

surrounded by burning tapers. The clouds of incense rose, and its fragrance filled the air. Then a procession of priests, in white surplices, and boys, "with tapers tall," passed into another chapel, behind an open screen, where more chanting and singing followed. However the judgment may condemn this dramatic sort of worship, it is certainly profoundly impressive to the imagination.

Not far off was a more revolting display of Romish superstition. A statue of the Virgin and the dead Christ was tricked out with lace and flowers. Around it were a number of votive images in wax, of legs, arms, hands, and feet—a thank-offering for the cure of maladies of these members. Kneeling in the coloured light from a painted window, were a number of persons praying before the image, among them a mother with her sick child in her arms, seemingly interceding for its recovery. At the door was a stall where an old woman sat selling tapers for use in this semi-pagan worship.

From the time of Clovis, in the 6th century, a church has stood upon this spot, but the present structure was begun in 1179. The western façade, with its great rose window, forty-two feet across, its "stone lace-work," and canopied niches, is the work of the famous architect, Erwin Von Steibach. Among the statues is an impressive group of the Seven Virtues, trampling under their feet the Seven Vices. Two huge towers flank the façade. Between them is a large stone platform, two hundred and sixteen feet from the ground, from which is obtained a magnificent view of the town at our feet, with its storks' nests on the roofs, its walls and ramparts, and in the distance the Vosges Mountains, the Black Forest and Jura range. The stork seems a sacred bird. The townsfolk put up false claims for it to build on, and I saw one huge nest transfixed on a spire. From the platform rises the open stone spire, to a height of four hundred and sixty-nine feet—the highest in Europe. The scars and grooves made by the Prussian cannon balls, fired during the late ten weeks' siege, are plainly seen on the stone. The massive cross on the top is that which Longfellow in his *Golden Legend* represents the Powers of the Air as trying, in a midnight tempest, to tear down. Lucifer commands, and the baffled spirits respond as follows: