

DRAWING OF WORKS OF ART.

(From the *Otago Daily Times*.)

As additional funds, beyond those realised by the recent concert in the Garrison Hall, are required before sufficient will be in hand to enable the erection of a small Roman Catholic Church in the North East Valley to be proceeded with, an art-union has been organised, with the permission of the Colonial Secretary, and with the approbation of Bishop Moran, with the view of augmenting the fund. The scheme has been vigorously taken up, offers of prizes have been made freely, tickets are being sold rapidly, and the drawing will be held, absolutely without any postponement, on the 25th May. We have had the opportunity of inspecting some of the principal prizes that are to be awarded, and have no hesitation in declaring that they are considerably above the average merit of works distributed in art unions, and that the winners will be indeed fortunate in their shilling investments. Among the prizes are a number of exceedingly valuable articles, including a great variety of paintings in oils. The winner of one of these prizes will receive a handsome walnut drawing room suite of nine pieces, in tapestry with plush border, made by Messrs Scoullar and Chisholm, valued by them at £25, and now on view at their warehouse. Another prize of great value is a Celtic cross, set with 13 large uncut diamonds in solid gold. It is presented by Bishop Moran, who obtained it in South Africa. The cross is an exceedingly handsome ornament, and the fact that the gems are set in it in the original condition in which they were extracted from the mine imparts an unusual attraction to it. A large copyright steel engraving of Gustave Dore's, "The dream of Pilate's wife"—a picture that is an allegorical representation of the 19th verse of the 27th chapter of St. Matthew's Gospel and conveys much food for thought, will probably be one of the most coveted prizes. It is enclosed in a handsome frame of carved ebony and gold. A portrait in oils of Bishop Moran, by Wirth, will also be reverently prized, no doubt, by the member of the bishop's flock who will be fortunate enough to secure it. An elaborately embroidered and handsomely-mounted drawing room chair will be a useful, as well as ornamental, prize to receive, and so also will a costly Hindoo tea service, which is being offered. A pair of handsome bronze figures, representing Saracen and the Crusader, constitutes one of the prizes; Knight's "Imperial Shakespeare" is another—and to the students of literature a much to be desired one; a pair of valuable barbotine vases, which cost 12s at the Melbourne Exhibition, is another; a pair of white carved marble vases is another; an electroplated flower stand of handsome design is another; and a steel engraving of Mrs Elizabeth Melville's painting, "One Bright Star," in which two children are depicted gazing from their bed in wonder at the morning star, is another. Of the paintings that are offered, one of the best works is the representation in oils of Lake Como. The blue waters of the lake are shown, hemmed in by the foliage-covered hills, and while the drawing is good, a beautiful soft colour has been given to the picture. "An Alpine Castle by Moonlight" is the subject of another work in oils, and is a capital example of aerial painting. Another moonlight scene is a bolder but hardly less effective picture, and there is a painting of Hokitika in the "golden days," which will remind old inhabitants of the West Coast of the departed glory of the place. In the absence of any history of that portion of New Zealand, pictures such as this one possess a peculiar interest, and must inevitably become very valuable. The presence of a number of vessels at the wharf and in the river, including the old *Lioness* and *Challenge*, indicates the prosperity of the town, and a character is given to the picture by the representation of a number of diggers on the quay. There are some oil paintings on plaques, including two animal studies in oils (after Landseer), which go as one prize, and a view of South Dunedin, with a corner of St. Joseph's Cathedral in the foreground. Panel painting is represented by a study of lilies on oak; and another prize is a picture on opal of a rustic bridge across the Water of Leith. The above exhausts the list of prizes which are quoted on the tickets which have been issued for the art union, but there are a large number in addition to these, and among them are about a score of oil paintings already referred to, some of these being of large size. A view of "Preservation Inlet," by G. Perry, who presents a scene that we do not remember to have before noticed conveyed to canvas, is one of the unmentioned prizes; and there are also some old works, with "Schloss Chillon," "Andernach am Rhein," and a pastoral scene as their subjects. An enlarged photograph of Bishop Moran and the priests of the Dunedin diocese in 1891, mounted and framed, will be an interesting souvenir of the time. An oleograph picture of Pope Pius IX. and several lithographs and photographs are included among the prizes for distribution. Altogether, over 50 prizes have been already received, and there is not one of them that is not worth winning, or that could be described as shabby; while on the other hand there are, as already mentioned, many that possess considerable value.

Mr. W. Redmond, M.P., has been called to the Bar, of which his brother John is already a member.

"THE CHURCH OF BALLYMORE."

(From the poems of ARTHUR M. FORRESTER.)

I HAVE knelt in great Cathedrals with their wondrous naves and aisles,
Where so fairy arches blend and interlace,
Where the sunlight on the paintings like a ray of glory smiles,
And the shadows seem to sanctify the place.

Where the organ's tones like echoes of an angel's trumpet roll,
Wafted down by seraph wings from heaven's shore—
They are mighty and majestic, but they cannot touch my soul
Like the little whitewashed church of Ballymore.

Ah! modest little chapel, half embowered in the trees,
Though the roof above its worshippers was low,
And the earth bore traces sometimes of the congregation's knees,
While they themselves were bent with toil and woe!

Milan, Cologne, St. Peter's—by the feet of monarchs trod—
With their monumental genius and their lore,
Never knew in their magnificence more trustful prayers to God
Than ascended to His holy throne from Ballymore.

Its priest was plain and simple, and he scorned to hide his brogue
In accents that we might not understand,
But there was not in the parish such a renegade or rogue
As to think his words not heaven's own command!

He seemed our cares and troubles and our sorrows to divide,
And he never passed the poorest peasant's door—
In sickness he was with us, and in death still by our side—
God be with you, Father Tom, of Ballymore.

There's a green graveyard behind it, and in dreams at night I see
Each little modest slab and grassy mound;
For my gentle mother's sleeping 'neath the withered rowan tree,
And a host of kindly neighbours lie around!

The famine and the fever through our stricken country spread,
Desolation was about me, sad and sore,
So I had to cross the waters and in strange lands to seek my bread,
But I left my heart behind in Ballymore!

I am proud of our Cathedrals—they are emblems of our love
To an ever mighty Benefactor shown;
And when wealth, and art, and beauty have been given from above,
The devil should not have them as his own!

Their splendour has inspired me—but amidst it all I prayed
God to grant me, when life's weary work is o'er,
Sweet rest beside my mother in the dear embracing shade
Of the little whitewashed church of Ballymore!

Seventy-five women of Pera, Ind., whose husbands spent their earnings in gambling dens, have warned the professional gamblers they must close their places in twenty-four hours and remove from the city within ten days all their gambling furniture or it will be burned in the streets.

The name of the new Nationalist daily about to be started in Dublin will be the *National Press*. It will appear in March. Mr. John Hooper, the editor of the *Cork Herald*, and at one time a member of the Irish Parliamentary party, has taken temporary editorial charge. The business management is in the hands of Mr. William O'Malley, formerly manager of the *Star*.

M. Guerin has just completed his "Dictionnaire des Dictionnaires," an encyclopaedic dictionary of the French language. It is in six large quarto volumes of over 1,200 pages each, making nearly 24,000 closely-printed columns. Already 6,000 copies have been sold. It may be recommended as an excellent book of reference for Catholic college libraries, other modern works of the same kind, such as Littré's and Larousse's, being written in an anti-Catholic and anti-Christian spirit.

Catholics have often maintained that dissenting congregations are in many cases as much social and political as religious societies; but we have never seen any Catholic criticism of Nonconformist chapels, which was nearly as bitter as that with which Mr. C. H. Spurgeon attacks them in *The Sword and Iron*. Not only does he say that some Nonconformist churches "might be called clubs for social, political, literary, and sportive purposes," but he goes on to declare that the recreations connected with those chapels are such as to encourage a taste for gambling and loose songs of the low music hall type. Our own knowledge of the subject is limited; but we cannot believe that this picture is not exaggerated. The friendship of the artist may be sincere; but his candour is a little too striking. There may be some, we imagine, who would prefer the somewhat mundane air of the Congregational chapel to the close, pride-stained atmosphere of the Metropolitan Tabernacle. That is a matter of taste; but when we remember that the dissenting communities represent Protestantism in its purest form, Protestantism doubly and trebly refined by repeated secessions of the "unco guid," this judgment from the mouth of the most evangelical popular preacher in England seems all the more startling.—*Liverpool Catholic Times*.