It was, then, with a light heart that he retired. He lay awake many hours that night thinking not so much of, his fortunes as of the new joy he had found. One sorrow however, dampened his happiness. The walls of the mansion seemed yet to re-echo the merry laughter of little Marjorie, those walls that had once resounded with the mirth of Evelyn. Truly these were sad memories; but the fault was his and it was too late to do what he should have done years ago. All that could be done was to be sorry.

A week, two weeks, a month passed, but Mr. Kingsley heard nothing from his little protegee until one afternoon, while he was in his den reading, the door-bell rang. It was little Marjorie. She had come to say that her mamma was on the way to recovery and to thank Mr. Kingsley again.

"Mamma is all better now," she said in her childish way. "The Doctor says she is to get up in a week. We shall be so happy, mamma and I. Won't you come down to see mamma? She's be so glad to see you. Won't you come?"

She was so earnest in her childish demand that Mr. Kingsley could not refuse. In a few minutes his car stopped in front of the home of Marjorie, who, with many an exclamation of joy, led the way to her mother's bedside.

Mr. Kingsley followed, but in the doorway stopped, his eyes riveted on the woman who lay propped up with pillows, still pale and thin from the effect of her sickness. His stare softened, his eyes filled with tears; but they were tears of joy. The woman he had helped in her distress, the mother of little Marjorie ,was Evelyn.

Camille Gallant '24

TRUE IDEALS OF ART

Art which, next to religion, has done most to elevate man from his primitive state is the true watchword of civilization ? The gradual discovery and development of it can be traced side by side with the course of culture. In the popular conception of the word, art is a rule or practice

which leads to the accomplishment of some end. It has ever been the office of art to educate humanity to the perception of beauty and to appeal to the higher instincts of man. How well it has been fulfilled is left for each one to judge. We are immersed in beauty though we do not know it. Certainly it is true that the heights of Italian and Grecian art have approached the sublime in their proportion and harmony. In the sculptures of the Greeks, in the masonry of the Romans, and in the pictures of the Tuscan and the Venetian masters, the highest charm is the universal language which they speak. A confession of nature, of purity, love, and hope, breathes from them all.

Two divisions manifest themselves in art: the fine and the useful arts. The fine arts are practised for themselves alone and include painting, sculpture, music, and poetry. The useful arts have for their aim to serve the need of daily life. Among them architecture, pottery, weaving, and glass-making stand out in pre-eminence. Architecture may stand in the borderland of both domains.

The true ideals of art are those in which nature, charity, and religion guide the workman. By this means alone can it fulfil its true ideals in the eyes of God, because in these are contained beauty, truth, simplicity, and harmony, those attributes which make art shine with a heavenly light.

Since nature is the very reflection of God in his omnipotence and beauty, it is the receptacle of all that is good and beautiful. The very plainness of nature adds to its beauty and is an asset in itself. It is a common belief that all great works of art are great miracles, some wonderful combination of color and form. A visit to these works of art will at once remove this false idea, which, instead of dazzling the beholder, will charm him by their simplicity. They are not too picturesque. Nothing moves men so much as common sense and plain dealing. All great actions have been simple. So also should it be with art. The "Transfiguration" by Raphael is an eminent example of this merit. A calm and gracious beauty shines over this picture and goes directly to the heart. It seems almost to call you by name. This familiar, simple, homelike, coun-

tenance impresses one as if he had met a friend. Listen not to the knowledge of picture-dealers because it was painted, not by them, but for you; for those of you who have sensations capable of being moved by simplicity and lofty sentiments.

The beauty of things consists in the due proportion of their parts and in the true harmony of their colors. Nature is a characteristic portraite of this. The heavenly bodies with their countless intricacies, the greatness in size and number of their members, and the regularity of their movements are an unexcelled example of harmony. Again, let us consider the functions of the human body, the regular, interdependence of the movements and duties of each. How wonderful is nature! what a pattern for artists to imitate. We wonder little that Wordsworth and Shakespeare, so much and in the supreme productions of their literary art, the monarchs of the poetic world, admired nature; so readily followed her guidance. In nature all is useful, all is beautiful. It is useful because it is alive, moving, and reproductive; it is beautiful because it is symmetrical and fair. Art can never be what it can and should be until it is a true mirror of nature and is no longer held in subjection by an outer, artificial counterfeit. The color, shape, and size of the object must not be grossly exaggerated.

Together with the influence and guidance of nature, the ideal artist must be animated by the majestic virtue of charity, the queen of all the virtues. Charity will produce in it that feature which does not now exist, the transference of feelings accessible not only to some people of the rich class, as happens now, but to all the classes as well. Those productions which will convey the feelings that draw people to brotherly unity should be considered art. Only this art will stand out, be admitted, approved, and spread. All the rest of it, conveying feelings accessible only to a few will be considered unimportant. Then the patrons of art will not be, as now, the separate class of rich people, but the whole nation. In order that a production be considered good, approved, and cultivated, it should satisfy not the demands of a few people, but the demands of the

whole nation, the great masses who live in the natural conditions of toil.

The artists, then, will not be rare persons selected from a small part of the nation, from the rich classes or those close to them, but all those gifted people of the whole nation who show themselves able and willing for artistic activities. Art will become more natural and more like a product of charitable beings. Love of his work and his fellowman, not mercenary gain, is the true purpose to prompt a workman to his productivity. Avarice and desire of fame detract from the already existing good qualities of an artist. Love of God and of your neighbor is an indispensible avenue to the attainment of honor and success. An ardent charity will reproduce itself, as it were, in the product and, like a precious oil, smooth off and enhance its beauty.

Before a true artist can exist, he must have a strongly religious mind. If he is to choose suitable subject matter he must have a deep religious discretion to guide him in his choice. Without a religious mind, he cannot have true artistic purposes; he cannot survive the vanity and profanity of the world Nothing is more beautiful than to enlist the services of religion for the purposes of art. Nothing less than God and the creation of man would then be its end and man would find in it an outlet for his whole energy. Art would exhilarate and throw down the wall of circumstamnce on every side and awaken in the beholder or reader the sense of universal religion and power.

Another suggestion which presents itself in art is that, before a man can produce art which is the exponent of his true ideals in life, he must develop in himself the ideal man. The artist should begin early in life and study the masters before he enters the heart of his work. Just as is done in athletics where the candidate goes through more strenuous training and uses more energy in perparing for the proposed contest than he will possibly be called upon to expend in the trial itself, so should the artist train himself in his youth for the work upon which he is about to enter, train himself to look upon art as the means to his end. This training is especially lacking in the higher arts where only those who think that they have an inspiration or an inborn tendency to art attempt to work. The useful arts, however, present

a more encouraging aspect because they are studies and learned almost wholly in apprenticeship. In every branch of the latter we have examples of nearly perfect artistic designs due solely to training and practice. For instance, in the Middle Ages, when the useful trades were practically hereditary, many mixtures were found in glass making which have not since been equalled nor even discovered. In painting, combinations of colors were produced which are inimitable today. Thus we explain the decline in art today, and, not until some similar custom is introduced or academic training in art is developed, can true idealism be cultivated in the field of art.

The subject matter should not consist in the expression of exclusive feelings, vanity, weariness and sensuality, but in the expression of those which are experienced by a man who lives the life proper to all people and which flow from religious consciousness. To many people of the distinct classes, this subject-matter when compared to the refinements of exclusive feeling may appear monotonous. But at the same time the only really new sensations possible in our time are Christian feelings and those accessible to all.

The feelings flowing from the religious ideas of our time are endlessly new, rich and varied; but not in that one sense, as some think, of depicting Christ and the episodes of the Gospel, or of repeating in a new form the Christian truths of unity, brotherhood, equality, and love, but in the sense that the oldest manifestations of life evoke the newest, most unexpected and most touching feelings, as soon as a person approaches these from the Christian point of view.

The true ideals of art therefore, should not be exclusiveness of feeling, reached only by a few, but on the contrary, its universality. They should not be crudeness, obscurity, and complexity of form, but beauty, simplicity and harmony of expression. Only when art is embellished by the precepts of nature, charity, and religion, will it no longer simply amuse and even corrupt people, but will be what it ought to be, an instrument for the transfer of religious consciousness from the region of intellect and reason to the region of feeling, thus bringing people in reality, in life itself, to that perfection and unity whuich their religious belief points out to them.

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Editorial

With this number of Red and White, our connections with the college magazine cease. It is with a note of sadness that we look forward to the relief from our arduous responsibilities. The courtesy and good will of our fellow-students has rendered an otherwise difficult and laborious task, pleasant and agreeable.

Red and White is destined to become a bigger and better magazine to keep pace with the onward march of St. Dunstan's. That this may come to pass is our parting wish as we close volume XV and prepare to vacate the editorial sanctum.