

the legend, restored to life some children whose flesh had been served up for his meal. In memory of this miracle, the Saint is always represented standing by a tub in which are three children with hands joined. This tub is originally the baptismal font, in which are placed three catechumens, types of the pagan nations which the apostle had converted, and to which he had given a new existence by baptism. In the Lateran palace is a representation of the Bishop of Myra actually baptizing catechumens, with the inscription, suggestive of the process by which the legend grew, *Auxil nactatos hic vivo fonte renatos*. The little figures in the tub are not really children, but men painted on a smaller scale than the Saint, whose moral superiority is indicated according to a usage derived from pagan art by the superiority of his stature.

The marvellous virtues ascribed to the figure or sign of the Cross, which was supposed to be a protection against demons, and a talisman powerful over all the forces of nature, may be set down as emanating from the same habit of mind. But perhaps M. Maury rather overstrains this particular explanation, when he resolves the legend of the finding of the Cross by Helena into a literal interpretation of the sentiment that to find the Cross is to find salvation.

The figurative description of sin as a moral leprosy, or generally as a moral malady, and of deliverance from sin as a restoration to moral health, has given rise to numerous legends of miraculous cures. St. Arnulphus, and St. Sebastian heal leprosy by baptism. Over the portal of St. Saturninus, at Toulouse, was the statue of the saint baptizing a young girl, with the inscription, *Jure novæ legis sanatur filia regis* ("by virtue of the new covenant, the king's daughter is restored to health"). But the people, incapable of understanding that a spiritual restoration only was meant, invented a legend of the miraculous cure of a young princess by the saint. Under the statue was another inscription *cum*

*baptizatur mox morbox lepra fugatur*, "baptism drives out the eating disease of leprosy;" which helped to propagate the error. One saint is himself restored to sight by baptism; another opens the eyes of a blind man by touching him with the Cross. In each case spiritual blindness has been converted into physical by the legend.

The doctrine of Transubstantiation has been described as rhetoric turned into dogma. The imagination of the vulgar did not stop at the line traced by the subtle theory of the doctors of the church. It turned the elements into real flesh and blood, and invented legends of the Host bleeding when touched by the profane. Blood issued from the Host, according to one story, when it was struck by the dagger of a Jew.

In the legendary lives of many saints, occurs a miraculous multiplication of money in the saints' hands. Here again, in the opinion of M. Maury, we have a sort of allegory materialized by popular misapprehension. The meaning of the allegory was that charity multiplies the means of beneficence. The occurrence of the same miracle in a number of legends points to some common idea as the origin of all.

Saint Judicael falls in with a leper whose malady inspires the people with disgust and terror. The Saint alone feels compassion. Harkening only to the voice of pity, he braves the danger, subdues his loathing, and takes the sufferer under his care. This sublime charity is signally rewarded, for the leper is Christ himself. The same incident occurs with slight variations in several other legends. Here the conversion of allegory into fact is palpable. Indeed, the words of the Gospel, "He that receiveth one such little child in my name *receiveth me*," probably supplied the original hint for the whole train of such legends.

Comparisons of spiritual beauty, sweetness, and bloom to the rose, the lily, the verdant bough, have given birth to a host of legends of blossoming wounds, of roses bursting into