally expected that the allies, in their own interests will grant some assistance to the economic life of Germany. There are still some hopes for Germany, but complete financial collapse and national bankruptcy are feared for Austria unless help or intervention arrives at the last moment. At present, 100 Austrian crowns are worth but 12 or 13 Swiss francs.

BERLIN, Germany.—A bill has been submitted to the Prussian cabinet which provides that 170,000,000 marks shall be handed over to former Emperor William as total settlement for the civil list he lost through forced abdication. The cabinet has not yet reached a decision, it is said, because the scheme is opposed by Herr von Braun, the minister of agriculture.

—With the permission of the Dutch government the former German crown prince has just spent several days with his wife and children at Soden, in the Prussian province of Hesse-Nassau, and accompanied them part of the way back to Potsdam, according to the Lokal-Anzeiger. The newspaper adds that Friedrich Wilhelm has now returned to Holland.

WEIMAR, Germany.—Friedrich Ebert took the oath as Imperial President at the National theatre Aug. 22.

PARIS, France.—Serious damage to vineyards in the south of France was reported Aug. 19, as a result of the heat wave. At one point a temperature of 140 degrees Fahrenheit was reported; the hottest in twenty years.

LISBON.—Antonio Almeida, former premier and minister of colonies, was elected president of Portugal, on August 6, by the parliament. The election took place on a third ballot. Senor Almeida receiving 123 votes to 31 for other candidates. 13 members abstained from voting.

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