

FIVE-MINUTE SERMONS FOR EARLY MASSES

By the Paulist Fathers. Preached in their Church of St. Paul the Apostle, Fifty-ninth Street and Ninth Avenue, New York City.

LOW SUNDAY.

"Jesus said to him: Because thou has seen Me, Thomas, thou hast believed: Blessed are they that have seen and have believed."

The first lesson which we learned, my dear brethren, from the life of our Blessed Lord on Easter Day was a lesson of peace. To-day we are concerned with another lesson. It is the lesson of Faith, and to them that learn well this lesson our Lord promises His special blessing.

What, then is faith? "Now, faith is the substance of things to be hoped for: the evidence of things that appear not."

Why he was standing there, I do not know. Perhaps he was watching for the butcher or the milkman, for he was a kitchen-boy in the household of a rich and mighty cardinal.

"Do you get enough to eat?" asked the other, reflectively. "Plenty. More than enough."

"I don't want to take service, because I want to be a painter," said Peter. "But I'll tell you what I'll do. As you have more than you need to eat, you shall take me to board—on trust, at first, and when I'm a grown-up painter, I'll settle the bill."

At last, one happy day, Thomas came into possession of a small piece of silver money. Upon my word, I don't know where he got it. But he was much too honest a boy to take money that did not belong to him, and so, I presume, he derived it from the sale of his "perquisites."

One day the cardinal took it into his head to alter and repair his palace. He went all over the house in company with an architect, and poked into places he had never in all his life thought of before.

George Dodge, Sr., a well-known citizen of Emporium, writes that one of his men (Sam Lewis) whilst working in the woods so severely sprained his ankle that he could scarcely get home, but after one or two applications of Dr. Thomas' Electric Oil, he was able to go to work next day.

CHILDREN'S CORNER.

The Wise Old man.

A queer old person used to say— And no one dared dispute him— He'd keep the time the proper way: He'd have his clock to suit him.

Whenever he grew drowsy, then, Though daylight still shone bravely, He'd turn the hands around to ten, And don his night-cap bravely.

And when he saw the morning sun Peep through the shutters keenly, He'd turn the hands right back to one, And slumber on serenely.

Whenever he was asked to tea, Quite eager to begin it, He'd set the clock at half past three, And start that very minute.

This said, moreover, when he found His age increasing yearly, He'd turn the time-piece squarely round And cease to wind it, merely.

'Tis rumored, therefore, that, although This very queer old party, Who's a hundred years ago, He's still most hale and hearty.

—St. Nicholas.

The Boy Boarder.

THE WAY A YOUTH WITH A GENIUS FOR PAINTING ATTAINED RENOWN.

From St. Nicholas. Once upon a time, long before any of your children were born—about two hundred and fifty years ago, in fact—a little boy stood, one morning, at the door of a palace in Florence, and looked about him.

Why he was standing there, I do not know. Perhaps he was watching for the butcher or the milkman, for he was a kitchen-boy in the household of a rich and mighty cardinal.

"Do you get enough to eat?" asked the other, reflectively. "Plenty. More than enough."

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"Why, how's this?" cried the great cardinal, vastly astonished at seeing the mean little room so beautifully decorated in charcoal. "Have we an artist among us? Who occupies this room?"

"The kitchen boy, Thomas, your Eminence."

"A kitchen boy! But so great a genius must not be neglected. Call the kitchen boy, Thomas."

Thomas came up in fear and trembling. He had never been in the mighty cardinal's presence before. He looked at the charcoal drawings on the wall, then in the prelate's face, and his heart sank within him.

"Thomas, you are no longer a kitchen-boy," said the cardinal, kindly. "Poor Thomas thought he was dismissed from service—and then what would become of Peter."

"Don't send me away!" he cried imploringly, falling on his knees. "I have nowhere to go, and Peter will starve—and he wants to be a painter so much!"

"Where is Peter?" asked the cardinal. "He is a boy from Cortona, who boards with me, and he drew these pictures on the wall, and he will die if he cannot be a painter."

"Where is he now?" demanded the cardinal. "He is out, wandering about the streets, to find something to draw. He goes out every day and comes back at night."

"When he returns to night, Thomas, bring him to me," said the cardinal. "Such genius as that should not be allowed to live in a garret."

But, strange to say, that night Peter did not come back to his boarding house. One week, two weeks went by, and still nothing was heard of him. At the end of that time the cardinal caused a search for him to be instituted, and at last they found him in a convent. It seems he had fallen deeply in love with one of Raphael's pictures which was exhibited there. He had asked permission of the monks to copy it, and they, charmed with his youth and great talent, had readily consented, and had lodged and nourished him all the time.

Thanks to the interest the cardinal took in him, Peter was admitted to the best school for painting in Florence. As for Thomas, he was given a post near the cardinal's person, and had masters to instruct him in all the learning of the day.

Fifty years later, two old men lived together in one of the most beautiful houses in Florence. One of them was called Peter of Cortona, and people said of him, "He is the greatest painter of our time." The other was called Thomas, and all they said of him was, "Happy is the man who has him for a friend!" And he was the boy who took a boarder.

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