



By Mrs. Emma O'Sullivan.

Does it ever occur to you to visit The Kindergarten? or have you even as you thought of it put the idea to one side as I have done with the excuse "I might not be welcome—perhaps visitors are not expected." Well go once as I did and you will go again as I intend to do. We walked unceremoniously into the large bright airy room on the north side of the Model School and found ourselves with little ones of ages varying from four to seven years, while Normalites were sitting around the room awaiting the object lesson of the children's exercises. Miss McIntyre the enthusiastic director of the school assured us of our welcome and told us they were just about to begin and the air of an Adagio movement of a Beethoven Sonata was the signal for a folding of hands for the simple opening prayer. Then began the little ones' short good morning and other songs in which the pretty gestures were well calculated to exercise every muscle of the supple little limbs and bodies. Then the evidently very much beloved teacher invited the little ones, who had up to now been sitting at the different tables in their diminutive chairs, to come gather round her and they would have a cosy talk, and at the call the little ones brought each her chair and they sat in a close thick gradually enlarged circle like little chickens about Miss McIntyre and had their instructive and interesting chat. The little ones had so much to tell of what they had observed since the last school-day and every child had her own particular squirrel to talk about. Then there were gifts of flowers, etc., to be discussed and later a little song of thanks rendered to the bringers of the gifts who in turn sang their reply of "You are welcome."

The second half hour the children followed the graceful movements of their director around the intricate divisions of a very large circle and they played their pretty kindergarten games, which I advise you to go and see, for it is a pretty and pleasant picture to carry away.

Then I was told how the system strives to draw out, to develop the child's powers, to teach him to use properly his senses, to show him the beautiful and to fill his heart with thankfulness for the gifts of the Giver of all good. Another Adagio movement, from another Beethoven Sonata—this time the Sonata Pathétique (Miss McIntyre thinks nothing too good for her pupils) soothed the little ones to a quiet beginning of a new kind of work—of making mats and stitching on card-board the outlines of the animals and flowers they are familiar with, and I was told what a good knowledge of form the children soon acquire and what excellent results in free-hand drawing are obtained. I was promised by Miss McIntyre a contribution upon kindergarten work and method a that will be most valuable. All the schools in Ontario are under her supervision and are inspected by her.

A well-known Jesuit Father lecturing upon Christian Art related how upon visiting a celebrated picture gallery with another Jesuit, they saw nothing as they entered but the entrancing creation of loveliness, the pride of the collection. Entering the gallery almost at the same time with them were two very young children and the two Jesuits paused to note the effect of the artist's creation upon their simplicity. The little ones gazed one-two-three minutes and then—locked in each other's arms. The picture was an example of true Christian art, of high art, of creative genius, of lofty ideals. Through the eyes art must ever appeal to the feelings, the higher the art, the nobler the feelings aroused. Just as we cannot look upon little children without that peculiar sensation their innocence produces so should be awakened in us a similar feeling by faithful exposition of Christian art.

The study of Christian art must begin where every other branch begins—by accurate drawing, by studies from nature, and then by studying and copying the best models, chastening and purifying as it proceeds, the mere animal forms and traits, and drawing out and learning to embody those characters, expressions and feelings which belong to religion as distinct from nature, and to the inward rather than to the outward life. So Wiseman says in one of his essays on Christian art, and he tells how this last is to be attained. The study of the great Catholic masters of every country, the use of proper models must be combined with the living characteristics of Christian

art; expression not merely of features but of form, which must be sought among those whose lives exhibit the practice, and consequently whose exterior presents the type of the virtues to be represented. The third means and the principal one, the same authority goes on to say, by which anyone can hope to attain the true principles and practices of religious art, is meditation and devout study of its objects, joined to holiness of life and the attempt, at least, to realize in himself the character that he wishes to depict.

Of all artists the example of such a preparation for the production of a great work is the Blessed Giovanni, Fra Angelico. His conceptions of the Madonna his heads of the Apostles and Saints, and his good angels in the Last Judgment excel in expression, the special exponent of spirit, as form is of intellect and color of sense.

In the Nineteenth Century for October occurs an amusing "Dialogue on Dress," by Hon. M. S. Chapman, in which the fault-finding man complains of the "frivolous attention," or inattention, rather, of ladies to dress. They follow the lead of the dress makers and milliners when they ought to lead them. Educated women ought to know that, for everything which appeals to the eye, there is an ideal of the "fair and fit," which is by no means adequately expressed in terms of the cost of money, time, and trouble involved, or to be satisfied with mere novelty or garishness.

#### Snakes and Irish Soil.

OTTAWA, 12th October, 1894.

To the Editor of the Catholic Register.

DEAR SIR—The Irish Catholic and Nation published in Dublin, in its issue of the 20th September last makes the following extract from an address delivered by me at Kirkfield, Ontario, during the course of last summer at Father Sweeney's picnic.

"It had been established at Vaucluse, in Australia, by Sir Thomas Hayes, whose beautiful grounds were infested with snakes and reptiles that they could not exist on Irish soil, for he had brought out a few barrels of the old sod and spread it around his residence and the snakes had quitted the place for ever" and it adds—

"It would be something more than interesting to know if Mr. Curran was quite accurately informed."

It may be equally as interesting to your readers as to the writer in the Dublin newspaper to know upon what authority I based my statement, a rather singular one I admit. You will confer a favor on me by inserting the following extract from page 191 of Mr. Hogan's book entitled the "Irish in Australia." I hope it may induce many to read the whole volume which is only one of many interesting and instructive books from the facile pen of Mr. Hogan M. P. for mid-Tipperary, whose acquaintance I had the privilege of making during his recent visit to Canada.

"Vaucluse, one of the prettiest spots on Sydney Harbour, has a curious and romantic history. At the beginning of the century it was chosen as his place of residence by Sir Henry Hayes an Irish baronet, who had the misfortune to be transported for abducting the lady on whom he had set his affections, but who did not see her way to reciprocate his tender passion. Though technically a prisoner, Sir Henry's rank and social position caused him to be treated by the authorities as a privileged person, and he was allowed a full measure of freedom on his giving his word of honour that he would make no attempt to leave the colony and return to Ireland. Sir Henry accepted his fate with philosophical resignation, and commenced to build a new home for himself on the beautiful estate which he had purchased and called Vaucluse. But though the place was, and still is, one of the loveliest spots on earth, it had at that time one serious and annoying drawback. It was infested with snakes. One day, however, a bright idea struck Sir Henry as he was cogitating on the subject, and wondering if there was any practicable means of ridding himself of these unwelcome intruders. He resolved to try a bold and remarkable experiment. He would see whether the virtue of St. Patrick's prohibition of snakes on Irish soil would extend to the same soil if transferred to the other side of the world. He accordingly sent home for a number of barrels of Irish soil, and they arrived in Sydney in due course. Sir Henry then spread this imported earth as far as it would go around his residence, with the result, very gratifying to himself, that his domestic products were never afterwards troubled by snakes, although the other portions of the estate continued to be infested by the reptiles. Succeeding occupants of Vaucluse, amongst them the distinguished statesman, W. C. Wentworth, all agree in testifying to the singular fact that a snake was never known to cross the charmed circle of Irish earth." Yours truly, J. J. CURRAN.

#### If the Baby is Cutting Teeth

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#### INFORMATION WANTED,

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EDWARD DONAHU,  
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Oct. 4, 1894.