ALF. Would it please ye, sirs, to partake of some refreshment after your journey?

LUNGO. You discourse wisely, young Sir. Our fast hath been over long.

(He turns round, and Alfred steals the order from his pocket.)

ALF. (Aside.) A capital prize! Pray follow me, sirs. (Exeunt Alfred, Longshanks, and Marrowbones.)

LADY MIL. That mischievous boy contemplates some fresh freak. Pray, heaven, he involve us not in trouble. (Exit.)

Scene 5.—Act I.

A chamber in Milford Hall.

LADY MILFORD discovered seated at a table reading; CHARLES, on one side, on a footstool, knitting; WILMOT, on the other, seated cross-legged on the floor, with scissors, cutting out patterns.

LADY MIL. My friends, you are indeed industrious.

CHAS. Ah! I have let a stitch fall.

WIL. This is the exact pattern of the collar King Charles, of sainted memory, wore.

CHAS. Confound these knitting needles; they are much too short for my fingers.

WIL. Lady Milford, what think you of these new-fashioned pointings?

LADY MIL. They are much to my taste (rises and comes forward.) I really know not what to make of these dull personages.

Enter Servant, drôl.

SER. Sir Henry approaches, my lady. (Exit.)

LADY MIL. Oh, joy! joy!

Enter Sir Henry.

SIR H. Dearest Eliza!

LADY MIL. Beloved husband! (They embrace.)

[CHARLES and WILMOT continue sedulously at work.

SIR H. You look pale, sweet wife! Has aught occurred to alarm thee during my absence?

LADY MIL. Anxiety, on thy account—nothing else!

SIR H. (Viewing Charles and Wilmot.) But whom have we here?

LADY MIL. A pair of strangers who arrived here in thy absence. They stated that they had business of importance to transact with thee. They are most droll creatures.

SIR H. (To Charles.) Well, my friend, what would you with me?

CHAS. (rising.) Know you me not, Sir Henry?

SIR H. (Greatly agitated.) Gracious heaven! Your ma——

CHAS. (Interrupting him.) Tut, I’m no madman. Don’t you remember your old schoolfellow, Jacob Tomkins?

SIR H. (pointing to Wilmot.) And this?

CHAS. My cousin, Peregrine Samson.

WIL. (rising.) To be sure, Peregrine Samson, his cousin.

SIR H. Oh, I recollect all now. You long promised to pay me a visit, and are come at length to fulfil your promise. How dy’e do, Tomkins? (Shakes hands with Charles.)

CHAS. (Aside.) Tomkins, Tomkins!

SIR H. Delighted to see you Tomkins! How fares it Samson? (to Wilmot.)

WIL. (Aside.) Samson, Samson!

SIR H. Happy to see you, also, Samson! (Shakes hands with Wilmot.)
CHAS. Thanks, Sir Henry. I was just shewing your lady the new fashion of knitting.

WIL. And I was cutting out a new collar a la mode Charles le Roi.

SIR H. Eliza, my love, I have some little matter to canvass with my friends here. Leave us together for a short space, I pray.

LADY MIL. Secrets again!—I obey. (Exit.)

CHAS. Worthy Sir Henry, we are come like true knights errant, to solicit your hospitality and protection.

SIR H. Your majesty may command my fortune;—nay, my life!

WIL. His Majesty, after a series of the most providential escapes, has at length reached your hospitable mansion:

SIR H. Too highly honoured, my Lord Wilmot, by his august presence.

CHAS. What news have you for us, Sir Henry?

SIR H. Your Majesty's friends await but the word to rise again in defence of their King's sacred rights! Brave hearts as ever drew blades are still fervently devoted to you; Majesty's cause!

CHAS. Unhappy Charles! And must so much loyal blood be shed for me? But odds fish we greet thee, Sir Henry, as a benefict!

SIR H. My liege is too gracious.

CHAS. Most heartily do we approve of your fair choice!

SIR H. My wife should feel much flattered. (Noise of singing outside.) What uproar is this?

Enter LONGSHANKS and MARROWBONES, tipsey.

LONG. Verily, the man of wrath possesseth good cheer.

MAR. Yea, doth he verily.

CHAS. (Aside.) Soldiers of the parliamentary army.

WIL. (Aside.) We are in danger.

SIR H. Leave the chamber instantly, ye drunken knaves.

LONG. The malignant man waxeth wrath.

MAR. Yea, he waxeth wrath.

LONG. I do arrest thee, thou ungodly man, called commonly Sir Henry Milford, as a traitor to the commonwealth.

MAR. Yea, we do arrest thee.

SIR H. By what authority dare ye thus presume?

LONG. (Feeling in his pockets.) Lo! thou shalt behold. Eh! what—I have lost the mandate.

MAR. He hath lost the mandate.

Enter ALFRED, HOLDFAST, and Soldiers.

ALF. Lo will I point out to thee the ungodly knaves. (Slaps LONGSHANKS and MARROWBONES on the back.)

HOLD. Seize them, Soldiers. (Soldiers seize on LONGSHANKS and MARROWBONES.)

LONG. Thou mistakest, surely?

MAR. Yea, surely thou mistakest?

LONG. I am Jeremiah Longshanks, of the parliamentary army.

MAR. And I, Praise—God—Marrowbones, ditto.

ALF. Away with the traitors! Convey them unto the tower;—there will I confront them.

HOLD. Off with them! (Exit with Soldiers, roughly dragging off LONGSHANKS and MARROWBONES.)
ALF. Most Welcome back, Sir Henry.
SIR H. How, Alfred? and in this disguise! *

ALF. Assumed for the purpose of getting rid of your puritanical knaves.
This will explain! (Hands Sir Henry the paper stolen from
Longshanks.)

SIR H. Excellent boy! this freak, at all events, art thou forgiven.

We give the forgoing extracts as a specimen of the style and spirit
with which the author has worked up his materials. It is indeed cre-
ditable to the colony to possess within its own resources, the means
of furnishing forth such a combination of dramatic and musical ta-

tent as the piece we notice presents.

We are given to understand that it is in contemplation to produce
it as an amateur performance, several gentlemen of known histrionic
ability have consented to take parts.

We shall be glad indeed to witness the representation of "Merry
Freaks in Troublous Times," previous to its transmission to England,
whither eventually it will be consigned for the acceptance of a Lon-
don Manager.

* SYDNEY COLLEGE PRIZE COMPOSITION.

THE compositions both in prose and verse, which were produced by
the students at Sydney College, when it is considered that they are
the production of mere youths, reflect the greatest credit upon the
Master of that establishment, and contain good proof of the rapid
strides which the cause of education has made in the colony.

It would be impossible, in the small space allotted to us, to give
the whole of these pretty little pieces of composition a place among
our pages; we shall, however, make ample extracts. The decision
was left in the hands of John Rae, Esq., M.A., who kindly
undertook the task. The subject for the Essay was—

Πειρω το μεν σωμα ειναι φιλοσοφος
Την δε ψυχην φιλοσοφος.

"The Prize Essay," written by Crawford Major, commences by
drawing an inference from the divine command given to Adam
"to dress and till the ground," that man was a creature destined
not to lead a life of inactivity. "He was to inure himself to
manual labour, not merely because the land needed cultivation, but
because it would be a means, strengthened by a command, whereby
his physical powers would be enlivened and invigorated. Such was
his state ere sin had entered into the world; but having forfeited
by disobedience the favour of the Almighty, and being driven from
the garden, it became no longer a matter of choice whether or not
he should accustom himself to habitual labour. The words having
been pronounced 'in the sweat of thy brow thou shalt eat bread,"

* Alfred in this scene is disguised as a Puritan.
it became thenceforth expedient that he should direct his sole attention to some employment wherein the whole powers of the body would be called into exercise." He goes on to speak of the advantages of physical strength, and then of the value of health, and he expresses himself thus—"Many in their pursuit after science are apt to purchase knowledge, even at the cost of their health. Experience has taught us, in the untimely failure of many a noble genius, both the absurdity and inequality of such an exchange; knowledge, however beneficial in itself, becomes of comparatively little value when brought in competition with health." We shall conclude with one more extract:—"So intimately connected are the powers of the body with those of the mind, that unless we use all diligence to excel in the one, the other grows dull and languid, unless by constant and enlivening exercise we strive to strengthen and invigorate the powers of the body, all our endeavours to excel in the improvement of the mind can be but of little avail; the truth of this assertion is supported by the fact, that all those who have been of the most essential service to their country, whether by their orations and harrangues, by the profound and enthusiastic glow of their compositions, or by their skill in war, both in ancient and modern times, have been men who cultivated alike the powers of body and mind."

The subject for the Poems was "Friendship." The two first, to which me must confine our observations, are really very pretty specimens of colonial poetry; and we perfectly coincide with the opinion of Mr. Rae, that, "if they be the work of boys, they speak pretty plainly of a genius for poetical numbers of no mean order;" and we have been credibly informed that the youthful aspirants to fame have received no assistance. There is, as might have been expected, very considerable difference in the style of these two poems—in the one which was selected there is perhaps more depth of thought, and on the whole, more poetical judgment displayed, but there is nevertheless something so sweet and easy in the flow of the anapestic measures in No. II., that we confess, with all due deference to the judge on the occasion, that we should have had some hesitation in awarding the palm of victory.

We shall select a few passages from No. I., written by Owen Major, under the title of "Spes." Speaking of the stream of life, he says—

But soon the streamlet spurns its humble name,
And leaves the gentle course from whence it came,
Where snow-white lilies deck'd each grassy side,
Enlarged to buffet with the wind and tide.
No longer 'tis the smooth pellucid stream,
No more the passage of a happy dream,
So fitful changes work our joy or woe,
And sorrows ever mingle as we grow,
But whether life's smooth or troubled tide,
'Tis friendship calms the waters as they glide.
When on the sea the mariner is tossed
With all his fondest expectations lost,
When faithless winds surround his fragile bark,
And racking storms, and night clouds drear and dark;
When restless waves dash showers of sparkling foam
High o'er the sail that bore him from his home:
No welcome voice dispels his lurking fear,
No friendly hand, no timely aid is near,
(Save His, who ever present to mankind,
Can still the sea, or raise the boisterous wind.)
Sometimes he mingles with the storm his prayer,
The floating accents die upon the air,
Around the seagull skims with whitened crest,
And in each foaming furrow seeks his rest.
When fearful night at length has passed away,
And in the east appears the dawn of day,
The weary sailor casts his wandering eye
O'er mighty tracks of stormy sea and sky;
And o'er the troubled main a speck descries,
He sees his father land with eager eyes;
And tempest toss'd and worn with storm and clime
Tho' landed feels the ravages of time;
Kindred have died and fortune proved unkind,
One balm remains to soothe her troubled mind;
'Tis friendship's ever warm and ready hand
That cheers his soul as harvest cheers the land.

And he concludes thus—

Friendship's the link best binds each human tie,
A love so firm as ne'er to fade or die;
The love of sex excites the youthful heart,
And for a while withstands each subtle art;
This dies with absence or with age congeals,
That gently guards the deepest wound she heals;
Mere love of sex in passion seeks distress,
And hurts with jealous frown where it would bless;
Friendship alone through every human ill,
Cling's to her object with unerring will:
Present or absent, takes her faithful stand,
Anxious and quick to give a helping hand;
Tho' check'd unjustly, eager to forgive,
And with her choice in misery fond to live;
Tho' wealth may gild and station proudly raise,
Or crime may stain, or scorn may cast his gaze,
Tho' fortune's smile not good report ne'er name,
Tho' sorely pressed, and doom'd to death and shame,
Friendship is paramount o'er each and all,
With ready hand to answer duty's call,
And gen'rous aid supply what'er befall.

Spes.

The metre of the second poem, written by Bligh, is of a very different kind—we subjoin a specimen. After petitioning the aid of the muse, he says—

I tell not of war and the heroes whose glory
Is hallowed by fame and related in story,
Who have reaped the reward of the noble and brave,
To live to the world when enshrined in the grave,
Nor yet do I sing of the land of my birth,
That land of all others the dearest on earth.

* * * * * * *
The soft ties of friendship are worthier far
Than the wreathes of the hero, the glory of war,
For the one sheds its lustre around for the day,
And then like the flower of the field fades away;
But the firm rock of friendship for ever stands fast
Till the storms and troubles of this life is past;
A link on this earth to unite us in love,
And lead us to happier regions above;
Where peace beams resplendent with absolute sway,
And lights with her glory these realms of day.
Thrice happy is he who in this vale of strife,
Can find 'mid the oft troubled ocean of life,
A really true friend, who unaltered would stay
While the world with its grandeur and pomp pass away,
As the proud stately oak stands the pitiless blast,
His heart is unshaken and firm to the last;
Though fortune desert or affliction may rend,
Whate'er may befall still he clings to his friend;
He cheers when misfortune or dangers surround,
In the hour of affliction he ever is found,
And proves that a friend in the time of his need,
Is a gem doubly precious, a true friend indeed.
Not such are the mere passing friends of a day,
Who exist for a moment then vanish away.
A base herd of worldlings, whose motives would shame
That boast of all mortals an unsnotted name;
True friendship's alone in that bosom secure,
Whose conscience is guiltless whose motives are pure,
Whose heart is a shrine unpolluted by sin,
A temple unblemished and hallowed within,
With virtue her altar and God for her guide,
To steer 'mid the dangers of life's gloomy tide.
Since first the Almighty with all-ruling hand,
Created the earth by His holy command;
Since the mountains, the oceans, and rivers he made,
And the wonders of nature in glory arrayed;
Then to finish that work He so nobly began,
Awoke into being the glory of man;
Till that same righteous power shall recall them again,
And raise from their graves all the children of men;
Till the might of those mountains, and oceans shall shake,
And the world and its pomp at His presence shall quake.
Sweet friendship has been, and still ever shall be,
The boast of the noble the brave and the free,
A beacon of faith 'mid the desert of life,
To guard us from envy, from hatred and strife,
An angel of light from the regions above,
To render us happy and guide us in love.

GOVERNMENT HOUSE.

The foundation of the New Government House, (the view given in the accompanying sketch,) was commenced in 1837, during the administration of Lieutenant-General Sir Richard Bourke. The plan and elevation of the main body of the house were designed by E. Blore, Esq., Architect in London, and the erection entrusted
PLEASE NOTE

THE FOLLOWING PAGE IS INCORRECTLY NUMBERED
to the care of the Colonial Architect, Mortimer William Lewis, Esq., under whose superintendence this magnificent structure has been brought to a satisfactory completion, with the exception of some spare bed-rooms and minor offices, not likely to be required for some time. The building of the walls were contracted for by Messrs. Cowlishaw, Marsh, and Carter, the exterior being of rubbed sand-stone, and the interior of brick. Messrs. Brodie and Craig contracted for the carpenters' work; and the joinery has been executed by emigrant mechanics, employed by the Colonial Government. The grand staircase and screen is of cedar, and remarkable for being a fine specimen of superior workmanship.

The main body of the building is one hundred and seventy feet long, and forty feet six inches high; the part at the north end being an addition to the original plan, and comprising the butler's pantry, housekeeper's room, servants' hall, kitchen, &c., is seventy feet long; on the eastern side are situated the ball-room, fifty feet by twenty-eight feet exclusive of the orchestra; the drawing-room, forty feet by twenty-eight feet, having also a large recess in Bay window; and the ante-drawing-room, fifteen feet by twenty-eight feet. This suite of rooms which communicate by folding doors, when thrown open extend one hundred and five feet—the dining-room is a well proportioned and elegant room, lying transverse to the rooms just described, measuring forty-five feet by twenty-six. The whole of these rooms are twenty feet high, and are finished in a superior style. The chimney pieces are executed in colonial marble, by Mr. Patien, of Pitt-street, in a most workmanlike manner; and the marble will remain splendid specimens of what can be obtained in the colony—and which, when more generally known, may become an article of considerable export.

In the centre of the building is the Entrance Hall, the approach to which is by a porch to the right in our view, twenty-four feet long by twenty-two feet wide, and forty feet high. The porch is flanked by two octagonal turrets, with embattled parapets seventy feet high, standing prominent ten feet six inches from the building, and giving the entrance a very majestic appearance, between the turrets and and about thirty feet from their base an arch is thrown across and surmounted by the royal arms.

The entrance leads to the Inner Hall, bringing to mind the mansions of old. The internal finishing of which is chaste and elegant. From the centre of the hall rises the first flight of the grand staircase, branching off to the right and left. On the west side are the waiting-rooms, Aid-de-camp's room, audience room, Private Secretary's room, breakfast parlour, private or ladies' entrance, servants' staircase and dessert room, and on the east, the upper floor consists of a private drawing-room forty feet by twenty-two feet, and the best suite of bed and dressing-rooms all fourteen feet high.

The building is surmounted by a tower, twenty feet square and seventy feet high from the base, which carries a flag-staff of fifty feet in height. The stacks of chimneys, rising thirteen feet above the
roof, are of exquisite workmanship, and add to the symmetry and beauty of the whole design.

On the 24th of May, 1843, the present Governor, Sir George Gipps, opened this magnificent building with a ball and supper, in celebration of Her Majesty's birth-day; on which occasion the whole suite of rooms were brilliantly illuminated, and thrown open for dancing.

ST. MARY'S CATHEDRAL.

The foundation stone of this building, the first Roman Catholic Church, was laid on the 29th of October, 1821, by his Excellency Governor Macquarie and the Very Rev. J. J. Therry, to whom unbounded credit must be given for his perseverance in constructing so spacious a building, when we consider the difficulties he had to contend with. The Cathedral of St. Mary has an air of imposing grandeur from its fine situation and solidity of construction. It is described in Maclehose's "Picture of Sydney," published in 1836, as "an excellent specimen of Gothic building, being generally admired as an architectural ornament of this city. There is an excellent organ in its chapel, and the clergymen are zealous and persevering in their duties."

The accompanying plate, drawn by Mr. Ellis, shows the western end, with its principal entrance. It consists of a nave and transepts; a choir is wanting to complete the cross; it has been proposed to erect it in the style that prevailed in England during the reigns of Edward the II. and III.; but it is an object rather to be desired than expected, owing to the sad depression of the times. It has been proposed to lengthen the nave and to add a lofty and massive square tower in front. When the present woodwork of the windows is replaced by a tracery in stone, the appearance of the church will be greatly improved. Its present length is 122 feet, and will accommodate nearly 2,000 persons; but with the proposed addition, its length will be 175 feet, and it may then afford room for about 3,000. The breadth of the building is 96 feet across the transepts, that of the nave is 42 feet. The exterior walls are 44 feet high, and the octagonal pillars, which are 5 feet in diameter, rise with a clear shaft to the height of 57 feet; they are then surmounted with small turrets, and terminate afterwards in pinnacles with florid tops, and crosses, at the height of 66 feet. The entire height of the cross above the principal entrance is 72 feet.

The situation of St. Mary's, in the neighbourhood of Hyde Park, and on which the sun darts his first, and lingers with his latest rays, seems quite unrivalled in the city. In this dry climate, and under these sunny skies, the salubrious air, whether from the ocean, and over Sydney's hundred coves, or wafted from the interior, bears all the year round a balm on its wing to this happily selected spot.
The interior of the cathedral far surpasses the exterior in beauty; the pillars, 40 feet in height, are slender and graceful. The groined ceiling, with its broad moulded and arched ribs, its vaulted compartments and intersections, with their ornamented caps and bosses or corbels, which are all enriched with foliage, figures, and shields emblazoned, is executed in a very superior style, and has a very pleasing effect. It will remain as an enduring specimen of the mechanical skill and talent in the colony. The entire height of the interior from the floor to the apex of the groining, is 50 feet. That portion of the roof which is over the sanctuary is more carefully decorated, and consists of three canopies, and the elaborateness of their design may be seen in the symmetry of their vaulted ceiling; that in the centre, differs from the other two, in being larger, and was constructed with a view to the reception of the altar, at the back of which are three lofty and slender lancet windows of stained glass; in connexion with these, but in the arch formed over the pillars, is a circular window, with an intricate pattern, and of the most brilliant description of coloured glass; the arches forming these canopies, are, moreover, ornamented with spandrels enclosing quatrefoils, which are also illuminated with stained glass. Altogether it would have been calculated to afford a pleasing mellowness, were not this effect interrupted by the flood of light which is admitted on every other side by the double row of windows. This added also to the reflection of the whitened walls creates rather a strong contrast with the sombre pillars and cedar pannellings. This effect, together with a better ventilation, has yet to engage the architect's attention.

The sanctuary is raised 4 feet above the adjoining transept, and the cross on the summit of the tabernacle reaches to 18 feet. The altar and tabernacle, presented by the Very Rev. J. J. Therry, exhibit a profusion of gilding, ornament, and delicate detail, and are elegant specimens of the florid Gothic. The superaddition of tinsel has not at all improved them, and such accessories should be always discouraged. The altar resembles marble, is 12 feet in length, and of a monumental shape. It has niches at the front and at the sides, which contain figures and designs from the Old Testament, in painting. The tabernacle is decorated with slender turrets, pinnacles with appropriate fleurons, deep cornices, and borders formed of rows of pannels with quatrefoil at regular distances. Its pyramidal appearance, and the tout ensemble strike the beholder on first entering the church, as exceedingly light and elegant.

On each side of the altar are seats for the clergy, whose numbers on certain occasions may amount to twenty or thirty, together assisting at the performance of divine service. The Archbishop's throne, on the haut pas at the north side, is carved in oak, surmounted by a canopy filled with open tracery. It was brought from Spain, and bears an ancient inscription, and is a truly venerable monumental remain of the olden time. The remaining portion of the interior, including the seats and the galleries, which are