

FIVE-MINUTE SERMON

THIRD SUNDAY AFTER PENTECOST

THE OCCASIONS OF SIN

"Be sober and watch; because about ye adversary the devil, as a roaring lion, goeth about seeking whom he may devour."—St. Peter v. 8.

A good business season is this, my brethren, for our adversary the devil. He may now modify his roar and limit his search, for the season itself, with its many temptations in the form of amusements, will accomplish no small share of his mean and villainous work.

The Apostle in to-day's epistle would seem to give us, in two words, a golden rule whereby to govern our conduct and safely guide us in all our recreations—"Be sober and watch." Excess in anything is never praiseworthy, and always defeats the very good it was intended to secure.

But mark well, brethren, that sobriety is not sufficient in itself, for the Apostle warns us not only to be sober but to be vigilant. Vigilance is the boast of the man armed with a pledge, or fortified with a firm resolve that makes for sobriety, who does not watch, and who fancies that he is strong enough with that shield alone to risk the strongest temptations.

Watchfulness has to be employed, particularly during this season, given up as it is to so much relaxation; and this watchfulness is to be observed by all, as at the fashionable quarters of the rich, as well as at the resorts of the poor.

The toilers have little, indeed, to amuse them in this life, and God forbid that they should be deprived of the few enjoyments they are able to secure!—but in the same breath I say: Better they should die from want of recreation than that they should secure it at the expense of their souls, at some of the vile places at which it is offered.

Understand this well, my brethren, that there are some places of amusement very dangerous and forbidden to Christian people. The Sunday excursion, which means the desecration of God's day in dancing and drinking and carousing, is undoubtedly both scandalous and dangerous. It robs God of the special worship due to Him; it only offers to man opportunities of debating himself.

You who work all the week and who have Sunday alone for rest, demand, and may well demand, relaxation and recreation; then take it and God bless you in it; but take it in sobriety and watchfulness, take it with your families about you, and take it only after you have fulfilled the positive duty of worshipping God by hearing Holy Mass.

Another forbidden amusement and one of the curses of our city is the Saturday night picnic. Beware of it! It is the haunt of our adversary the devil. Let our Catholic young girls shun such places if they value their virtue, for the serpent lies hidden in the very grass they tread. Many an innocent girl has made her first false step at these night picnics; and, in sorrow we have to confess it, many a girl has learned at these resorts to drink in public, without a blush, her first intoxicating glass.

Fathers and mothers, if you really love your daughters you should move heaven and earth to keep them from such occasions of sin and ruin. You should be willing to make any sacrifice, to put yourself to any expense, to supply them with suitable and wholesome recreation.

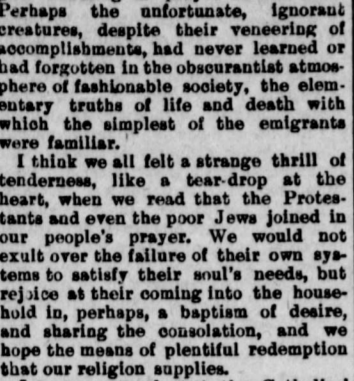
LIFE, DEATH, AND THE "TITANIC"

The sinking of the "Titanic" will probably remain for all of us the saddest and most terrible recollection in the world-history of the pity of it and realize the terror and despair of those two hours on the wreck more than we did that of the sufferers in the far greater holocaust of Messina, or than we could of any shock and slaughter of battle. But one feature of the disaster—the help and hope which our Religion gave the victims—brings us other emotions nearly as intense—blending with our sorrow a humble thankfulness that even in the hour when Providence seemed most regardless of man's life and sufferings in permitting such a catastrophe, He had provided for them the means of sacramental grace and an organizer of national pride, or is it loyalty to our country's faith that make us glow to think that our Irish boys and girls were able to teach their poor fellow-passengers who were born out of our inheritance, the one knowledge and art that could avail them in that extremity, and give them a medium of intercession with the Power that controlled their fate?

Was not everyone's first thought on reading of the accident—how did their fate die? Was there any priest on board to give absolution and to lead their prayers for mercy? It did not need the presence of our Irish kinsmen's thoughts to God in that moment of utter helplessness; but how meritorious that one, whose mind and language they

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"Fruit-a-lives" Cures Constipation



EDMONTON, ALTA., Nov. 20th, 1911. "I have been a sufferer since babyhood from that terrible complaint, Constipation. I have been treated by physicians, and have taken every medicine I heard of, but without the slightest benefit. I finally concluded that there was no remedy in the world that could cure Constipation. About this time, I heard about 'Fruit-a-lives' and decided to try them. The effect was marvellous. The first box gave me great relief, and after I had used a few boxes, I found that I was entirely well. 'Fruit-a-lives' is the only medicine that ever did me any good and I want to say to all who suffer as I did—'Try this fruit medicine and you will find—as I did—a perfect cure.' (Miss) E. A. GOODALL. 'Fruit-a-lives' is the only medicine in the world made of fruit and the only one that will positively and completely cure you of Constipation. 50c. a box, 6 for \$2.50, trial size, 25c. At all dealers or send receipt of price by Fruit-a-lives Limited, Ottawa.

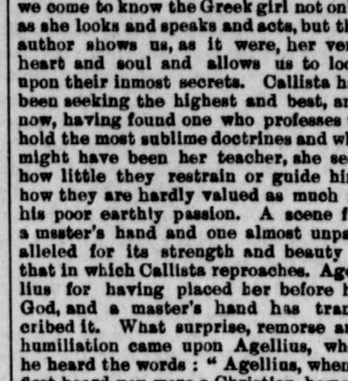
THE LITERARY ART OF NEWMAN

What is it in Cardinal Newman's "Apologia" that appeals so strongly to us?

What is it in Cardinal Newman's "Apologia" that appeals so strongly to us that we read and reread, each time with increased interest and admiration? I had often asked myself the question, and came to the conclusion that its answer would contain the secret of literary art in the works of the greatest master of English prose. It is not often that a writer so attains his ideal that in his own expression of what he thinks to be the principles of good authorship critics find the best description of his work. It is possible to find a better characterization of a literary artist such as Cardinal Newman was, than that which he himself has formulated. "He writes passionately because he conceives vividly; he sees too clearly to be vague; he is too serious to be ostentatious; he can analyze his subject, and, therefore, he is rich; he has a pen bold and sure; he is therefore, he is luminous. His page is the lucid mirror of his mind and life." Newman might be describing his own "Apologia." Who can forget the clear and living refection it presents of his soul and mind and heart, and of that which is the most difficult task of all—to reveal his personality? In setting himself the task of drawing out the history of his own mind, he says: "I recognized what I had to do, though I shrank both from the task and the exposure which it would entail. I must, I said, give the true key to my whole life: I must show what I am, and that is what I am not, and that the phantom may be extinguished which gibbers instead of me. I wish to be known as a living man, not as a scarecrow which is dressed up in my clothes. False ideas may be refuted indeed by argument, but by true ideas alone are they expelled." Perhaps the first impression one gains from the "Apologia" is the absolute truthfulness, fearlessness and simplicity of the writer. It fascinates because it is the revelation of a great soul. The personal quality so characteristic of Cardinal Newman pervades the work, but without the slightest shadow of egotism; and what could be more tender and touching than the words in which he dedicates this history of himself to his associates of the Oratory, and to "all those others, of great name and high example who were my thorough friends and showed me true attachment in times long past?" Cardinal Newman's splendid mastery of his art becomes more and more apparent as we study his works more deeply. Read one of the sermons attentively. Perhaps it will not impress you as possessing any remarkable literary excellence. "Good, clear writing," you may say, "but I don't see where all the artistry comes in." And this expresses the very essence of the master's workmanship, that no hint of the workshop clangs about the finished product. It all seems so easy and natural; there is no suggestion of the time and labor it took to condense and clarify the thought; to find just the right words to

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express the author's meaning with simplicity, with admirable force and limpid clearness. Take a single paragraph of the Essays on Grammar, and try to write the subject matter. You will have much to do to express even all the thought, and when it comes to reproducing the conciseness and simplicity, strength and perspective, you will realize something of Newman's literary art. In a letter to Rev. John Hayes, Vicar of Colebrookdale, he gives us a peep into his workshop, and some idea of the labor and craftsmanship which he employed before the attainment of his inimitable style. . . . It is simply the fact that I have been obliged to take great pains with everything I have written, and often write chapters over and over again, besides innumerable corrections and interlinear additions, I am not stating this as a merit, only some persons write their best first and I very seldom do; but I don't get any better for practice. I am obliged to correct and rewrite as I was thirty years ago. . . . But my one and single desire and aim has been to do what is so difficult—to express clearly and exactly my meaning; this has been the motive principle of all my corrections and re-writings." In this letter he acknowledges his indebtedness to Cicero, the sole pattern of his literary style. In studying Cardinal Newman's life and in reading the sermons which convey so much directness of purpose and intensity of conviction, we are able to appreciate in some measure his power as a preacher. "He spoke of men of their own souls, of their hopes, fears, duties, responsibilities, striving to bring them face to face with realities which they had, perhaps, never previously recognized. Things which men had identified with from childhood became, under his wonderful powers, new and awful, so that his hearers went away from his feet marveling that what had seemed so commonplace of old now assumed a rare beauty and power." It is no slight testimony to the great Cardinal's versatility of mind that he who had been for so many years occupied with the graver phases of literature, should, having turned his hand to fiction, meet with success in that field also. But there were certain qualities of his, a wonderful and sympathetic knowledge of the human soul, a style flexible and delicate, and the power of making real to other scenes known only through his own keen imagination, that fitted him better for this work than one might at first imagine. Of his two novels, one "Callista," has taken a high place in literature, but the other "Lost and Gained," is somewhat dull reading as a story. Its predominant purpose, to plainly manifest, turns upon the religious questions of seventy years ago in England. However, the novel is well worth the reading since it is "a description of the course of thought and state of mind which issues in conviction of the divine origin of the Catholic religion." It abounds

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and something far beyond." And here, indeed, is the secret of Newman's literary art, for, taking also into consideration Carlyle's definition of genius as an immense capacity for taking pains, we may say with Buffon, "Le style est l'homme même." Cardinal Newman's very self is revealed in his writings: his earnestness and tenderness, his clearness of intellectual perception, his singleness of heart and purpose. He has left a precious heritage to those who read and write the English language. He has done much for all Christians, and yet more for us who are of the Faith, for he truly fulfilled the mission that was given him, to be "an interpreter of the mind of the Church to the English-speaking world."—Joanna Lyons, in The Labarum (Mt. St. Joseph College).

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What Know-nothingism did for One Man

There is a little town called Red Hill in Texas, which has been the beneficiary of the Catholic Church Extension Society, by the building of a little chapel there. Catholicity in Red Hill has a peculiar history. During the use of appropriate onomatopoeic words. When we compare the songs of the angels and of the demons we are struck by the contrast between the very sounds of the verses. The angels' songs are smooth, flowing and musical; the cries of the demons are rough, harsh and dissonant. This poem, to which Sir Edward Elgar has given a beautiful musical setting, is considered one of the most remarkable in the English language. Space is lacking to discuss at length the art of Newman as a poet, but the words of Mr. J. A. Froude seem particularly appropriate in this place: "Greatly as his poetry had struck me, he was himself all that the poetry was

fervor of converts. They have kept the faith, without even having a chapel of their own until the Catholic Church Extension Society at the request of Bishop Lynch and the pastor of the district, succeeded in and made a chapel possible. It is now up to Red Hill to grow to its faith, and the Bishop thinks it surely will.

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