

still fresh in the memory of all. Lastly, the re-opening ceremonies on Sunday last.

In conclusion a word may be said with reference to the illustrious dead whose remains lie beneath the Cathedral. Of Bishop Power and Archbishop Lynch I have already spoken. Archbishop Charbonell died in France, and is buried there, but it is to be hoped his remains may some day be brought to Canada and laid beside the other occupants of the See. Bishop Power already has a memorial erected to him within the Cathedral walls, and perhaps ere long suitable memorials may also be erected to his successors. Another ecclesiastic whose name is well nigh forgotten except by a few, also sleeps beneath the Cathedral, the Very Rev. Vicar-General William Peter McDonald, a man of great literary attainments and a vigorous champion of the Church in his day. Also Father Hay, twice administrator of the diocese. Of laymen I enumerate only three, Hon. John Elmsley, Major-General Sir Charles Chichester and Charles Doulevy, for many years editor of the *Mirror*.

It may be seen, therefore, that there is something venerable in our Cathedral, in its history and in its associations. May it in time to come be the centre of still greater religious activity and send forth to the missions of the diocese able and zealous priests to continue the work of those who have ceased from their labours and have gone to their account.

NERI.

DESCRIPTION OF THE ALTERATIONS.

From the *Toronto Globe*.

The change which will impress the visitor most on entering the building is the abundantly increased light which floods the sacred edifice in every corner; particularly is this noticeable in the upper portion where the new clerestory windows, eight on either side, admit the glorious beams of the noon-day sun or the more subdued rays of the evening's twilight, and the appearance of airiness which is thus obtained is augmented by the graceful clustered pillars which have taken the place of the bald, flat surfaces of the old piers.

On either side of the chancel or sanctuary are beautifully designed oak screens of the decorated Gothic style in harmony with the general architecture of the church. These screens are composed of a series of finely traceried and crisped arches, with moulded and carved pillows, graduated battresses, gabled and crocketed pinnacles, and richly carved and battlemented cornices. The Communion rail in front of the sanctuary and the imposing archiepiscopal throne are further additions to this section of the interior, and are in thorough harmony with their surroundings. At the western end of the church the improvements have also been of a marked character, the old wooden stairs leading to the organ gallery having given place to a handsome iron spiral staircase of easy incline, beautifully ornamented and conveniently located; while in the entrances and great vestibule cut stone steps, and landings occupy the positions once filled by the delapidated and footworn wooden steps of a bygone age. The body of the church has been re-seated throughout with substantial and comfortable oak benches of ornate design; and a very desirable improvement, which though unseen, will be none the less appreciated, is the removal of the old decayed floor beams and the substitution of powerful steel girders.

THE DECORATIONS.

Of the superb and artistic frescoping of the interior any description will convey but an imperfect impression; it must be seen and examined to be understood or appreciated. The walls and vaulted roofs of the sanctuary, chapels, nave, transepts, etc., are each and all frescoed in their proper ecclesiastical symbols, colours, both in fields and emblems, and while each section of the work is in itself a study, and every panel and design a thing of beauty, the *tout ensemble* presents a spectacle of magnificent splendour which will place St. Michael's in the front rank of the sacred edifices of the continent.

A striking feature in the decorations is a series of niches over the arches dividing the sanctuary and nave from the chapels and transepts. These contain ornamental Gothic scrolls bearing Latin texts from the Old and New Testaments illustrating the chief events in the life and death of our Lord; those on the south or epistle side embracing the prophecies, and those on the north or the gospel side the fulfilments thereof, while those in the sanctuary bear chiefly on the divine institution of the Blessed Eucharist. In the ceiling and immediately over these

niches are represented in vivid colourings and gold the glorified emblems of the sacred Passion of the Saviour alternating with the sacred monograms, each enclosed in a circle of rich tabernacle work, and above this again to the apex of the vaulted roof rises an azure expanse studded with golden and silver stars of every magnitude. In the lofty roof of the sanctuary, rising a majestic canopy to the great altar of sacrifice, are displayed the mystic symbols of the Godhead, that of the Trinity being shown in different forms. One of especial interest and depth of meaning is a great equilateral triangle of three broad bands, their ends joined by three circles containing, respectively, the names of the three Persons of the Trinity, while another circle in the centre embraces the word "Deus." The inner and outer circles are also joined by bands on each of which is the word "Est," and on the bands of the triangle "Non Est," thus showing at a glance the doctrine of the Trinity, "Pater est Deus, Filius est Deus, Spiritus Sanctus est Deus; Pater non est Filius, Filius non est Spiritus Sanctus, Spiritus Sanctus non est Pater." This striking design was originally discovered on the side of an ancient house in Bordeaux, France, and is probably centuries old. The corresponding panel to this contains a similar design, in which the three corner circles contain the symbols of the Trinity, the Father a hand (creation), the Son a lamb (sacrifice), the Holy spirit a dove (peace and love).



HIS GRACE THE ARCHBISHOP OF TORONTO,

From Photograph recently taken by R. H. Simpson, King St. East.

The sacred monograms, each enclosed in richly foliated circles, are interspersed throughout the cathedral with the wheat and grape vine, and the decorations of the chancel also include the emblems of the Tree of Life and the heavenly manna, the lamb, and the pelican giving her life blood for her young.

The various chapels, four in number, viz., the chapel of Calvary, of the Blessed Virgin, of the Sacred Heart and of St. Joseph, are each a study in themselves, being emblazoned with their own appropriate emblems and colorings, in keeping with the general plan of the designer. Mention should also be made of the beautiful memorial morning chapel at the eastern exterior of the cathedral, connected to it and the place by cloistered passages, replacing the old St. Vincent chapel, familiar to many parishioners. A full description and explanation of the entire