

SSION NO. 3, meets on Wednesday at 8:30, Notre Dame McGill. Officers: Al-Gallery, M.P., Presi-Carthy, Vice-President; Devlin, Sec.-Secretary; John Hughes, Financial; 65 Young street; M. Birman Standing Com-a O'Donnell, Marshal.

T. A. & B. SOCIETY, 1863.—Rev. Director, Flynn, President, D. Sec., J. F. Quinn, Minnie street; M. J. J. 18 St. Augustin's on the second Sun-month in St. Ann's Young and Ottawa 1.80 D.M.

ES' AUXILIARY, 10th. Organized Oct. 19th, are held on 1st every month at 4 p.m.; Sunday, at 8 p.m. Miss van, president; Miss n, vice-president; Miss augh, recording-sec-ressor street; Miss s, financial-secretary; e Sparks, treasurer. McGrath, chaplain.

S SOCIETY.—Estab-6th, 1856, incor-vised 1864. Meets in Hall, 92 St. Alexan- Monday of the mitee meets last Wed-ers: Rev. Director, aghan, P.P. President, istic C. J. Doherty; E. Devlin, M.D.; 2nd Curran, B.C.L.; Treas- J. Green, Correspon- John Kahala; Rec- tary, T. P. Tansy.

UNG MEN'S SOCIE-1885.—Meets in St. awa street, on the of each month, at iritual Adviser, Rev. S.S.R.; President, Treasurer, Thomas cretary, W. Whitty.

S COURT, C. O. F., second and fourth ery month in Notre Seignours and Notre A. T. O'Connell, O, ne, secretary.

S T. A. & B. SO- on the second Sun- month in St. Pat- 2 St. Alexander St., after Vespers. Com- anagement meets in first Tuesday of every m. Rev. Father Mc- President; W. P. Vice-President; Jno. Secretary, 716 St. An- St. Henri.

CANADA, BRANCH ed, 13th November, 26 meets at St. ill, 92 St. Alexander 2nd of each regular meetings for ion of business are nd and 4th Mondays at 8 p.m. Spiritual Callaghan; Chan- Curran, B.C.L.; Pre- J. Sears; Recording- J. Costigan; Finan- Robt. Warren; H. Feeley, Jr.; Medi- Drs. H. J. Harrison, y and G. H. Merrill.

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THE LADIES OF CALVARY

If some statistician were to compile a record of the number of charities, reformatory movements, and good works generally speaking, now blessing the world, that were set on foot by women, many a sneer would be turned to praise, says Ruth Everett in the "Catholic World Magazine." A prominent citizen of Brooklyn, New York, once told the writer that every reform of that place had been simply forced upon the city fathers by the women. If that seems a little hard on the men, the human average is maintained by the great compliment it pays to the women of the City of Churches. Be that as it may, there is no doubt that a number of the most celebrated and worthy charities of the world have been started by women; notably by widows, who were beyond the first flesh and vigor of womanhood. In one, at least, of the many well-organized charities that are under the control of women, the exaction that its members be widows exists; and that is "Les Dames du Calvaire" (The Ladies of Calvary).

One of the most beautiful examples of how a small thing that has the sanction of one pious and consecrated soul may grow to bless many nations is found in the career of Madame Garnier, the benevolent French widow who, some fifty years ago, founded the first House of Calvary in Lyons, France. Wishing to make her life a blessing to those that others rather shunned, Madame Garnier ultimately settled upon poor women who were hopelessly sick with cancer. Her first two or three patients she took to her own home and there personally ministered to their every want until death relieved them. She found that the most numerous victims of cancer are women, and that of these women mothers are more apt to be moved down. She found that there were ways to make the pathway to the grave of the rich sufferers as comfortable as possible; but that after the poor mothers had spent six months in the hospitals and had there been declared incurable, the chances were that the husband had become discouraged, demoralized, perhaps dissipated. The children would have been scattered, or drifted into some institution. Now where was the mother to go to die? Where could she drag out the tortured remnant of her life? It was to provide for just such as these that Madame Garnier established the first House of Calvary.

Like almost all things of this nature, at first it was up-hill work, and the Lyons House remained the only one for more than thirty years; when, in 1874, a foundation for the work was laid in Paris, which was soon followed by another in Saint Etienne. A fourth, in 1881, was successfully established in Marseilles. The next in line was the one in Brussels, Belgium, 1886; which is the mother in the direct line of our own American House of Calvary, at Nos. 5 and 7 Perry street, New York city, founded by Mrs. Annie Blount Storrs. The first house, No. 5, was opened and blessed by the late well-beloved Archbishop Corrigan, June 12, 1899, and a few days later was ready for patients. The most striking and pitiful voucher for the necessity of the work was found in the fact that every bed had been spoken for months before the house was opened.

Several years ago when Mrs. Storrs was in Europe—it was in Brussels, Belgium—she read a notice in the entrance of one of the churches that upon a certain Sunday a sermon would be preached by a priest well known for his eloquent fervor about the work of the Women of Calvary, and that the collection would go to the House of Calvary. That was the first Mrs. Storrs had ever heard of the work. She made inquiry, and the result was that she entered the Brussels House of Calvary and there took her training as a dresser of the wounds; at the same time carefully studying the workings of the institution; with the object of establishing a House of Calvary in her native land. Mrs. Storrs did not succeed in a day; in fact, almost every day for five years before the gilt sign, "House of Calvary," was put up over the door of No. 5 Perry street. Mrs. Storrs was working in the interest of the suffering women of New York, by laying the matter before the proper ecclesiastical authorities, and sympathetic people of means. At last the requisite money and support were pledged, the Archbishop gave his consent and blessing, and the doors were opened for the suffering poor women who were under sentence of a slow and most painful death.

By the time the House of Calvary was one year old it was an incorporated charity, with a charter from the State Board of Charities. And the day it was two years old, through the generosity of a friend who gave them his certified check for \$15,000, they had been able to buy, pay for, and thoroughly overhaul, putting in new, sanitary plumbing throughout, open doors of communication between the two houses; in short, be all ready to celebrate their arrival at the small age of two years by the opening and blessing of No. 7.

Mrs. Storrs is in constant receipt of evidence how dear the charity is to the public, for letters come to her, not alone from all over the United States, but from many parts of the old world. Since the New York House of Calvary, which is the eighth, and the only one in the English-speaking world, was established there has been one founded in Bethlehem of Judea, and Mrs. Storrs has received a letter from a Catholic priest in British India asking her to come out there and establish one.

Although under the control of Catholic women, the House of Calvary, in so far as the reception and care of patients is concerned, is absolutely non-sectarian. Protestants, Hebrews, all are welcome, all just as kindly cared for. Patients who can afford to pay, even a small sum, are not received; the aim of the ladies who are at the head of this work being to furnish a home—not a hospital—for those women who are sick and poor and homeless. A loved one has been taken from many and many a family throughout the land by this dread disease, cancer; and to those thus bereft the work is dear. A few years before the opening of the first house Mrs. Storrs received a letter from a small town in Mississippi. The writer said that her mother had died of cancer; that she, the daughter, had been able to give that mother what little comfort her sufferings would permit, but that she felt most keenly for such women as had no home in which to die; that the day upon which the letter was written was the anniversary of her mother's death, and that she begged to enclose the small testimonial of her sympathy. There was a two-dollar bill in the letter. Regularly a small testimonial of a daughter's love has come. One year it was several months behind time, and they were afraid their "mascot," as they had grown to call the good daughter, was ill or dead. But at length it came; times had been hard, but the daughter felt that she could do without something for herself, but that the offering in memory of her mother must be kept up.

In the reception room of the House of Calvary, in a beautiful gilt frame, there is a large crayon of a young man whose memory will ever be sacred to the Ladies of Calvary. This was young Thomas Mulry, son of Mr. Thomas Mulry, so well known in many charities of New York—notably in the St. Vincent de Paul Society. From the first efforts towards opening No. 5 Perry street as a House of Calvary, young Thomas Mulry was active in the service of the ladies, always at their command. They were all agreed that they would not know how to get along without him. Mrs. S. Gaston Baillet, vice-president of the House of Calvary, gave "Tom" the pet title of "The Knight of Calvary." The boy—for he was about eighteen—took kindly to the distinction, and that first summer, when he was away on his vacation, he wrote a letter to the Ladies of Calvary and signed himself "The Knight of Calvary." Before the second house was opened the poor boy was in his grave. His death was as beautiful, trusting in God, and as pure, as his life had been. When his confessor told him that he must die, for a moment he was sadly silent, then he said: "It is hard to leave father and mother and all; but God's will be done." On the day No. 7 was opened Mr. Mulry spread a cold collocation for the hundreds of invited guests, in memory of his beloved son who was, and always will be for that House, the only "Knight of Calvary."

Few charities in the world have been as prosperous, from the very first opening of its doors, as the New York House of Calvary. Helpful friends seem to be guided to its doors by Heaven itself, as the following story will illustrate. For the sake of giving them names—for the story is true, but the names are assumed—let us say that Annie Kellogg and Katie Otis were ordinary hard-working women, and

that they had been life-long friends. In their own humble way they lived close to God; they knew little beyond doing their simple duty; they lived together and most economically. Upon a certain day Annie was told by her physician that she could not live many days more. That she might be sure of disposing of her savings according to her own wishes she gave Katie her bank-book with instructions to pay to bearer the sum-total in bank. The sick woman then provided for her decent burial and the payment of all honest debts incurred in her sickness. After this she apportioned the considerable savings she had been able to make to various good works. But when she came to the end of those she knew of, and wanted to help, there was \$100 left. So she told her friend that it would do the most good. And then she died. Katie executed all the bequests, and had about made up her mind to send the \$100 surplus to the lepers of Molokai, when one morning, after early Mass in St. Anthony's Church, she chanced to tell her intentions to a lady she met there. This lady was a friend of the House of Calvary and advised Katie to do her charities nearer home; so the House of Calvary came in for \$100; and neither of the women had ever heard of the House of Calvary.

France and Italy have probably done more in the line of establishing new charities than any other countries in the world. In France, where were established the first Houses of Calvary, in addition to the Ladies of Calvary, who must be widows, and who are not religious, but women of the world, do not give up their homes, do not renounce their families, take no vows, nor wear any religious habit—they simply seek, by devoting themselves to the work of the Calvary, to sanctify their lives—there are the Daughters of the Cross, who may be either widows or maidens. The Daughters of the Cross live in the House, of which they do the housework; which in this country, so far, is done by hired help. There is no such thing as a servant in the Calvaries. No one gets any salary; all are sisters, devoted to the same work. One essential difference between the Daughters of the Cross and any religious is that, in almost all of the orders, the religious must have a dowry. Of the Daughters of the Cross, in the Houses of Calvary, nothing is asked but good character, devotion, obedience to the rules of the House, and a promise to give their lives to the work. Having been accepted of those scores the daughters belong to the House. If one were to be taken ill the week after she enters, she would be cared for like a daughter; and should she not recover, but live a hopeless invalid for many years, she would not be sent away, but would be cared for even to the day of her death.

And the poor women who come into this home to die? It would melt a heart of stone to hear their histories. "Mother" Doyle is eighty years of age. She has brought up seven sons who lived to manhood; some of them the Union in the war between the States, and now the old lady is alone, dying a ward of charity. The House of Calvary is but three years old, yet Mother Doyle is the only one of the patients who was entered among the first. Most of them come in, stay a few weeks or months at the most, then die, and their bed is given to the next on the waiting list. Mrs. Horan and Mother Doyle were the greatest friends, and it was a hard blow to poor old Mother when Mrs. Horan died last winter.

Irish Art Renaissance.

Another branch of Irish art which wants and has wanted for a considerable time a revival from within or without, or both, is that of painting in oil and in water-colors. "Good money, good work" is a truth applicable to art, and it is, therefore, a pity that some plan is not devised before it is too late to make the art of painting more profitable in Ireland.

The term "in Ireland" is used especially because, if we would have true Irish paintings the work must be done in Ireland. Doubtless the Art Union of Ireland does much to obtain sale for the pictures at our annual Hibernian Academy Exhibition, but much more is wanted both as to sales and as to distribution. There is not at present in Ireland any public gallery of paintings by modern masters such as we find in the large towns of England, of Scotland and of the Continent. This is most discouraging to Irish painters, both from an artistic and a commercial standpoint.

The new County Councils of Ireland, were the necessary power granted them, could do much in this direction if each would subscribe, say £10 (ten pounds or fifty dollars) a year to a fund for the purchase, at our Hibernian Academy Exhibition, of a number of works which would become their property and which could be put on public exhibition in say, the Council Chambers of Dublin, of Belfast, of Cork and Galway. Such a plan might even help to promote a distinct National School of Art.

If the several societies of the Clan-na-Gael combined in a similar way in a few years there would be the nucleus for a creditable Irish gallery of paintings for America. The countrymen of MacLise, Mulready, Hogan and Foley, to mention only a few great Irish artists would readily respond to such a trust. But if we would be deemed worthy of our men of genius we should be competent and willing to encourage and retain their services. America amply appreciates this theory. By a new Act the first-class cities of America can expend £10,000 in a year on mural paintings, mosaics, and stained glass, and second-class cities £5,000. The works to be selected by an Art Commission in each city but subject to the approval of a municipal Art Committee. This will not only maintain but develop and improve the present standard of art in America. Let the Clan-na-Gael do as much for Irish art.

It has often been a matter of surprise to visitors to the Hibernian Academy Exhibition, Dublin, our headquarters of art, that our Irish artists have not attempted to illustrate the principal events in the history of Ireland. Surely native talent is equal to the effort. The present great revival of the Irish language and the Irish drama suggests that the time is opportune. It can hardly be urged that the literature, the history, or the antiquities of Ireland do not supply subjects of sufficient interest or individuality. Each of the following events should afford ample matter for a good canvas:

- 1. The National Triennial Assembly at Tara.
- 2. St. Patrick preaching at Tara.
- 3. Incidents in the life of Brian Boru, Hugh O'Neill, Hugh O'Donnell, Sarsfield.
- 4. Incidents in the life of St. Brigid, St. Columba, St. Columbanus, St. Brendan.
- 5. The Flight of the Earls.
- 6. Establishment and Suppression of the Irish Monasteries.
- 7. Parliaments of Kilkenny and of Dublin.
- 8. Sieges of Drogheda, of Wexford, of Derry, of Cork.
- 9. Battles of Clontarf, of Aughrim, of Boyne, of Fontenoy.

Most of these subjects have been abundantly written up and described, and most of the abbeys, castles and buildings involved have survived to the present day, even though in ruins. Any details required to make a correct and an accurate picture can be obtained without considerable trouble. Inasmuch as our Hibernian Academy accepts the work of others than its own members it may be that some exiled Celt will now commit to canvas his conception of some of the subjects enumerated here, for exhibition next year. "No one doubts," writes Thomas Davis, "that if he sees a place or an action he knows more of it than if it had been described to him by an eye witness. The dullest man who put on his best attire to welcome Caesar had a better notion of life in Rome than our ablest artist or antiquary. Were painting then but a colored chronicle, telling us facts by the eye

instead of the ear, it would demand the statesman's care and the people's love. It would preserve for us the faces we worshipped and the forms of men who led and instructed. It would remind us and teach our children not only how these men looked but to some extent what they were, for nature is consistent and she has indexed her labors. It would carry down a pictorial history of our houses, arts, costumes, and manners to other times, and would show the dweller in a remote isle the appearance of countries and of races of his contemporaries."

If exhibitors at the Hibernian Academy would only endeavor to make their work historically interesting in this way I believe the public would willingly and patriotically support their efforts. Our artists would also be well advised to paint legendary or historical subjects to a "domestic" scale. It is to be regretted that those who are best qualified for this difficult class of work have not heretofore been willing to keep their subjects to a moderate size although it has been satisfactorily demonstrated, by the best of all tests—the money test—that the public appreciate and purchase moderate-sized historical subjects at good prices.

Of course it is conceded the really vital and valuable patronage of art is that which arises amongst the community at large and from the individual recognition and appreciation received from the intelligent public whence the interest may extend to the municipal government or some of the corporate bodies and be taken up and encouraged by them with advantage.

Further, an effort at least should be made to make the Abbey Street Academy a really Hibernian Academy and not a mere provincial exhibition, as at present. An institution of this kind should first of all cultivate the taste of the public here, at home. There is also a great Irish public, sympathetic in this regard, in London, in Paris, in Melbourne, in New York, and wherever our kinsmen have found a home.

The members of our Photographic Society, and our Water Color Society could render very valuable assistance by taking picture photo groups in costume representing in Irish history on the actual side of the occurrence. Those societies have already done splendid service in recording the scenery and the antiquities of Ireland. Here is a new field for their efforts. Our Society of Antiquaries would, no doubt, give every help to this movement. There are enough students in our successful School of Art and at the school of the Hibernian Academy to produce excellent results in time if an ambitious career were opened for them.

"If I were a landscape painter I would paint me an olden isle Where brooks down the hillside dance like days, and the beautiful hearers smile; Where the crags are pillars of purple and the mountains are diadems, And the lakes that sleep at their granite feet are brilliant of liquid gems.

"Where the ruins of ancient prowess, of love, and of faith, and of war, Round tower, and rath and castle, still shadow the plains afar, Where the rivers rush like warriors bold through the mazes of verdant leas And ocean hugs to her mother breast the emerald of the seas."

—Eugene Davis.

The art of sculpture is even more rapidly declining apparently if one must judge by the exhibits each year at the Hibernian Academy. Happily, not so in reality inasmuch as far better work is done in Ireland now than fifty years ago, in every department of sculpture—in marble, in stone, in wood. Even greater and more marked improvement has been made in the art of modelling, and of clay figure-work. If only as an interesting experiment it would be well, however, for the governors of our Academy to encourage the exhibition by craftsmen or tradesmen of the several branches of carving and of sculpture. It would form a new and a highly instructive department which would possibly in time develop a school of sculptors of a high standard. No fears need be entertained that the Academy would lose caste in this way. There will always be sufficient talent to surpass and to show the way to mediocrity. A revival of Irish sculpture may be effected even more easily than a revival of painting, inasmuch as complete models must be prepared for the execution of the latter, but rough models only are necessary for the completion of the former. While, therefore, we must secure the finished work to obtain the true merit of a painter, the model amply portrays if it does not sometimes excel the finished work of a sculptor. This is satisfactory for while the work of our Foley, our Hogan, our Farrell,

or our Hughes may be destined for London, or Madras, or Melbourne, the models of their masterpieces may remain at home.

"To create," writes Thomas Davis, "a mass of great pictures, of statues, and of buildings is of the same sort of ennoblement to a people as to create great poems, or histories, or to make great codes, or to win great battles. The next best, though far inferior blessing and power is to inherit such works and achievements. The lowest step of all is neither to possess nor to create them.

To collect and to publish and to popularize the lost works of our living and dead artists is one of the most important steps towards procuring for Ireland a recognized national art. And this is essential to our civilization and to our reputation. The other is by giving education to students and furnishing rewards to artists to make many of this generation true representatives, some of them great illustrators and composers or perchance to facilitate the creation of a great public spirit."

It has been suggested that an Irish Art Society should be formed for the improvement and the promotion of Irish art in all its branches. It would be an excellent and a valuable idea if our people were educated and prepared for it, but the rank and file must be ready if it would succeed. And if the people were ready the teachers should be ready. Above all, Irish art can never exist until it springs clear out of the heart of the nation. An art society cannot always create an artistic people, but an artistic people can always create an art society. A school must have pupils as well as teachers. If the teachers are competent and the pupils are in earnest, substantial progress must of necessity follow.

Unfortunately, the two institutions in Ireland which should foster Irish art are quite obsolete—the Hibernian Academy is Hibernian in name only, and the National Gallery is national in name only. A committee, a society or a league is urgently wanted to do for the art of Ireland what the Gaelic League has done for the language of Ireland. A Central Irish Art League having its headquarters in Ireland and branches in America, Australia, Canada, etc., would, in a short time, generate and evolve a high standard of Irish art. To improve Irish art, or art in Ireland, would be to improve art in general.

There is another important thing we must not neglect in a matter of this kind, namely, that a real, true revival of any branch of art must be, and should be, a natural revival. If we want it we must allow it proper time for development. It may take a long time, it may take a short time. If it be real it will take its own regular time. A plant may be brought to maturity by artificial or by natural means. It is seldom that a hot-house plant has within it the strength and the endurance of the natural growth. The best that the best of us can do, should be good enough for most of us. It should be our aim to make that best, better than all others. If it is not we should be satisfied with it until we can attain to better things. We should continue to strain after the ideal even though it be not, to our knowledge, attainable by us in our own time. There will be others to take up the work where we have left it.

To this art renaissance, if we want it to succeed, we must also yield our sympathy and moderation, remembering that there are two kinds of criticism—one the child of culture, the other the child of conceit—cultured criticism would cultivate its subject, conceited criticism would kill in infancy, or in old age, with equal ease, everything or anything it touches. As culture is rare, so is cultured criticism. Unfortunately, the child of conceit is only too common.

Finally, if we would have this Irish Art Renaissance flourish we must be prepared to guide it from careless childhood to respected old age—enjoying in its own time the simplicity of the one and the dignity of the other. We should select the most competent hands available and then be satisfied with their work. We should have due regard for the materials and for the matter produced. We should expect high things for high premiums and moderate things for moderate premiums. We should be reasonable and proportionable in our judgments. We should not compare a village church to a city cathedral, nor a country cottage to a municipal mansion. Above all, we should correct our baneful habit of self-condemnation.

"Blame where you must, be candid where you can, And be, each critic, the good-natured man." —Goldsmith. J. J. Meagher, architect, in "The Gael."

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