

St. Dunstan's Red and White

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Editorial

Easter

Easter, the greatest solemnity of the ecclesiastical year, commemorates our Saviour's resurrection, that sublime truth about which is woven the whole fabric of Catholic dogma. It comes as an annual reminder to bring man to a fuller realization of the intensity of God's love for him, and to awaken some reciprocation of love in the human breast. It constitutes the bulwark of our faith and the strength of our hope in the last resurrection which the Creator has promised to His faithful creatures. It brings with it a message of peace and joy to all, for it is at once the glorious anniversary of the manifestation of the

majesty of God, the commemoration of the eternal victory of good over the forces of evil, of man's redemption from his fallen state, and of the triumph of Christianity. And when we hear again the carols of the feathered creatures and see nature, in perfect harmony with this spiritual rejuvenation, break from its wintry folds to take on the verdure of its summer glory, we rejoice the more and marvel at the concord and beauty of it all.

We have reason, then, to be glad and to exchange joyful greetings at this great Easter festival.

Science and the Fine Arts

The Industrial Revolution of 1750 marked the beginning of the transition of industry from the traditional or experimental stage to the scientific, and during the years that have passed, the progress of science has been one glorious procession of triumphs. Inventions, to meet the requirements of man in every conceivable department of his endeavour, followed one upon another in quick succession and to-day, scientific development has reached such a stage of perfection that we await with bated breath and wonderment the next marvels of human handi-work.

That the Industrial Revolution has been the source of inestimable material advantages to the world is indisputable; but whether or not the benefits accruing from it compensate mankind for the losses and misery which resulted, still remains an unanswered question of tremendous economic import.

Foremost among these losses was the deadening of certain artistic faculties, which could not be adapted to the new modes of production: for instance, the skill of the old handicraftsman became something of the past. But the evil, which at that time had only an immediate effect upon the working classes, has now grown to be a universal menace, and scientific expansion has been accompanied by a decided artistic retrogression.

In this work-a-day world with its slogan of progress, the "fine arts" no longer occupy their rightful place; they have come to be regarded as things commendable in themselves, but at the same time, unworthy of human pursuit. As a result, present-day artists are rare, and whatever artistic talent there may exist is discouraged from the start. Why is it that people no longer look for the masterpieces in literature, sculpture, painting, and music that have been the glory of other ages? Why is it that the artists of the present are incapable of producing them? Perhaps, after all, we are not so wise in our generation as it at first would seem; perhaps, these mighty improvements that minister to the convenience and luxury of man, may be a misdirection of effort, and may lead, not to his real welfare, but to his mental degradation.

