

A STOLEN INVENTION.

By Rev. L. C. P. Fox, O.M.I., in Donahoe's for February.

I have already spoken of having met with some celebrated painters, such as the Landseers and MacIse, but I must not forget that from time to time I also became intimately acquainted with all our most prominent architects, including the two Pugins, Wardell, Scholes, the two Hansoms, and Ashlin, the son-in-law and partner of Pugin. With regard to Charles Hansom, who was a talented man in many respects other than in the exercise of his profession, he was dining on a certain day with a few friends when one of them taunted him with being unable to invent a vehicle which would supersede the old-fashioned hacks and cabs in universal use in London. Mr. Hansom got a sheet of paper, and without any delay he sketched out his idea of a safe and convenient mode of passing through the crowded streets of the great metropolis. His friends watched him while he was at work and unanimously applauded the sketch which he had drawn. They dubbed it by the name of its inventor and it was then and there called a "Hansom Cab." One of those present advised him to take out a patent for it, which he said he would do on the morrow. However, there was one dishonest man in the company by whom he was forestalled, for on reaching his own house that evening, and being, like Mr. Hansom, a clever draughtsman, as all great architects are, he sketched out a cab like the drawing he had seen and early the following morning he took it to the office and took out a patent for it in his own name, thus robbing the talented inventor of all the remuneration which he deserved to reap from it. It brought an immense but ill-gotten fortune to the one who had perpetrated the fraud, whereas Mr. Charles Hansom was never one penny the richer. I may conclude my notice of this eminent architect by stating that to my certain knowledge he was a good, practical Catholic. Whenever a bishop or priest consulted him about drawing plans for a projected church he would always offer up a Holy Communion to obtain light and grace before he would commence a sketch for what he was commissioned to erect. In this respect he but imitated the example of the most eminent painters of Catholic and mediaeval times.

ITALIAN WORKING MEN HAVE A PLACE IN THE CHURCH.

Sacred Heart Review.

Does the Catholic Church in Italy stand aloof from the working people? Do the working classes maintain an indifferent or a hostile attitude toward the Church? Is there in that country among the laboring population a feeling of constraint with regard to the Church, as there is in this country between a corresponding class and the various Protestant churches? Does the working man in Italy so suspect the Church of lack of sympathy with him and his problems that he takes small interest in Church affairs? Does he avoid church-going through a feeling that he has no place there? Is there, in fine, in Italy a church-labor problem such as so many Protestant preachers and editors in America recognize as existing (so far as their denominations are concerned) here in the United States? Evidently not. Everything, on the contrary, points to the fact that the Catholic Church is the Church of all classes in Italy as she is elsewhere.

Recent proof of this comes under our eye in the Feb. 9 issue of the "Christian Register". A writer in that Unitarian paper, whose article as a whole shows little trace of sympathy with the Catholic Church, was witness recently to the public welcome given by the people of Palermo to the new Archbishop, Monsignor Luaidi; and was pleasantly surprised to find that on that occasion, in the great cathedral, the working men of the city, in all their fraternities, stood with banners furled, closely packed from door to altar-rails. No such thing he believes could have happened in England. The common people would not have a prominent place at such a function in Great Britain. The poor man in that favored land of the Anglo-Saxon could not afford to dress well enough to go to church, but, in Palermo, "dress does not count," says the writer; and she continues:—

"It was a touching sight—the interior of the cathedral that day. The entire floor, filled with artisans, men who earn their living, and a scanty one as a rule, by their daily labor, and all so orderly, self-respecting,

brothers of Christ, and of the highest in the Church. And their little boys from five to fifteen! There they were standing on the costly inlaid altar-rails, perched high on the top of confessional-boxes, clinging to saints and angels wherever they could find a place from which to see over the heads of their elders. Many of them were far from washed and combed for the occasion. Their boots or shoes were white with dust or mud. No one rebuked them! One thought of 'Suffer them, forbid them not, of such is the kingdom.' Into this midst, preceded by chanting choir, with the great bells ringing pavan overhead, and organ triumphantly expressing the gladness of the throng, the really fine noble-looking Archbishop came up the aisle to his throne."

And in the great procession in honor of the Archbishop the working men were seen in all their strength. The writer says that all the working men of Palermo, in their ordinary working clothes but carrying banners of many colors, took part in the procession. "On and on they came, quietly, without haste, without rest, until we wondered if their long line would never end," she writes.

There are good people in this country who, viewing the Catholic religion as an abomination, and believing the highly-colored reports of Protestant missionaries in Italy, contribute money for what they expect will be the speedy "evangelization" of Catholic Italy. They believe in their simple-mindedness that the common people of Italy are growing tired of the Catholic Church. We wish they all could have seen this impressive popular welcome, and the part taken in it by the laboring population of Palermo.

CARDINAL MANNING
and
THE LOVE OF POWER.

An Emphatic Denial.

A long letter of Cardinal Manning's which has not hitherto seen the light appears in the "United Irishman" of Feb. 4. The original document is in the handwriting of the Rev. Father Richards, Oblate of St. Charles', one of the Cardinal's intimate friends, who died last year at Clacton-on-Sea; but the letter was signed by Henry Edward Manning and addressed by him to Cardinal Wiseman. It is dated St. Mary's, Bayswater, November 24th, 1859. In it his Eminence replies to critics in matters made familiar by Purcell's Life of the Cardinal. Our readers will not desire to go back to the unhappy controversies of those days, and we therefore deem it unnecessary to reproduce the letter. But the following passage in reply to the accusation that he had a love of power will be read with interest:

I would ask to know what there is in my past or present acts to shew that I have enriched myself, or acted in rivalry with anyone, or crossed any man's path, or deprived him of any due, or sought honours, titles, or promotions, or indulged in the arts of ambition, or made the elevation of myself the end of my actions?

At least they who know my past trials will hardly think this of me. If by love of power any of these things are meant then I leave myself in your Eminence's hands, and to the judgment of the Holy See, and of Him Who I hope will give to my actions a better name, and in my life will read a better intention. But I will make a free and frank confession.

There is a power I earnestly desire, strive and pray for. It is the power to make a reparation for years spent in ignorance which I trust I can say before God was not voluntary; to spread in England the knowledge of the One holy Faith; to make others partakers of the grace I have myself received; to win back as many souls as I can to the unity of the Church, and to promote in every way with greater devotion of life and efficacy of labour the salvation of souls, and the submission of England to the Holy See.

In any other sense I must treat the accusation as an ungenerous and unkind interpretation of my life—faulty and unprofitable as I know it to be.

CARDINAL MANNING'S CONFLICTING ENGAGEMENTS.

By Rev. L. C. P. Fox, O.M.I., in Donahoe's for March.

The zeal which prompted Cardinal Manning to labor for the glory of God too often urged him to try to accomplish far more than he was physically or naturally able to perform.

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He worked too hard himself, and did not leave enough to his secretary. Thus there was a want of order in his arrangements which was often very disappointing and inconvenient to those who vainly expected him. On one occasion when I was stationed in the Church of the English Martyrs in his diocese he had promised to come thither to administer the sacrament of Confirmation. We had upwards of five hundred poor people gathered together for that ceremonial on a Sunday afternoon, and amongst them were some mothers with babes on their breasts. We waited for the Cardinal for two long hours, and then one of the Fathers drove to the Archbishop's house, some six or eight miles distant, and found that he was giving Confirmation in some other church. Ours was but one out of no fewer than three appointments that he had made for the same hour.

He never wearied in toiling for the well-being of his own diocese, but the state of his health, which was far from good, and his rigid abstemiousness obliged him to take a couple of months' rest every year. But what rest was that? He received numerous invitations to preach sermons in various parts of England and even in Ireland, and he was in the habit of accepting more than he was able to accomplish. This period of hard, incessant work he would call his holiday, and when it expired he would return to Westminster, looking more meagre and worn out than before he left home.

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One of the pictures is called

"Heart Broken"

We will not let the reader into the secret of what has happened, but one of the merry little companions of the woeful little maid who has broken her heart is laughing already, and the other hardly knows what has happened. Cut flowers nod reassuringly at them, and a bright bit of verdure covered wall stands in the background. There is something piquantly Watteauesque about one of the petite figures, suggesting just a touch of French influence on the artist.

The other picture presents another of the tremendous perplexities of childhood. It is called

"Hard to Choose"

As in the other picture, we will not give away the point made by the artists before the recipients analyze it for themselves. Again there are three happy girls in the picture, caught in a moment of pause in the midst of limitless hours of play. One of the little maids still holds in her arms the toy horse with which she has been playing. Flowers and butterflies color the background of this, and an arbour and a quaint old table replace the wall.

The two pictures together will people any room with six happy little girls, so glad to be alive, so care-free, so content through the sunny hours amidst their flowers and butterflies, that they must brighten the house like the throwing open of shutters on a sunny morning.

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