

The Catholic Weekly Review.

A JOURNAL DEVOTED TO THE INTERESTS OF THE CATHOLIC CHURCH IN CANADA

Reddite que sunt Cesaris, Cesaris; et que sunt Dei, Deo.—Matt 22: 21.

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THE CHURCH OF NOTRE DAME DE LOURDES, TORONTO

To all who wish to learn the infinite possibilities of color we recommend a visit to the parish church of Notre Dame de Lourdes on Sherbourne street north, built by the late Archbishop Lynch, in commemoration of his 25th consecration. The architect of the edifice was Commander Law, whose first work it was, the whole plan of ornamentation, plaster and color decoration being his original design. The building is classic in character. In attempting to describe its general style and proportions we all begin at the floor and work up. Up to five feet from the stained oak boards is a base finished in Keene's cement; upon this rests an entablature encompassing the interior, supported by equidistant Ionic pilasters projecting nine inches from the wall proper. The transept is filled in with an enriched arcade, whose most noticeable feature is a scollop shell covering the key to each arch, the face of the arch being further ornamented with flowers and decoration in plaster, repeated in smaller details in the sanctuary, whose pilasters are fluted, the frieze of its entablature being highly wrought in relief. The ceiling of the nave is semicircular and is deeply coffered in square panels, adorned with flowers, the principles being prominently introduced by heavy galoche mouldings; it is pierced with eight circular headed windows, while a richly adorned window of different character faces to the east over the organ-gallery. This is of wood, supported by eight beautiful carved and fluted Corinthian pilaster, on which rests an enriched frieze; the balustrade above being divided by carved panels. The dome is supported on four arches and ornamented with egg and dart and honey-suckle mouldings, and deeply coffered with flowers in alternate in plaster.

It is 26 feet in diameter, double pierced with eight circular windows, and has a lantern above broken by eight coloured glass lights and ventilators over the dome. The entrance door is heavily panelled and moulded, the vestibule being formed under the centre of the organ-gallery, which is projected forwards so as to deeply recess the doors. The holy water founts on each side of the entrance are handsomely carved in Caen stone. The oak benches are well designed and are each provided with a novelty in a sliding seat to increase the accommodation on special occasions. The altar railing is elaborate in detail and carving, showing seven fluted balusters in each bay between carved panels. Beneath the chocolate marble top of the rail are seven panels of gilded wrought iron and copper scroll work, with a handsome flower in gilded copper in the centre. Round the sanctuary and over the altar steps is a parquetry border a foot wide, of effective but simple design. Beyond this again, on the west end, is the sacristy and private chapel of the Archbishop. The scheme of colour which attracts the eye as soon as the building is entered is a graduation from the dome downwards of

various shades of terra cotta, well relieved by robin's egg blue, concentrated at the floor and in a base of three different shades of Pompeian red. The walls of the nave and transept are of a pale buff, the pilasters which surround the interior being of a deeper tone of the same colour, warmed with terra cotta. The entablature above the base is very rich both in colour and design, being composed of mouldings and dentils in various shades of terra cotta, while the swags and ornaments of the frieze are of deep gold on a ground of robin's egg blue. The walls of the sanctuary differing from the colour scheme of the body of the church are of pale robin's egg blue with heavy mouldings run round it, combining shades of terra cotta and blue; upon which rests a semicircular arcade of short Tuscan pilasters, pierced with seven openings, to the Archbishop's chapel beyond, screened with silvered wrought iron gratings. The most remarkable, and to our mind, most effective feature in the whole colour

arrangement is the admirably contrived blending of shades of sage green and terra cotta at the east end in the organ gallery front with its support; repeated in the massive inner door beneath.

The height of Cross from ground is 97 feet, and the diameter of Dome 26½ feet. The first priest of the new church and parish was Rev. Father McBride, who was so well known and esteemed as Secretary to the late Archbishop Lynch, of happy memory, and after his demise, to the Very Rev Administrators of the Archdiocese. Under his fostering care the congregation grew rapidly, and, on the occasion of his transference to Dixie as parish priest, a handsome testimonial testified to the esteem in which he was held by the parishioners.

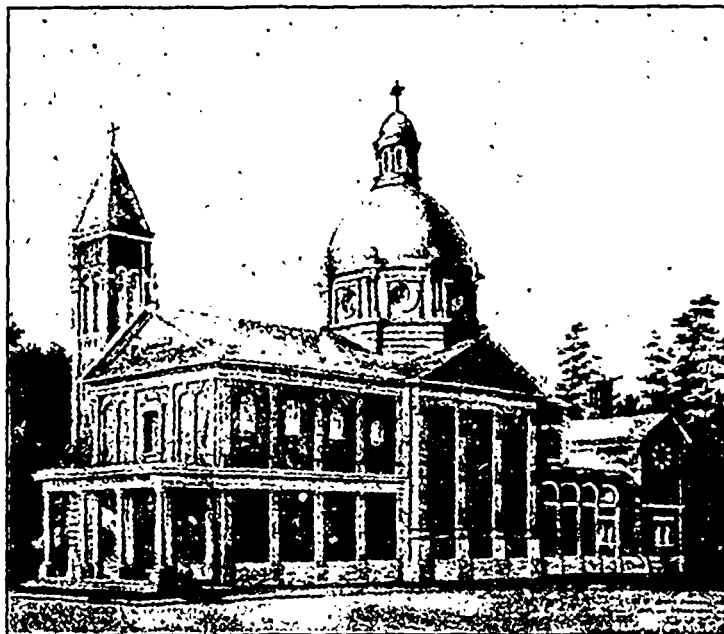
He was succeeded by the present incumbent, the Rev. James Walsh, secretary and

nephew of His Grace the Archbishop, who possesses in a remarkable degree the many eloquent and noble traits that has made his illustrious uncle so beloved and popular. Young, strong, eloquent, of good physique, and blessed with more than the average of the gifts of nature, he is the *beau ideal* of a Catholic priest of the younger generation. Father Walsh is very popular with the members of his parish, whose one and every wish is that he may be long spared to watch over and minister to their spiritual wants.

SKETCH OF DR. J. A. MACCABE.

In our last issue we gave a portrait of this gentleman, who so ably fills the presidential chair in the Grand Council of Canada of the C. M. B. A. As his name will be for some time prominently before the public in connection with the great issues that are now being discussed in C.M.B.A. ranks (issues of which we will speak more fully next week) we publish a short biographical sketch of his life and career. Occupying the social position that

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CHURCH OF OUR LADY OF LOURDES.