

The CATHOLIC CHRONICLE...

REVISED TO FORTY-NINE YEARS

ROME

THE PAPAL JUBILEE CHARMONY

Written on March 24th the Rome correspondent of the Dublin Freeman's Journal says: "It is only Rome that could furnish such a scene as that of yesterday morning in St. Peter's..."

The procession with the Pope in the Sedia Statoriana

The pews on the right of the central aisle were divided off and were reserved for the bishops, prelates and other dignitaries. The Cardinals assembled in the Chapel of the Sacraments to wait the coming of the Pontiff, and to accompany him in the procession.

After long hours of more or less anxious waiting—some people expressing their fears that Leo XIII might have had strength sufficient to undergo the fatigues of the ceremony—a group of the Noble Guard with two trumpeters at their head, passed up the space kept clear between the wooden barriers.

Close to 11 o'clock the sounds of many thousands of voices raised in spontaneous acclamation were heard. The silver trumpets were heard for an instant, but their notes were drowned in the volume of sound from the lips of the great multitude.

When the Catholics of other nations cross the threshold of the Vatican, they may forget for a moment the warfare waged against the Church and the Papacy...

"My own affection is not so profound as to suffice in rendering grace for grace; Let Him, Who sees and can, thereto respond."

As an introduction to its exaltation on this day, it adds that the Christian poet suggests the prayer which should ascend daily to heaven.

At half-past seven in the morning, when I set out for St. Peter's, the return of a long file of carriages told that many persons had already reached the Church.

It is said that since the closing of the Holy Door at the end of the Jubilee Year—during which year Leo XIII. descended into the Basilica no less than seventy-three times to assist at solemn ceremonies and give audience to pilgrims—no function so imposing and emotional as the Papal Chapel held this morning has been seen within its walls.

What rendered this day's ceremony particularly impressive was the fact that the Pontiff who had entered on the previous day into the 83rd year of his age, and that, in spite of fears and anxieties and troubles of every kind, still lives in as vigorous health as is possible to this advanced age.

The great Church was divided off into divisions, distinguished by letters corresponding with letters on the tickets of admission. There was a great facility in finding one's place, and all confusion was thus avoided.

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For many years past I have assisted at such ceremonies in St. Peter's, but I do not think that at any time was there more enthusiasm in the acclamations than yesterday, except perhaps when the Pope appeared after the illness which required his submission to an operation.

The tiara he wore was that used by Pius IX. the cope was that given him by the Sisters of St. Vincent de Paul for the opening of the Holy Door, and it was fastened by a splendid buckle in gold, the facsimile of one by Benevenuto Cellini, and the mitre which he assumed when he took his place upon the Throne was that given him by the Noble Guards for his Sacramental Jubilee in 1888.

The solemn High Mass at the Papal Altar was celebrated by His Eminence Cardinal Serafino Vannutelli, and the music, unaccompanied by instruments was rendered by the singers of the Pontifical Choir, under the direction of the Maestro Domenico Mustafi. He was Palestrina's Mass of Pope Marcellus that was sung at the Offertory the Motet specially composed by Mustafi for the occasion was rendered. It is a splendid composition, beginning with a sudden burst of joyous notes, and swaying to and fro as if the happy tones must be repeated again and again.

In the fifteenth century Robert Neger, a Jesuit, made some useful improvements in the Irish harp, closing both the open space between the trunk and the arm and right hand hole and adding another row of strings, by which arrangement the

a church as St. Peter's. They constitute the complete harmony of sound with devotion, and are of incredible fitness to the place and the occasion.

In the apex and on each side of the space reserved for the Cardinals were the tribunes of the Princes and of the extraordinary Ambassadors to the Pope for the feast of his Coronation. Here were Her Royal Highness the Countess Matilde di Trami and Duchess of Salaparuta accompanied by Mrs. Kelly Schmidt and by the Duke of San Martino di Montalbo her Royal Highness the Grand Duchess Pauline of Saxe-Weimar, His Royal Highness Prince William Charles of Saxe-Weimar-Gotha and his consort, the Princess Gertra, née d'Isenbourg-Budingen-Wachttersbach, with their suite the Countess Ismar and Baron Hrsberg. Their Royal Highnesses the Duke and Duchess of Saxe-Coburg-Gotha, and Her Royal Highness the Princess of Liechtenstein with her daughters and her son Alfred

"The Harp that Once—"

Readers engaged in our Musical column will be interested in an Irish writer's description of the harps and harpers of Eire.

The earliest reference to the harp in Ireland is a description of the Teach Mid Charta, or Hall of Tara, written, according to Petrie, probably in the sixth century and alluding to a custom of the period by which places were set apart in the hall for the crutture or harpers. The author of a poem in A. D. 593, on the death of Colombus mentions the harp as accompanying his song, and later still, a harp was found represented on an old sculptured cross in Ullard Church, County Kilkenny, which, from its style and worn condition, is apparently anterior to A. D. 830, the date assigned to the famous cross of Monasterboice. It is observable that there are only seven strings in the Ullard harp, and that it has no fore-pillar, "the first specimen," says Ferguson (in Dunbar's "Irish Music"), "of the harp without a fore-pillar that has hitherto been discovered out of Egypt," adding that the circumstance justifies "the startling presumption that the Irish have had the harp originally out of Egypt."

There is some evidence of the existence in 1340 of a school of harpers under the direction of a renowned harper named O'Carroll, and a decade later a harp was rudely but accurately engraved on the beautiful "Fiacal Thorndring," or reliquary in which St. Patrick's tooth is said to have been preserved. Petrie says that thirty strings are visible in the engraving, which fact would go far to prove that the number was in use in Ireland before 1350.

The same author also assigns to this period the origin of the harp referred to above, commonly but erroneously known as Brian Boru's harp and preserved in the museum of Trinity College, Dublin. The harp popularly known as the harp of Brian Boru is not only the most ancient instrument of the kind known to exist in Ireland, but is in all probability the oldest harp now remaining in Europe. Still, however, it is very far from being of the remote age to which it is popularly supposed to be, long and the legendary story on which this supposition is grounded and which has been fabricated to raise its antiquity and increase its historical interest is but a clumsy forgery which will bear for a moment the test of a critical antiquarian examination. Petrie discovered that the arms on it are those of the O'Brien, but those of O'Neill, that from its size (thirty-two inches) and from other signs it was evidently a Ceitinn, a religious harp, and that it belonged in all likelihood to one of the two O'Neills in the fourteenth century, Bishops respectively of Clogher and Derry. This remarkable harp is of an exquisite workmanship. The upright pillar is of oak, the sounding board is of yellow sallow, the extremity of the forearm is capped with silver and the thirty string bolts are neatly ornamented with carved brass. The four sounding holes were once adorned with silver, removed presumably by the fingers of time or a thief, the footpiece or rest has also disappeared, and the parts to which it was joined show considerable signs of decay.

The Irish possessed four kinds of harps—the Clarsach or common harp, the Ceitinn, or small religious harp, the Cinnard Cruit, or high-headed harp, and the Crom Cruit, or down-bending harp.

The first was that used by the bard and harpers, and is the Irish harp, properly so called, the second, more exclusively clerical, probably accompanied Druidical as later Christmas hymns. The Cinnard Cruit and Crom Cruit, though styled harps, were more strictly of the violin and guitar type, indeed, they may be considered the parents of those instruments. The former had ten strings and was played on with a plectrum or bow, the latter possessing six strings, two of which were touched with the thumb. Hunting adds two more harps to the four given by Walker, and commonly referred to as the Craiffin's Cruit, a name derived from an Irish legendary hero, and the Lub, a poetical name of the harp.

In the fifteenth century Robert Neger, a Jesuit, made some useful improvements in the Irish harp, closing both the open space between the trunk and the arm and right hand hole and adding another row of strings, by which arrangement the

treble could be played with the right hand and the bass with the left, which was also a new departure, since Irish harpers, like their brethren of the opposite method. But these additions, ingenious though they undoubtedly were, found scant favor, the form of the harp being preferred to that which such innovations gave it. The influence exercised by Irish harp-ship at home and abroad is worthy of a passing notice. The Irish harp-ship at home and abroad is worthy of a passing notice. The Irish harp-ship at home and abroad is worthy of a passing notice.

Long before Ireland's national instrument hung mute on Tara's walls' its fame reached other lands. In 1100 the Welsh had their musical canon regulated by Irish harpers, besides, there are not wanting grounds for supposing that America owes the harp to Eire. In Wales, so in Scotland and England, the Irish harp and harpers were renowned. Neither country ever cultivated the harp to any extent; they were content to hear its strains awakened by Irish fingers. Buchanan states the Eithodins, the twenty-fifth Scottish monarch, kept an Irish harper in his palace. Rory Dan O'Connell, passing into Scotland, delighted the ears of her James and his court by his brilliant execution. Denis Henson played before the Pretender in Edinburgh, and Echlin O'Keane after exhibiting his skill in Italy, France and Spain, resided for years in Scotland prior to his death. Blair Atkoll and Dundek in English and in Scottish halls and leafy glens have Irish bards discoursed sweet music to appreciative ears. "No harp," wrote Bacon, "hath the sound so melting and so prolonged as the Irish harp." In 1738 commenced the death throes of the Irish harp; for in the March of that year Terlough O'Carolan expired, whose genius had revived its ancient glories for half a century. Others followed him who shed a bright lustre upon it, but it was the after-glow of the sun that had set. Undisputed prince of Irish harpers, O'Carolan, unlike many, obtained a niche in the temple of fame, while his harp and his songs were entrancing his people. Posterity has ratified the verdict. Two only of his successors have approached him within anything like measurable distance—Denis Henson and Arthur O'Neill. The latter achieved much fame, but was acknowledged to be inferior to the former in execution. Henson attained the great age of 112 years; his harp is preserved in a baronet's family at Downhill. Vigorous efforts were made at the close of the eighteenth century and beginning of the last to rekindle the expiring national interest in the harp.—St. Patrick's.

And the children, low he loved them, like the Saviour of old, To them he spoke as a kind father, and examples told, And for education, what sacrifices he hid, O children of St Michael's bright, forgot not what he did.

In the confessional it was his delight to remain, Aholing the poor penitent from sin's polluting stain; Oh! Lord, upon Thy altar, how edifying he stood, His actions there inspired us all with a salutary good.

In the pulpit, with what sacred eloquence he preached, To the deepest recesses of the heart his words they reached; But now his dear voice is hushed, we shall hear it no more, Far sweeter is that voice in Eternity's Happy Shore.

As a citizen, a chieftain fair, a ruler he did stand, Ever striving to unite the people to be a happy band; His counsel, his wisdom, it was his special grace, He shed lustre on his honored name and glorified his race.

Then farewell, dear friend, the parting is sad and forlorn, But Christian hope points clearly to that resurrection morn, Keep him in our memory green, while life's dull path we plod, One in Heaven, true to us, Father Ryan, priest of God.

Earl Spencer on Home Rule. The annual meeting of the Home Counties Liberal Federation in England last week was addressed by Earl Spencer. Earl Spencer said they were told to be frank and to avoid what was called hypocrisy, and he would take that advice (hear, hear). The Liberal Party had been passing through great difficulties since the days of Mr. Gladstone (hear, hear), and he believed that Lord Rosebery's resignation some years ago had led to the disorganization and disunion which he feared had prevailed (cheers). His lordship not long ago went to Chesterfield and delivered a speech for which all Liberals felt the greatest gratitude, because he laid down the principle in regard to what they were to do as to closing the war, and as to the policy to be adopted afterwards (cheers). Since then other things had happened, and he must say he felt very strongly a deep disappointment that Lord Rosebery had been unable to co-operate and join with the leader of the Opposition in the House of Commons (cheers). In his opinion Sir Henry Campbell-Bannerman had been put into a position of the greatest difficulty in the House of Commons, and he hardly thought the right hon. gentleman had been treated with that support to which he was entitled (cheers). He (Earl Spencer) was getting old, and if he were to retire from active political life—and in some ways he should not be sorry—he felt he had done his duty to his country (cheers). He understood that some Liberals had asserted that they could not vote for this or that if the Irish went into the same lobby. He would not think that was wise, for if there was a subject on which the Irish could support the views of the Liberals, and which was of distinct advantage to the country, then he could not see any harm in the Irish being in the same lobby with the Liberals (hear, hear). Then they had heard of the Hon. a

GRAVEL CURED Remarkable Case of this Painful Disease. Reuben Draper, of Bristol, Que., who was a victim of this terrible disease, writes of his sufferings and how he got his trouble behind.

In Memoriam.

Rev. Father Francis Ryan, Rector of St. Michael's Cathedral, Toronto, Ont., born at Carleton Place, Newfounded, 1814, died at St. Michael's Hospital, Toronto, Saturday, March 8, 1902.

Ab, friends, sad is the message which we have received to-day, (Causing another affliction to spring on our way). For the vital spark of a dear Soggarth Aroon has fled, Father Ryan, prince of men, is numbered with the dead.

Fond hopes and joys are sadly crushed, while sorrow's haunting fears, Renew each hour the anguish of the mourners' tears. His great and noble work is done, his charism we could not save, And now with Christian faith we weep at the dead priest's grave.

Of intellect the brightest, and of gifts the most choice, The admired friend and stranger, true wisdom in his voice, Who can ever forget that face, so cheerful and so bland. He has gone to join the Just in the Bright and Happy Land.

A deep spirit of devotion, a great and holy zeal, To the Sacred Heart of Jesus, he loved to make appeal, His heart was filled with bright hope when the sad parting drew near, His spirit, so bright and so pure, of the grave had no fear.

And the children, low he loved them, like the Saviour of old, To them he spoke as a kind father, and examples told, And for education, what sacrifices he hid, O children of St Michael's bright, forgot not what he did.

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AN ARCHBISHOP CITED (From March Law Notes) In Southern R. C. v. Machinists' Local Union, III. Fed 49, a case that involved a question as to labor strikes, Hammond, J., said "I wish to cite for your instruction an article which has fallen under my notice since the argument in this case began. It is entitled 'Personal Liberty and Labor Strikes,' and appears in the current October number of The North American Review (volume 473, p. 445). It is written by the Most Rev. Archbishop Ireland, and presents the law governing this case so accurately and tersely that I desire to adopt it as my own judgment, and to quote from it certain passages pertinent to this case. No lawyer or judge within my reading has stated the principles of judgment controlling the courts in these cases more aptly, though untechnically, than this learned prelate."

A VENERABLE MEXICAN PRIEST (From The Mexican Herald) The venerable Father Rafael Checa, of San Angel, where he is the parish priest, has reached the great age of 82 years in excellent health, which he attributes in a large measure to his invariable custom of eating fruit for supper, his custom for half a century. He has survived the great majority of the Carmelite Fathers who were dispersed at the time of the revolution of "the reform." Father Checa has traveled widely in Europe and the United States and was present at the coronation of the present Pope.

All the residents of the town, Protestants as well as Catholics, unite in their tribute of admiration and affection for this good clergyman who is assiduous in caring for the poor. The village priest, a Longfellow's "Evangelist" was not more beloved.

AN EXTENDED POPULARITY. Brown's Bronchial Trochies have been before the public many years. They are pronounced universally superior to all other articles used for similar purposes. For relieving Coughs, Colds, and Throat Diseases they have proved reliable. Sold only in boxes. Price, 25 cents.

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This treatment alone often enables the consumptive to gather force enough to throw off the disease altogether.

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ST. PATRICK'S DAY IN OAKVILLE.

The lecture on St. Patrick, delivered by Rev. Father O'Reilly in St. Andrew's Church last Monday night, was very well attended, says The Oakville New Era. The reverend gentleman handled his subject in a masterly manner, and held the interest of his hearers throughout. He drew particular attention to the effect St. Patrick's teaching had on the natives of the island, giving them such an ardent desire for learning that in a few years that country was the educational centre of the western world. Students flocked there from all parts of Europe to her colleges to obtain that higher education, which at that time existed only there. Their colleges were free to the entire world. The Irish were not satisfied with teaching at home, but went abroad in large numbers, leaving culture and refinement in their wake. The Reverend Father concluded his very eloquent discourse by appealing to the sons of Ireland to always remember the teachings of their Patron Saint, and so to live in this glorious, free Canada of ours in such a manner that they might be an honor and a credit to their adopted country.

FATHER SMITH WRITES A PLAY.

Henrietta Crossman is to produce an historical drama written by the Rev. John Talbot Smith of New York. It is a five-act, five-scene play, entitled "A Baltimore Marriage," dealing with the troubled history of Elizabeth Patterson, the Baltimore girl who became the wife of Jerome Bonaparte, brother of Napoleon I. in 1803, and whose marriage was annulled by Napoleon two years later. The scene is laid in France and brings on the stage Napoleon, the Pope, Cardinal Consalvi, his brother, the famous Fouché, Minister of Police, and Mme. Patterson-Bonaparte. Father Smith said the other day: "My object in writing this thing was to give half a dozen capable actors all they could do in the way of portraying human emotion and passion. Therefore, I took Mme. Patterson-Bonaparte and her history as the theme of the play. She was a dash of girl, full of good spirits and courage, and made a strong and brilliant fight for her rights as the wife of Jerome. She was assisted by the Pope, who pronounced her marriage a valid one, and in spite of the efforts of Napoleon to reverse that decision remained unmoved. Hence the rather novel and interesting spectacle is presented of the Pope defending the marriage of a Protestant girl against the attacks of a Catholic Emperor. Miss Crossman, I understood, was looking for a suitable play, and as I believed my character of Mme. Patterson-Bonaparte suited her temperament and was worthy of her talents, I submitted it to Mr. Campbell, her manager. As for the approval of the Church authorities, this is not the first time a Catholic cleric has written for the stage. Lope de Vega and Calderon, the great Spanish dramatists, were priests of the Catholic Church."

Father Smith further said that he had had the desire to construct a play on the character and fortunes of Elizabeth Patterson for many years and that "A Baltimore Marriage," which he wrote three years ago, but never brought out.

Father Smith is chaplain of the Sisters of Mercy at Madison Avenue and Eighty-first street, a post which permits of leisure for his literary work. He is the author of several novels, was editor of the defunct Catholic Review for several years, and is president of the Catholic Authors' Guild as well as director of the Catholic Summer School at Plattsburgh. He was born at Saratoga, N. Y., in 1835, and was educated in Albany and at St. Michael's College, Toronto.

A PLEASANT MEDICINE.—There are some pills which have no other purpose evidently than to begot painful internal disturbances in the patient, adding to his troubles and perplexities rather than diminishing them. One might as well swallow some corrosive material. Farnall's Vegetable Pills have not this disagreeable and injurious property. They are easy to take, are not unpleasant to the taste, and their action is mild and soothing. A trial of them will prove this. They often relieve the dyspeptic.