

THE TRUE WITNESS SUPPLEMENT.

MONTREAL, MARCH 17, 1897.

OUR SOUVENIR

In Commemoration of the Golden Jubilee of St. Patrick's Church, Montreal.

Pronounced the Most Artistic and Interesting Memorial Number Published for Many Years.

Press Opinions and an Appreciation From a Well-known Writer.

A SECOND EDITION ISSUED.

To those who have seen our Souvenir Number in commemoration of the Golden Jubilee of St. Patrick's Church we need add nothing to what we have already said as to our desire and pains (not to speak of outlay) to make it worthy of the occasion. We tried also to make it a memorial of one of the greatest celebrations, religious and social, that the Irish community in this city has undertaken; as well as to be interesting to the people in Canada—in Toronto, in Kingston and Ottawa, and other cities, towns, villages and rural districts of Ontario. As to the Maritime Provinces also we desired that it should be as praiseworthy in its records of the past "Down by the Sea" as here, at the head of ocean navigation. But we would call special attention to the mass of rare and precious information gleaned from the hitherto unpublished minutes of St. Patrick's Parish, as well as to the records of St. Ann's, St. Gabriel's, St. Mary's and St. Anthony's parishes.

The local press and a well-known writer speak of our Souvenir in the following terms:—

Miss Annie Sadlier.

The Souvenir Number of THE TRUE WITNESS is deserving of the highest praise. Its mechanical details are perfect; it is admirable in design and execution; its type is clear and delightful to the eye. The richly-colored cover has representations of St. Patrick's, the senior Irish Church of Montreal, as well as of the Apostle of Ireland, and of Erin, who stands crowned with shamrocks and a harp in her hand. In the background is a Celtic cross and the sun of Ireland rising above the horizon. The hand some supplement, also highly colored, has St. Patrick's Church, with her various offshoots, the other Irish churches of Montreal. It has also the arms of the four provinces of Ireland, and a harp, a Celtic cross, and a vignette of St. Patrick, all delicately wreathed with shamrocks, green and gold. Turning the leaves of the journal, the pictures are, again, most interesting and finely executed. The old Recollet Church, the interior and exterior of St. Patrick's with the new statue of St. Patrick, sent from Rome with accompanying relic, the Pastors, old and new, of St. Patrick's, Fathers Connolly and O'Brien and Dowd, and Quinlivan. There are also pictures of St. Ann's, St. Mary's, St. Gabriel's, St. Anthony's, St. Bridget's, St. Ann's carries the reader back to the time of Father O'Farrell's pastorate, he becoming afterwards Bishop of Trenton, and Father Hogan, who was a typical Synodical Atoner of a bygone day. There are also portraits of Archbishops Walsh, Clery and O'Brien, accompanying interesting details of Irish Catholic progress in Ontario and the cities by the sea. The letter-press, of course, this Souvenir Number being that of the Golden Jubilee of St. Patrick's, dwells much on the first beginnings of the Irish congregation, when it met at the Recollet Church or Bonsecours Chapel, and its subsequent development, with accounts of many notable citizens of Montreal, who were also parishioners of St. Patrick's Church or its early benefactors. The various charitable institutions and societies, with total abstinence or benevolent, are also noticed. Many of these are sleeping on the mountain side, during the fifty years in which their parish church and the people of their race have progressed and grown to maturity. It makes a most interesting chronicle of priests and laymen. Altogether this Golden Jubilee Number is a splendid success, reflecting credit not only on its editors and publishers, THE TRUE WITNESS Publishing Co., but on the Irish Catholics of Montreal. It is deserving of widespread patronage, selling at the moderate price of 25 cents.

Montreal Daily Witness.

In honor of its being the fiftieth anniversary of the opening of St. Patrick's Church the TRUE WITNESS has brought out a special souvenir number which is exceedingly well got up. The cover is a very pretty one, consisting of a colored panel picture of Hibernia with her traditional harp, a view of St. Patrick's Church from the corner of Alexander and LaSalle streets and a medallion portrait in colors of St. Patrick himself, all of which rest on a gold ground. The contents of the number

comprise a history of St. Patrick's parish and also shorter ones of the parishes of St. Ann's, St. Gabriel's, St. Mary's and St. Anthony's respectively, all of which are written in such a manner as to be deeply interesting to all citizens of Montreal, irrespective of creed. The history of St. Patrick's Parish also includes to a certain extent that of the old Bonsecours Church and the Recollet Church, in both of which services used to be held for the English-speaking Catholics in the city before they had any special place of their own for the purpose of worship. A full report is given of the steps that were taken which finally resulted in the building of the present St. Patrick's Church, including an account of the laying of the corner stone on Sept. 25th, 1843.

A supplement is also published with the number consisting of excellent views of the five English-speaking Catholic churches, St. Patrick's being in the centre; they are all on a pale green ground surrounded with a gold border.

Montreal Herald.

The jubilee of St. Patrick's Church gives the TRUE WITNESS an opportunity to issue one of the best souvenir numbers it has yet presented to the public. It is splendidly gotten up, profusely illustrated, and full of interesting matter, not only about the church, but about the growth of Irish Catholicism in Montreal. The early history of the congregation from 1817, when it was ministered to by Father Richards—a convert to the faith—in Bonsecours Church, up to 1843, during which period the present edifice was erected, is traced minutely. The minutes of the several meetings held in connection with the project are given and are worth reading. A detailed description is given of the church and its pastors, accompanied by fine views and portraits. St. Ann's, St. Gabriel's, St. Mary's and St. Anthony's each receive mention, with portraits of past and present pastors. There are two excellent articles on "Irish Catholic progress in Ontario," and "The Sway of the Celt down by the sea," with portraits of Archbishops O'Brien, Clery, and Walsh. In a handsome supplement, printed in green and gold, are given views of the five churches, intermingled with Irish and Canadian emblems.

Montreal Star.

One of the finest memorial publications issued for many a day in Montreal is the Golden Jubilee number of the TRUE WITNESS. The occasion is the fiftieth anniversary of St. Patrick's Church. The beautiful number is worthy of the celebration.

The TRUE WITNESS Jubilee number consists of thirty-two pages of most interesting reading matter and beautiful illustrations. One of the leading articles is a history of English speaking Catholics in Montreal, with pictures of old Bonsecours Church, a page illustration of St. Patrick's Church in 1857, and portraits of some of its most distinguished priests. This article is a valuable contribution to Montreal's history. Two full page illustrations show the interior of the church, and besides these there are large cuts of St. Patrick's Presbytery, the boys' school, the girls' school, the orphan asylum, and St. Bridget's House of Refuge. Another interesting illustration is that showing the figure and relic of St. Patrick. The number also contains historical sketches of St. Ann's, St. Gabriel's, St. Mary's and St. Anthony's parishes, with portraits of their clergy. The progress of the Irish Catholics in different parts of Canada is discussed in separate articles. A large sheet suitable for framing is enclosed. It contains fine illustrations of the Irish Catholic Churches of the city, the whole beautifully ornamented in green and gold.

The TRUE WITNESS Jubilee Number is worth keeping.

Montreal Gazette.

The occasion of the fiftieth anniversary of the opening of St. Patrick's Church has been utilized by the TRUE WITNESS to publish a souvenir number, which is very interesting, both in its appearance and its contents. The cover is nicely designed, green and gold predominating. A Gothic panel carries St. Patrick's Church, while the Apostle of Ireland, with the traditional crozier, occupies a medallion space, under which is an allegorical figure of Hibernia and the harp, with a background of sunset. The supplement, which is evidently intended to be framed, consists of a Celtic cross, the centre of which is filled with a picture of the church, flanked by the harp and cross, while the provincial arms round out the curves. Other accurately drawn pictures of St. Ann's, St. Mary's, St. Anthony's and St. Gabriel's adorn the page. The contents of the paper form is, however, the most interesting feature. The history of the foundation and growth of St. Patrick's Church is given with a minuteness of detail that makes it valuable at this late day, and shows that away back fifty years ago there was a very generous spirit existing in religious matters. A touching story is told of Father Richards, who was a martyr to the ship fever plague in 1847, and then, as far away as 1841, we find names of prominent Protestants on the subscription list that helped to build the church. The first name on the list is the Bunk of Montreal, £125; then follow Hon. Joseph Masson, Michael Tobin, Albert Furniss, £100 each; the Bank of the People, Hon. D. Minnie D. Jy and Miss Berthelot gave £50 each. Then follows a long list of £25 each, among the names being Hon. Peter McGill, Hon. George Moffatt, Benj. Holmes, Attorney-General Ogden, John Doherty, Wm. Ritchie & Co., Oliver Doherty, John Molson, John Collins, Peter Dunn, Peter Devins, Thos. Ryan, Sir Charles Sydenham, Sir Charles Bagot, Sir Charles Metcalfe and others. Short histories are also given of St. Ann's, St. Gabriel's, St. Mary's and St. Anthony's parishes. Irish Catholic progress in On-

tario is dealt with in a retrospective and prospective way. The Souvenir number is profusely illustrated with well printed portraits in half tone. Altogether it is a very valuable and creditable issue from the press and will serve the purpose for which it was intended.

La Presse.

We have just received a handsome Souvenir, published by THE TRUE WITNESS, in connection with the Golden Jubilee of St. Patrick's Church. It reflects the highest credit on the publishers, and is worthy of the great occasion.

THE ANCIENT FLAG OF IRELAND.

A LETTER BY MR. KAVANAGH, Q.C.

DEAR SIR.—The statement is made by M. H. in his "Notes and Comments," in this week's TRUE WITNESS, that the ancient flag of Ireland was a golden harp on a dark blue ground, and that it was not till the Rebellion of 1798 that green was adopted as the national colour, because it came of the fusion of orange and blue, and thus represented the union of Catholic and Protestant Irishmen of that time.

This theory is probably new to many of your readers, and therefore in asking M. H. to be kind enough to state the grounds on which he bases it, I feel I am asking for information that will not be interesting to myself alone.

I have seen it stated elsewhere, but on what authority I know not, that the flag of the Irish Brigades in the service of France were not green, but light blue. The very strong presumption is, that if they did not carry the national colors of the French army in which they served, it was because these exiled Irish soldiers had stipulated for leave to carry the colors then recognized to be those of their own country, and proof of the fact, perhaps, would be the most convincing that could be offered on the subject. And besides this, the enquiry might turn out to be of special interest to Irish Canadians, since evidence has been already gathered to show that Irish troops, carrying an Irish flag, served under Montcalm in Canada and were present at the battle of Carillon, as well as at the second battle of the Plains of Abraham. *Le drapeau de Carillon* is still preserved, and I believe, in the possession of the relatives of the late Mr. Baillarge, Q.C. of Quebec. My brother, Rev. Father Kavanagh, S.J., of Loyola College, has seen this old flag, and tells me that it has the appearance of having once been of a "light blue colour." Had it been a distinctively French flag, its colour must have been white, since the flag of the Bourbon Kings of France was the fleur-de-lis on a dragoon blue.

But, to come back from this digression,—there is probably much to be said in favor of green as the national color of the ancient Irish flag. Moore was evidently of this opinion, and, though it is not usual to quote poets as authority on historical subjects, it must be admitted that Moore was deeply versed in Irish history. Moreover, Moore was eighteen years of age in 1798, and if the green flag was then adopted for the first time, it is difficult to imagine that he could have been ignorant of it. However, from more than one of his melodies his opinion is apparent that green was in ancient times the colour of the Irish flag. For instance, his lines:—

"Let Erin remember the days of old,
"When King-kin, with standard of a harp,
"Led the Red-Knights to danger."

And, in the last lines of "The Song of O'Rourke, Prince of Breffny":—

"But onward! the green banner bearing
"Go, flesh every sword to the hilt."

Referring, again, to your paragraph and the statement there made, that the flag of ancient Ireland was "a golden harp," it is not rather "the Sunburst"? In a note to the melody,

"The sunburst and banner, the night we were banished."

Moore says: "The Sunburst" was the "faucal name given by the ancient 'Irish to the Royal Banner.' But the device on the flag is of less importance than its colour. There can be little doubt that green is the color generally accepted now by Irishmen all over the world as the national colour. If, however, it were proved that previously some other had been the national colour, and that green came to be adopted for the first time when the Catholics and Protestants of Ireland united in 1798, it is worthy of remark, that, throughout the century to be completed next year, the Catholic Irish have stuck to the bargain and been true to the green.

Recent events give reason for the hope that the Protestants of Ireland will all of them soon return to "the wearing of the green," the colour symbolical of Hope.—"For Ireland's hope lies in the union of her sons, in the fusion of orange and of blue, which, as your correspondent reminds us, results in the colour of 'the chosen leaf of Bird and Chief, old Erin's native shamrock.'"

Yours truly,

HENRY J. KAVANAGH.
Montreal, 14th March, 1897.

"Now," said the lawyer, "I cannot take your case unless you tell me the whole truth."

"What shall I tell first?" asked the client, peering between the bars.

"Well, you might let me know fully how much money you've got.—Cincinnati Enquirer.

Lovely—Miss Deary, I can conceal my thoughts no longer—
Miss Deary—Why, Mr. Lovely! have you really had thoughts all along? How perfectly you have concealed them, to be sure. Oh, what a capital actor you are!—Philadelphia North America.

Candied cherries or dried ginger find a place on the five o'clock tea-table.

THE IRISH BARD.

An Interesting Outline of History of Irish Song.

By Dr. Hyde, President of the Gaelic League.

Dr. Douglas Hyde, President of the Gaelic League, lectured in the Leinster Lecture Hall, Dublin, choosing as his subject, "The Evolution of the Irish Bard." The lecture was under the auspices of the Gaelic League, and was well attended. We take the following extracts of the lecture from the Dublin Freeman:—

Dr. Hyde, who was received with applause, said that in attempting to trace the evolution of the Irish bard he was standing upon the only ground in Europe except one in which the history of song could be traced back with certainty for twelve hundred years, and in all probability as far back as two thousand years. He came before them to a certain extent under false pretences, for, although his lecture was entitled "The Evolution of the Irish Bard," unfortunately it turned out to be only a history—a history of something that was not, that had started and had become enormously great and had died away. Before proceeding further he should like to address a few words in Gaelic to the members of the Gaelic League, who in the teeth of coldness, apathy, and even open opposition had for the last three years been working night and day on behalf of one of the most noble things for which any set of men on this earth could work, namely, the language of their ancestors.

Dr. Hyde then spoke in the Irish language urging the members of the Gaelic League to continue their fight, notwithstanding apathy and depression, for the spread of their native tongue. Proceeding with his lecture, he said that verse in some form was in all countries an early development in the direction of literature. The ancient poetry of Ireland seemed to have conformed to metrical system what, very, but appeared to have been a kind of chant. A great deal of the Brehon Laws which seemed to consist of prose really consisted of a rude rhythmic chant which supplied proof, if it were needed, of their antiquity. Although overwhelming losses had overtaken their literature, which suffered more persecution than any except that of the Armenians, they had preserved four tracts, one as early as the twelfth century, which contained large accounts of the Bardic system as it existed before the foot of a foreigner ever polluted these shores. By comparing together these tracts they were enabled to arrive at some idea as to the Bardic system of Ireland. He asserted, without fear of contradiction, that there was no country on the face of the earth, now or at any other period of the world's history, where the

ART OF POETRY WAS SO CULTIVATED

or revered, or better still for the little poets, so remunerative as it was in Ireland. Soon after St. Patrick's time they left the crude chanting verse, and then followed the regular rhythmic metre, although the unrhymed form remained as relics of the past centuries afterwards. Having referred to the distinctions which prevailed amongst the bards, classified as freed bards and unfreed bards, he proceeded to say that the greatest danger that ever threatened the bards was when King Aedh Mac Ainmire attempted to get rid of them altogether, owing to their audacity and the difficulty of satisfying their demands. A convention was held which lasted over a year, and the result was the reduction in the number of the bards that were maintained. If, however, they lost in numbers, the bards were compensated in another way; for, if their wanderings through the land received a check, they obtained a greater status in the country. Certain lands were conferred on the bards, and they were obliged to give poetic instruction on the lines of universities. This was in the year 630, and for nearly a thousand years afterwards these lands which had been settled on the bards remained hereditary, and went down to bardic families. A belief seemed to prevail to the effect that the bards could kill people with their satire, and this was one of the few Irish beliefs that had found a foothold in English literature. Reginald Scott, in a book on witchery published in 1665, said of the Irish, "They do not even stick at affirming that these bards can rhyme any man or beast to death." Whether the bards possessed that power was a matter on which they might entertain philosophic doubts, but one thing they could be sure of, and that was that the bards succeeded very well in getting themselves killed—they were excellent in doing that. The advent of the Danes led to great suppression of the bards. They were not allowed to give instruction, and at about this time the distinctions of different classes of bards died out and became forgotten. After the battle of Clontarf, bardic literature received another impetus which lasted until the coming of the Normans again brought confusion. The statement as to the slaying of the Welsh bards by one of the Edwards was now looked upon as a fiction, and their mild revolt at the idea of it. Most audacious acts were passed against the Irish bards in Elizabeth's reign, and the reasons which were given to justify them were as false as the usual English habit of eponymy of the period could ever attain. One of the reasons given was that the ditties and rhymes of the bards were in commendation of rebellion and rapine, and encouraged the nobles to follow all kinds of vices. The bardic colleges remained as civilizing centres for the cultivation of art from

the time of Cormac M'Art down to the 17th century. About that time they died out, and it was doubted if one of them existed in the 18th century. People often confounded the bards with the harpists, but the real bards did not carry harps; they were verse makers, and were no more musicians than the Poet Laureate was. If the Irish language must go, which, please God, would not happen as long as the Gaelic League was in existence, let them transplant into the English what they had to give and what was worth giving to check that blighting spectre, the Anglicisation of the Irish poets.

St. Patrick's Day

[CONTINUED.]

Rev. M. Callaghan's Concert.

There is no feature of the celebration of St. Patrick's Day which awakens greater enthusiasm amongst the rising generation than the admirably planned and highly entertaining afternoon concert for the boys and girls of St. Patrick's parish which the Rev. M. Callaghan holds annually at the Victoria Armory. Every available space of the main hall and adjoining corridors was occupied. Long before the hour for the opening number of the programme standing room was at a premium.

The programme which we give below was carried out under the supervision of Rev. Father Callaghan, who has a method peculiar to himself of urging the children to excel in their little tasks.

Address.....Rev. M. Callaghan
Piano Duet....."St. Patrick's Day"
Lilly and Floesie Costigan.
Comedy....."The Hypochondriac"
M. Fitzgibbon, J. Powers, J. White
J. Chambers, J. Stevens.
Song....."The Ship I Love"
Paulina Nuei.
Mirth and Mystery.....
Prof. Dalvino, the Magician.
Song....."Only Me"
Thos. Cowan.
Umbrella Drill.....
Kindergarten class of St. Patrick's School.
Farce....."The Academy of Stars"
J. Stevens, Jas. O'Loughlin, Eug. Finn, J. Raville, J. Delaney,
Fr. Finn, Will Fleming,
J. Lynch.
Xylophone Solo.....
Ben Dunning.
Play....."My Uncle the Captain"
A. O'Leary, J. Nolan, T. Hogan, J. Murray, O. O'Neil, G. Gummerell.
Piano loaned by Willis & Co. Accompanist, Miss M. McNally.

The entertainment was a grand success both financially and artistically, and Rev. Father Callaghan is deserving of the highest praise for his worthy efforts to furnish into young minds a spirit of love for the land of their parents.

Mount St. Louis College.

In keeping with the past custom of the Mount St. Louis College, the pupils held their annual celebration of the National Festival, on Monday afternoon. There was a large attendance of the parents and friends of the students.

The programme consisted of a six-act drama, entitled *Pizzaro*, and a number of instrumental and vocal selections.

St. Gabriel's Parish.

The entertainment given under the auspices of the St. Gabriel's Total Abstinence and Benefit Society, on St. Patrick's Night, was a delightful treat to those fortunate enough to be present. The Stereoscopic Views of Ireland were very beautiful and realistic, bringing the most romantic and picturesque spots in the Counties of Cork and Kerry into the midst of the audience.

It was not merely a series of Irish pictures thrown upon a canvas to be admired, but a complete transition from present surroundings into the very heart and centre of Ireland's life and Ireland's beauty, and the audience was put in touch with the throbbing pulse of Erin and brought into close communion with the spirit and genius of the Isle. From the opening scene until the last the interest was unabated, for the Rev. lecturer captivated his audience with his rich power of expression.

The final picture of Valentia Island, the Irish terminus of the Atlantic Cable, was briefly described, and then Father McCallen, in a brilliant peroration, expressed his sentiments of veneration and respect for the land of Erin, that had so long been travestied, slandered, and calumniated, and he appealed to the younger generation to lift up their voices in defence of the land of their fathers, to acknowledge with pride their Irish origin, and to study more closely the features and history of a land that had been the early school of nations, the teacher of mankind, and the evangelizer of the world. Ireland was the seat of wisdom at which scholars from all lands knelt until the days of the Reformation came, when the gleaming crown of knowledge was rudely torn from her brow and trampled in the dust and all but the priceless jewel of Faith snatched from out her grasp. Miss Herbert, a number of beautiful Irish songs rendered with exquisite taste at intervals during the presentation of the views.

A novel addition to the evening's pleasures was the presentation of an illuminated address to the genial pastor of St. Gabriel's, Rev. Father O'Meara, which was written in Gaelic. Mr. Moran, who read and interpreted it, performed the feat in a very satisfactory and enjoyable fashion and also contributed a bit of folk-lore and legend relative to the heraldic devices displayed on the shields of the four Irish Provinces, and a brief de-

scription of that land of perpetual youth and joy—the favored Tier-na-oge.

Rev. Father O'Meara, in a few well-chosen words, voiced the gratification of the audience, and of St. Gabriel's T. A. & B. Society and his own hearty thanks, to the Rev. Father McCallen, Miss Herbert, Miss O'Byrne, who presided at the piano, and Mr. Moran, for the pleasure and instruction they had bestowed on all present.

St. Mary's Parish.

The parishioners of St. Mary's upheld their reputation this evening by the splendid and enthusiastic manner in which they closed the day's celebration at their charming hall on Craig street. The entertainment which was held under the auspices of the Holy Name Society.

Rev. P. F. O'Donnell, the pastor, presided, and promptly at 8 o'clock introduced the president of the Society, Mr. Thomas Jones, who, in a neat speech, thanked the patrons of the organization for the splendid measure of enthusiasm they evinced in its work.

The first part of a very interesting programme, which we give below, was then performed.

Then came the feature of the evening, an address by the Rev. P. Fallon, S.S., of St. Patrick's. The Rev. Father took for his subject "The Faith of Ireland and the Source of Her Glory." During the course of an able and scholarly review of the past history of Ireland, he dwelt upon the spirit of devotion and self-sacrifice displayed by the Irish people during centuries to uphold the Faith. In an eloquent and striking manner he portrayed the principal characteristics which marked the efforts of the Irish race not only in the Old Land, but also in every clime.

Rev. Father Fallon's splendid effort was listened to with wrapt attention, and as he resumed his seat the applause was most enthusiastic. The pastor, Rev. Father O'Donnell, then arose and moved a vote of thanks to the Rev. lecturer, and thanked him for the rich treat which he had given them. Ald. Charpentier seconded the pastor in well merited words of praise to Rev. Father Fallon for his instructive address.

The second part of the programme was then proceeded with, and one of the best social gatherings ever held in St. Mary's was brought to a close. The following is the programme:—

First Part.
Opening remarks.....Mr. T. Jones, President
Selection of Irish airs.....
Chorus.....St. Mary's Choir
Song....."My Uncle the Captain"
Mr. N. J. McElhone
Song....."The Ship I Love"
Master John Phelan
Song....."The Hypochondriac"
Mr. Jas. Doherty
Song....."The Ship I Love"
St. Cecilia Mandolin Club
Half hour with Prof. Chas. Combs.....
Ventriloquist and Humorist.

Second Part.
Song....."My Uncle the Captain"
Mr. F. Harkins
Song....."The Ship I Love"
Mr. Wm. Clarke
Song....."The Ship I Love"
St. Cecilia Mandolin Club
Song....."The Ship I Love"
Master Jas. Flynn
Ventriloquist and Humorist
Accompanist, Prof. Jas. Wilson.

At Mount St. Mary.

The pupils of Mount St. Mary Convent also observed the Feast of St. Patrick. The Very Rev. Canon Bruchesi invited Rev. Martin Callaghan, S.S., of St. Patrick's, to say Mass in the Chapel of the institution, and to address the Nuns and pupils afterwards. At the close of the Mass, Rev. Father Callaghan delivered an eloquent discourse, during the course of which he emphasized the importance of the day, which most strikingly asserted the union of faith and patriotism. He sketched in the most telling language the spirit of prayer and zeal which marked the apostolate of the Irish Apostle. The singing of the special choir was appropriate and exquisite.

Cornwall's Celts Celebrate.

[FROM OUR SPECIAL CORRESPONDENT.]

CORNWALL, Ont., March 17.—The principal celebration of the National Festival here took place to-night in the Music Hall, under the auspices of St. Columban's Court of the Catholic Order of Foresters, when the romantic Irish drama, "Kathleen Mavourneen," was produced before a crowded house and was quite an artistic success. The leading role of Kathleen was assumed by Mrs. A. S. McDonnell, and her interpretation of it was most favorably commented upon, while Mr. W. V. Boyd as Terence O'Moore was received with enthusiasm. The several other characters in the play were very creditably represented by Misses Cassie O'Neill and Maud Cameron, Messrs. A. J. McDougall, J. E. MacPhee, W. R. Fairman, H. Brown, R. D. Mulcahy, J. P. Kerwin and E. Snet-singer. Dr. G. H. Weagant, under whose supervision the play was produced, is to be congratulated on the success which attended his efforts.

Master Curran, of Mount St. Louis College, acted as accompanist for Master J. J. Shea at the entertainment given by the Ancient Order of Hibernians in the Windsor Hall, on St. Patrick's night.

PERSONAL.

"There are six necessities, you know, for a happy marriage."
"What are they?"
"First, a good husband."
"And the others?"
"The other five are money."

To remove ink stains from the fingers, wet them and then rub the ink marks with the sulphur end of a match and the stains will quickly disappear.