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(CONTINUED FROM PAGE FIVE.)

resting on their bases upon a raised dais of variegated marble, while the central column is surrounded at its base by eight female figures personifying the arts and sciences, all of which come into requisition with the preaching of the Word of God in its fullest and broadest sense. These columns are crowded with carvings worthy of Athens and from the spring round arches, three in one, or fourfold, of a beauty never to be surpassed. The great work of the sculptor is figured typifying virtues; some sitting, some standing, and all the spaces filled with accessories, so as to exemplify their practices. On the seven panels are represented seventy-six events which in the dawn of Christianity had stamped themselves on the Christian imagination as setting forth the principal dogmas of faith; the Nativity of our Lord, the Adoration of the Three Kings, the Murder of the Innocents, the Flight into Egypt, the Crucifixion, while two panels are devoted to the theme which had an ennobling effect on the Christians of those times, the Last Judgment. These panels are decorated by figures of saints, among them

THE BLESSED VIRGIN WITH HER LIVING SON IN HER ARMS

and in the four Evangelists. Miss Starr, who was the artist for the description of this pulpit, as well as of the catacombs, tells us that a clergyman, on seeing the photograph of the pulpit, said to her: "I do not like to preach from a pulpit like that." The lady replied very happily: "My good Father, that pulpit would preach for you."

As our time is limited, we intend to visit only one cathedral, which, always known by Mr. Huysmans's book, "La Cathédrale." This cathedral par excellence is the cathedral of the Holy Virgin, the Dame de Chartres in France. From an authorized archaeological report we take the following interesting details, descriptive of this famous shrine. In the Cathedral de Chartres there are four thousand figures in stone and 6,000 of gold to name and interpret. It may be called a poem in four books, an epic in four cantos, opening with the Creation of the World, to which is connected the story of the Fall. In the first, the Genesis, we may call it, unfolds as plainly as in words the story in stone of man's creation, his disobedience, the terrible malediction he incurred. The second epic shows him condemned to labour, and the manner in which he fulfils the curse. The third follows his various works of head and hand, intellectual pursuits and liberal arts, manufactures and commerce. Notion has placed on the portals of Notre Dame de Chartres one hundred and forty-eight statues, representing all the virtues man should practice, all the duties he should practise upon. It is not enough that he has learned to walk, he must walk upright in a straight path. It is not enough that he has learned to work, he must work well—that is to say, he must be virtuous. As man lives for God he must, in practice, live the four orders of virtue:—Theology, political, domestic, and personal. And this is the subject of the third epic, our ten hundred and forty-eight statues remain to complete the epic, to show the history of the world when man shall have ceased to exist. By the aid of the prophets and the Apocalypses, all are beautifully delineated here in the stone figure. An inspired sculptor tells us this is what he called

A MIRROR OF THE UNIVERSE.

and this is the fourth chant of the poem in stone. The Cathedral de Chartres has separated the Jewish people from that of the Christian people by interposing between the whole width of the Church the whole length of its windows. The Jewish people, the personages of the Old Testament, from the Creation to the death of the Blessed Virgin; the saints, those of the New Testament, from the moment in which Jesus Christ says to His apostles:—"Go forth and teach all nations," to the end of the world, the last judgment included. On the painted windows of the 12th century and sculpture of the 14th, one beholds our Divine Lord, enthroned on the clouds; His back leaning against a rainbow; on His left hand are the tables of the law and the ark of the covenant, on His right hand are the windows of the Book of His Apostles. "With the exception of two statues," says our architect, "all the 134 above cited are carved in the same style as the ranks." Just he adds: "I should say 3,000, and not 3,124, and even 9,000 if I should add the statues of the windows." These form a second poem, which accompanies, or rather doubles that the first. This order is the most perfect that can possibly be imagined. The whole length of this church, from the royal door to the chapel of St. Piat, which is behind the choir, is 444 feet. The sanctuary itself is 120 feet in length and 38 feet in width. Round the interior runs a double row of galleries, by which one can make the tour of the entire edifice. The height of the arch above the nave and sanctuary is 114 feet, and that of the wing 60 feet. The history of the cathedral goes back to the pre-Christian times. Where was at one time the Church of our Lady of Help and Refuge of Christian, one was venerated the Virgin Mother of the future and home and comfort of the Druids. While lingering round this magnificent monument to the Holy Mother of God, we may calmly consider the facts we have briefly touched upon, and draw our conclusions. The first conclusion must certainly be that the Christians of the early ages and the middle ages believed in the Bible. It is true, indeed, that

BEFORE THE ART OF PRINTING, BIBLES

were not so numerous as they are now, but the Christians then found a way of their own to bring the knowledge of God's written word to the minds and hearts of the people. The pages of the Bible were reproduced in fresco, mosaic, and marble, and coloured glass. All the scenes and personages of the Old and New Testaments were made familiar to the children of the Church as they entered the corridors and chapels of the cathedrals, or as they lingered in the light of the sun around the spacious aisles of mediæval and modern cathedrals. Yes, these early Christians believed in the Bible. And if art means anything, they believed in more than the Bible. They believed in the Bible, but they believed in the Sacrament and in the Sacrament of Baptism; they believed in the Sacrament of Penance; they believed in and venerated the Holy Mother of God; they believed in Purgatory; and in prayers for the dead; and all that may be true, but these early Christians actually believed in the Bible. They believed, and they said all these things in fresco, mosaic, and marble, and in stained glass, to read aright this living, breathing, and beautiful art, in which the faithful Christians professed their belief, must come to believe as they do in the fulness of Christian Catholic truth.

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