

**Distribution.** — Along its length are distributed six groups symbolizing the great mystery of the Holy Eucharist in the following order, beginning on the Gospel side: the Manna in the desert; Abraham's sacrifice; the Last Supper; the Marriage of Cana; the High Priest Melchisedech and the Prophet Elias.

The main door in the middle and the two smaller ones at either end are also covered with sculptures referring to the august Sacrament of our altars. Finally on the sides are medallions; one on the Gospel side representing St. Alphonsus and the other, on the Epistle side, Blessed Clement Mary Hofbauer.

**Materials.** — To form an idea of the beauty of this work it is sufficient to know that no less than five different kinds of marble, all very fine and very rich, have been used. The one most used is the white marble of Carrara (Italy). On this marble are sculptured in bas-relief the groups we have just mentioned. The 29 consoles as well as the doors are also of the same material. The top consists of a variety of the same marble called « speckled white. »

Besides the white Carrara marble there are also four other kinds, namely: yellow Lamartine, red onyx, red Grilloite and red Sienna. The yellow Lamartine has been used chiefly for the cornices and plinths. The red onyx constitutes the base of the 14 panels. The uprights to which the consoles are attached are of red Grilloite. Finally the borders of the onyx panels are of red Sienna.

**Appreciations.** — Many visitors, both artists and pilgrims, have already had an opportunity of judging of the work. All are unanimous in stating that it is unique of its kind. There is nothing wonderful in this, for it comes from the workshop of M. Mathias Zens of Gand (Belgium) whose reputation as regards carving in marble and in wood is now universal. It is he who has already supplied us among other things with the statue of St. Anne that adorns the Shrine and those that all pilgrims admire at the Scala Santa. The work that we speak of has taken fifteen months to finish. When completed, it was exhibited at an exhibition of works of art and carried off the first prize easily.

**The putting up.** — Every one knows that the putting up of such a thing is a work of a very delicate nature. Therefore M. Zens assumed the whole responsibility. With that object he sent over the sea one of his best workmen, M. Constant Jennin, who arrived on the 14<sup>th</sup> October last and devoted two entire months to putting each piece in its proper place.