

first window on the south side of the sanctuary. The three figures of the angel, Abraham and Isaac fill the foreground. In the background is a well-wrought-out mountain scene in "the land of vision." This window is inscribed, "from Daniel Murphy."

"The Eating of the Paschal Lamb" is the subject of the next window. It shows the interior of a Hebrew household. The time is the night of the institution of the feast of the Passover in the land of Egypt.

"The Great Sacrifice of Calvary" is the sixth and last of the windows of the sacrifice. In the distance rises the Mount of Calvary, with three naked crosses standing out against the sky. The sacrifice is over. Christ has been laid in the tomb. The sun of justice is rising behind Calvary. This window bears on it an inscription commemorating the date of His Eminence's creation as Cardinal, March, 15, 1875. It is the "gift of John Liden."

The first of the windows of the apse is "The Resurrection of Lazarus." The scene presented is that which took place when the Saviour "cried with a loud voice 'Lazarus' come forth.'" This window is the gift of Mrs. Ann Eliza McLaughlin.

The next window is "The Communion of St. John" and represents the scene at the last supper, when Jesus took bread and blessed and broke and gave to his disciples. The window is an offering from Mrs. Mamie Caldwell.

The central window of the apse presents the scene of the Resurrection. This window contains the best executed figure of Christ in the whole collection. He is represented rising from the tomb and bears in his right hand a bright banner on which a cross is emblazoned. Beneath Him two of the guards are fleeing while a third has fallen down with fear. An angel bearing a palm branch is seated on the stone that has been rolled back from the sepulchre and is waiting the coming of "Mary Magdalen, Joanna and Mary of Kames" who are seen approaching in the distance. This window is inscribed, "From the Diocese of Buffalo."

The subject of the fourth window of the apse is "The Giving of the Keys to St. Peter." Christ with His right hand

presents the keys and with His left hand points to heaven. The Apostle is kneeling. Six other disciples are witnesses of the scene. In the distance is a mountain landscape and on the summit of one mountain are seen the towers and battlements of a city, an allusion to the words "The kingdom of God is like to a city seated on a mountain." This window is the gift of the diocese of Brooklyn.

The fifth and last window of the apse represents "Jesus Meeting the Disciples Going to Emmaus." The risen Saviour is reproaching the disciples' incredulity. They have just left Jerusalem, whose walls and battlements are seen near by. In the distance, turning an angle of the high road, are seen a horse-man and a servant on foot. This window is inscribed "In Memoriam—W. M."

Space would not permit a description of the tracery of the windows, which teem with beautiful executed figures of angels and are enriched with enscrolled texts of Scripture. They are unquestionably the most beautiful, graphic and elaborate in design and the best in execution to be seen in any church or cathedral in America.

EDUCATION.—"Educate the masses," says the philosopher, "and humanity will rise to the level of its destined perfection." Were the masses ever, "mentally," better educated than now? It is the boast of the age that education, "such as it is," is more diffused now than at any former period. But the system by which this diffusion is accomplished is so defective that the fruit it yields is rotten to the core. It seeks to instruct the intellect, but leaves the heart untrained for the reception and practice of moral and religious truths. It thus renders the soul callous and indifferent to the voice of conscience. The difference between good and evil, virtue and vice, is made to turn upon the narrow principle of selfish and material advantage, which is the germ of rationalism in religion, and communism in social life. The idea of personal accountability in time and eternity is thus smothered in the social inequalities of life and the repressive measures, enacted by competent authority, to protect society from the outbursts of popular passions.