

# The Catholic Record.

VOL. 7.

FOR THE WEEK ENDING SATURDAY, JULY 4, 1885.

NO. 351

## LONDON'S GREAT DAY

### St. Peter's Cathedral Dedicated.

#### IMPRESSIVE CEREMONIES.

The Grandest Pageant Ever Witnessed in the Forest City.

The Bishops of Rochester (N. Y.) and Trenton (N. J.) Preach.

The greatest day in the ecclesiastical history of this city, diocese and province was Sunday last. It had been for many months looked forward to with most eager anticipation by the Catholics of the whole western peninsula. But no anticipation, however sanguine, could equal the splendor of the demonstration on that day. Well indeed might one of our city contemporaries declare that there has been no event in this Province at all comparable to it in importance, magnitude and splendor. Every portion of the Dominion, from far-off Prince Edward's Island to distant Algoma, was represented in this splendid pageant and ceremony. There were also present illustrious bishops, distinguished priests and representative laymen from various American dioceses.

The successful completion of this great work is the most signal event in the long and useful career of Bishop Walsh, and it was eminently appropriate that he should preside at the ceremony of blessing the edifice. In July, 1880—five years ago—he broke the first sod, and on the 22nd of May, 1881, was solemnized the laying of the foundation stone, and since that day, with unimportant interruptions, the work has been pushed forward with untiring energy and skill until the present. The only features of the structure lacking are the two towers, which will serve to bring out in perfection the beauty and symmetry of this imposing edifice. As an architectural work it was the conception of Mr. Joseph Connolly, of Toronto, and in many respects it is without a peer in Canada.

Eminent writers on the source of the feelings called forth in the presence of grand architecture agree in stating that more magnitude is by no means a necessary element in true models of this art, and that buildings only remarkable for their bulk will not impress the beholder in the same manner that one of less dimensions, but endowed with the true spirit and founded on the great principles of the Cathedral of St. Peter's may not rival in dimensions some of the vast works of the same class in other countries, yet, we venture to say, and in this we are supported by the opinion of experts, that few of them, at least of those of modern times, can surpass or even rival it in those qualities which go to make up a truly great building, whether in the justness of its proportions, the purity of its style, the unity that pervades it, the harmony of its parts, the unmistakable expression of its purpose, the solidity of its construction, its combined majesty and simplicity, and the true architectural beauty it possesses, whether taken as a whole or in its varied details. It has, too, an exceptional charm in the variety caused by the judicious use of the natural colors of the materials used in its construction, a distinction which few buildings of its class in any country possess, and which has already called forth the admiration of competent critics of other countries who have hitherto been accustomed to it, must be confessed a somewhat monotonous tone of "old country" Cathedral and Churches. Although we have made allusion to the size of St. Peter's Cathedral as compared with some of the larger buildings of foreign lands, yet we by no means wish to convey the idea that it is deficient in this respect, as a glance at its dimensions given further on and an inspection of the building itself will show.

The cathedral is composed of nave and aisles, apsidal sanctuary (or choir), transepts, chapels, baptistry and towers, sacristy, morning chapel and chapter-house, the last two and the upper part of the towers and spires not yet being completed, a cloister will connect the adjacent episcopal residence with the chapter-house and the cathedral. The total length of the cathedral proper is over 200 feet and from breadth about 115 feet. Height from road to ridge of main roof about 90 feet, and each tower with its cross and vane will rise to the height of 220 feet. From these dimensions it will be seen that it ranks with the largest buildings on this continent and is not inferior to many famous buildings in Europe. Externally the materials used are, for the walls, a hard and durable stone of fine brown red color and laid in "random-shaler," blue Ohio sandstone and Queenston limestone for the finer and bolder dressings respectively, and polished red and blue Scotch granite for the shafts of the pillars, the same beautiful material being used in the great pillars &c., of the interior. The lookings of the towers and great walls, &c., rest on a hard and solid concrete foundation.

THE EXTERIOR.

The principal facade shows the great front gable of the nave sentinelled by the massive twin towers and pierced with a superb rose

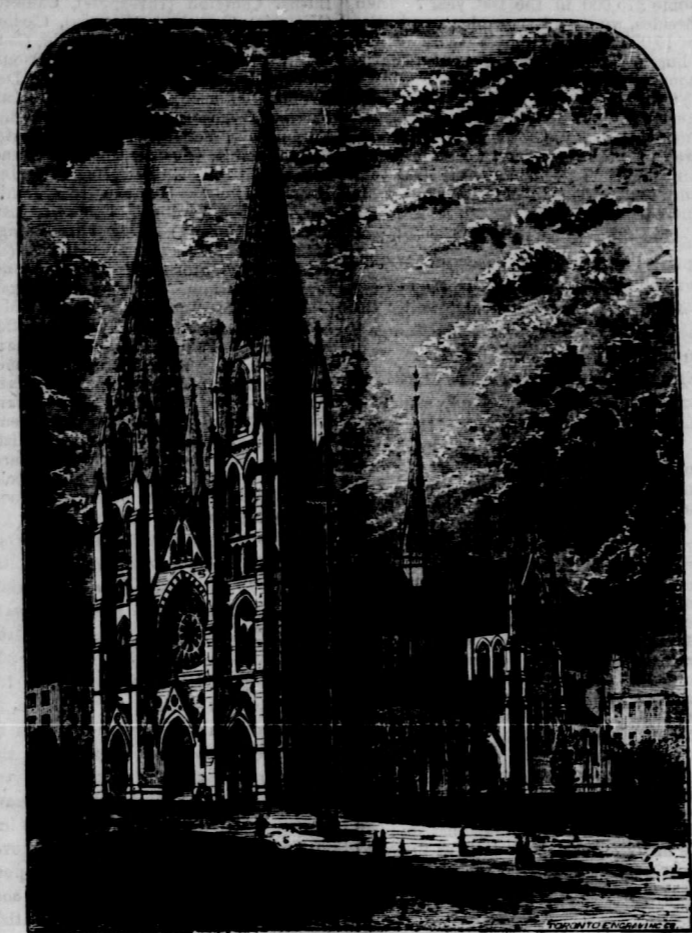
window of great size and beauty, recessed under a finely moulded entablature arch, rising from solid granite pillars, with carved and moulded caps and bases. Corresponding in position with the great rose window and grouping with it are the bold two-light tracery windows of the towers, and beneath the group are the three magnificent and spacious doorways with their deeply-recessed moulded arches, springing from the numerous polished granite pillars with their richly-carved and moulded caps and bases. Each doorway forms in itself a deep and spacious open porch for immediate shelter, while interior storm porches, with their well-arranged doors, cut off all draughts from the Church. The great central doorway will contain, in its far recessed tympanum, a fine alto-relievo of Our Lord presenting the keys to St. Peter, while the spandrels between its gable and external arches will be filled with symbolic foliage and monograms. The bold gable moulding springs from "gurgoyles" of hideous beauty, if we may use the term, and will finish in exquisitely graceful foliated crockets and finial. The adjoining doors are generally similar to the great central door but the tympana will be carved with alti-relievi of the Pontifical and Diocesan arms, the former on the right hand door, and the other on the left.

Over the great rose window the gable is filled with a fine group of recessed niches, supported on polished granite pillars, and containing pedestals for the statues yet to be provided, and is finished with carved foliated crockets and cross. The story above the two light windows of the towers contains the ringing chamber and is lighted by small, arrow-slit windows enclosed by wall-arcading corresponding with the niches in the great gable. The work of the towers, we regret to say, owing to lack of funds, is stopped here for the present, and therefore we cannot, except from the plans kindly lent us by the architect, and the fine view we give at the heading of our description, give a full account of the far nobler effect this splendid structure will have when its towers with their lofty tapering spires "pointing heavenwards," are completed. The loss their non-completion is to the building and the great additional majesty and grace their completion would impart, may be seen on comparing the facade in its present unfinished state with the view given of the structure in its entirety. We may here note that the spires will be slightly different in design one from the other.

Continuing our inspection of the Cathedral, we note the boldly projecting and stately transepts and apsis, marking with the nave so distinctly the cruciform plan of the cathedral. We observe also the massive and well-graduated buttresses ending in tapering pinnacles with carved finials. The beautiful gables, of varied design, the moulded transsepts with their fine carvings and the granite pillars, the long continued rows of bold clerestory windows, the great Catharine-wheel windows of the transept gables, which, with the front rose windows of the nave, may be said to form the eyes of the building, and the lofty and majestic windows of the apsis and, finally, the exceedingly graceful spirelets, which, rising to a height of 140 feet from the ground, mark the junction of the two main roof. This spirelet is intended to contain a Sanctus bell of fine silver tone. The gilt cross and vane of its spire can be seen glistening in the sun for miles all round the country.

THE INTERIOR.

Entering through the "narthex" or front vestibule and standing under the arches supporting the organ gallery, (the only gallery, by the way, in the building) the view of the majestic nave with its lofty clerestory and still loftier and noble vaulted and groined roof, ending in the distant polygonal apse, gorgeously lighted, with its splendid coronal of stained glass windows, is most striking. The long line of noble arches opening on either hand into the aisles and transepts and springing from their polished granite pillars and richly carved capitals of the design, forms a magnificent perspective. Another fine view may be had from the door opening from the eastern transept porch or from that leading from the sacristy, and yet another from the organ gallery, where the "long drawn aisles" with their groined and vaulted roofs, their distant chapels and the rich and varied carvings of the pillars and corbels can be seen to much advantage. But the fine views which may be obtained throughout the interior, with their suggestions of sylvan vaulted avenues, and the apparent interlacing and blending of the great and minor arches forming the chief divisions of the church, creating beautiful perspective effects, are many and varied, every turn unfolding a new charm. All these effects will, of course, be increased tenfold by the "dim religious light" which will be imparted by the finely designed figured stained glass and the rich fresco decorations of the walls and vaulted ceilings, giving untiring interest by their illustrations of the great stories from the old and new Testament and the lives of the saints, and by the numerous and varied symbolic representations in gold and colors by which they will be enriched. Again, the interest and beauty of the church will be considerably enhanced by splendid altars of rare stone and costly marbles, the unique and magnificent throne, the design for which we had the gratification of inspecting, the pulpit with its figures of the Evangelists, the stalls, sedilia



THE NEW ST. PETER'S CATHEDRAL.

and piscinas, the lectern eagle, the baptismal font, confessionals and holy water stoups, the great organ, the ornamental gasaliers, and the permanent communion railing and pews, those at present in the church being, from present necessity economy, but of a temporary character, were not designed by the architect, but got directly from a manufacturer.

THE HIGH ALTAR

composed of rich and costly colored marbles from divers countries, and finely foliated and polished brasswork, was brought some years ago by His Lordship Bishop Walsh.

The altar with its finely chiselled marble steps and platform, are erected on solid walls built up from the ground and forming in a crypt below the floor of the sanctuary a vault for the reception of the bodies of the deceased bishops of the diocese. In its present state the altar is, of course, in this vast building, comparatively insignificant, but when the magnificent reredos, the design of which we have been favored by an inspection, will be erected, it will assume its proper dignity as the great central feature of the apse, as, indeed, of the whole church. The reredos, composed of Caen or similar stone and rare marbles, shows a splendid and lofty canopied niche open on front and sides and containing a large and noble crucifix which will be seen from the most distant part of the church. The baldachino, or canopy springing from clustered marble pillars, will be surmounted by sculptured angels bearing emblems of the Passion and will be richly carved, crocketed, gabled, pinnacled and battlemented, and finished with richly enamelled and jewelled and gilt foliated cross of great beauty of design. The canopy will be supported on either side by a boldly recessed arch springing from marble pillars and surmounted by a crocketed and carved gable and will each contain a group in alto-relief, illustrative of the Holy Sacrifice of the Mass or of the Passion of our Lord. A pinnacled and gabled niche at each side, somewhat smaller and less lofty than the great central tabernacle, balances and completes the design. Beautifully sculptured figures of angels in adoration or with swinging censurs will fill these niches, while the small arcades and panels below will be filled with shields and sculptured diaper-work. The dossels or hangings of medieval pattern and suspended from ornamented rods of polished brass and of fine design will serve to keep off draughts from the candles and also as an emblem of dignity. The wall arcading surrounding the apse will contain life-size frescoed representations of the apostles, and forms, with the stained glass windows, part of the general scheme of the altar decoration, to which, indeed, the whole adornment of the Sanctuary tends. The throne, stalls, sedilia and sacristum, the great pictured stained glass windows, the richly colored and gilt vaults and groins of the ceiling, the many hued floor of encaustic tiles and the permanent communion railing, composed of colored marbles and panels of finely-wrought iron-work ornamented with polished and chiselled, engraved and copper shields, beaten brass foliage and repousse work of the Holy Sacrament of the Eucharist will complete the sanctuary and choir.

THE CHAPELS.

The chapel on the right, or gospel side of the high altar, is the chapel of the Blessed Sacrament and in consequence of the sacred purpose to which it is dedicated, no expense will be spared on its interior. The walls and floor will be laid with costly encaustic tiles of symbolic colors and design, those of the

to harmonize with the remainder of the work. The lower panels of the pinnacled reredos niches on either side of the altar will be carved with diaper in low relief.

The material will chiefly be Caen stone, with rare marbles for the shafts of the pillars, the discs, jewel-balls &c., and finest alabaster for the Mother tabernacle, and white semi-precious stones will add to the brilliancy of the whole. A superb statue of the Sacred Heart, the gift of the Rev. Father Boubat, will occupy the pedestal between the stained glass windows over the reredos, the whole thus forming a strikingly interesting and beautiful composition. This, with the brilliant encaustic tiled walls and floor, vaulted ceiling frescoed with symbols of the Blessed Sacrament, as well also the remaining richly stained glass windows, will compose a chapel in some degree fitting for its high purpose, to form a repository for the Most Blessed Sacrament. The chapel might also, from its statue, well be called the chapel of the Sacred Heart as, of the Blessed Sacrament.

THE CHAPEL OF THE BLESSED VIRGIN

on the epistle side of the high altar, holds a position corresponding to that of the chapel of the Blessed Sacrament, and although, in its decorations, it may not be carried out on so costly a scale as the latter, yet will, to a considerable extent, be in harmony with it. It will, of course, contain a beautiful altar and reredos with niche for the fine statue of Our Lady, another generous gift of the Rev. Father Boubat.

THE CHAPEL OF THE PASSION

adjoining that of the Blessed Sacrament contains the fine statuary group of "The Dead Christ and the Mother of Sorrows," in a pedestal designed by the architect, in keeping both with the style of the east and that of the cathedral, the cast having been obtained before the style of the building was determined on. Over the group will be a colossal crucifix—the cross of the mission—while the decorations of the walls and dome will be in harmony with the character of the chapel.

THE REMAINING CHAPELS,

or altars will be dedicated to St. Joseph, patron of the universal Church; St. John, St. Peter, under whose invocation the cathedral is dedicated, and St. Patrick, apostle of the great missionary Isle of the West—the Island of saints—the mother of churches. These altars will be of varied design, yet all in harmony with the style of the building, each having a special attraction in itself from its individual character and the decorations symbolizing and emphasizing it, thus adding variety and interest without detracting from the harmony which should pervade the building.

THE TRINE THRONES

will consist of the throne proper or episcopal chair and the baldachino or canopy which surrounds and crowns it. The latter is not at present being constructed. The episcopal chair, the splendid gift of Mr. John Ferguson, the eminent cabinet-maker, our well-known and esteemed fellow citizen, is of fine seasoned selected red oak, strongly constructed and richly and emblematically carved throughout. The front and sides supporting the rosy seat are formed of trefoiled and moulded arches, in groups of five on front and three on either side, springing from pillars with moulded and carved caps and bases resting on strong moulded pinnacles with larger pillars at each side of the front continued up to support the ends of the arms of the chair. The sides also are continued up with richly carved panel work and moulded capping to support the great scrolls forming the arms. The scrolls, richly carved and moulded, end in bold and graceful volutes, finishing in delicately carved foliage. The splendid design of the great scrolls is mentioned to the exquisite carving of these figures, their pose, expression, the folds of the drapery, treatment of the wings—all show the high-art character of the work and add considerably to the already well-known reputation of the artist, Messrs. Holbrook and Mollington, of Toronto. Between the posts back of the chair is continued up and finished with a crocketed and moulded gable, surmounted by a cross of beautiful design, and enclosing a moulded arch having foliated projecting cusps with carved bosses containing a tympanum or panel carved with the arms of the diocese—a shield bearing a representation of the very beautiful painting of the Immaculate Conception by the great Spanish artist, Murillo—above the shield being a bishop's mitre with crozier and cross, and on a band or belt intertwining with the foliage surrounding the shield is the motto of the diocese "Sine Labe Concepta." On the cornice below the tympanum is carved in raised medieval letters the verse from Act XX, "Spiritus sanctus ponit Episcopos regere Ecclesiam Dei."

The seat, back and arm-rests are upholstered in untanned and embossed leather, fastened with large antique-headed bronze nails. The exquisite carving of the throne is the work of Messrs. Samuel H. Jenje and Thomas Houlihan. The throne rests is of spacious dimensions and elevated by three broad and easy steps above the floor of the sanctuary.

The most striking feature, however, of the throne will be the unique and magnificent baldachino which, of rare design,

and rising to a height of over thirty feet from the platform, possesses a beauty and dignity unsurpassed in works of this class. It is composed of three, main divisions: the dado or base, the baldachino proper, and the canopy of tabernacle work with its rich spire crowning the whole. The dado, surrounding three sides and forming a roomy enclosure for the chair, is of richly tracered panelled-work with bold moulded plinth and cornice, the angles being strengthened by the pedestals supporting the buttresses and lateral pillars of the baldachino, the pinnacles of the pedestals of the latter project at each side in front to form minor pedestals for the supporters (neraldic) of the throne, these supporters being large, bold, carved representations of The Eagle, The Angel, The Lion and The Bull, the emblems of the Four Evangelists. The baldachino, square on plan, is supported at back on two groups of buttresses with a tracered and panelled work between to form a protecting background for the throne proper, light clustered pillars with carved capitals and moulded bands and bases supporting the sides. The front half of the baldachino projecting out with a bold cove strengthened with moulded ribs and powerful brackets, forms a canopy over the bishop when standing. The space on each side between the clustered pillars and back will be an open arch with tracered lead springing from the clustered pillars, the arch being open so as not to obstruct the view on either side when the bishop is enthroned. These opens will have fine ornamental gas fixtures of beaten and polished brass-work, and will be hung all round with medieval tapestry running on ornamental and bracketted brass rods. That portion of the ceiling of the baldachino directly over the chair will be vaulted, groined and rib-moulded, and enriched with carved boss, &c. A moulded cornice with carved foliage runs round the baldachino over the crown of the arches and supports a finely carved parapet divided into tracered panels and surmounted with crocketed pinnacles, gables, &c., the panels being filled with medieval shields charged with the emblems of the Apostles, the large central front shield bearing the Pontifical arms. The angles of the baldachino are strengthened with crocketed and gabled pinnacles with foliated finials, those at the back being the continuation and completion of the group of buttresses at either side, while those in front form part of and give finish to the great brackets which support the projecting cove. The lower ends of these front pinnacles being carved into beautifully-foliated bosses.

The pedestal under

will support a finely carved group representing our Lord giving the keys to St. Peter, the subject being similar to that of the great tympanum over the front entrance, but with this difference, that the latter is an alto-relievo in stone and has reference to St. Peter as titular saint of the Church, while the former is intended to indicate the origin of the Episcopal authority and is therefore peculiarly appropriate in the position assigned to it here. The back of the canopy will be enclosed so as to form a background to the group. Somewhat lower than the group and filling the four angles formed by the octagonal canopy and square baldachino are pedestals bearing carved figures of the Evangelists in the act of preaching, and facing the four quarters of the globe.

The remainder of the canopy finishes in a crocketed spire with pinnacles, finials, gables, machicolations, tracered openings, &c., and surrounded by winged figures of the Angelic host, will be surmounted by the cross represented in a glorified form, richly jewelled and gilt.

The bishop's prie-dieu and footstool will be of design in harmony with the throne.

THE STALLS, SEDILIA, PISCINA, sacristum, lectern, sanctuary lamp and great altar candlesticks, &c., &c., will be of design in keeping with that of the cathedral. The passages in the nave and aisle, the weather-boards, will be laid in solid hardwood block pavement in artistic designs. The great organ will, with its beautifully-designed case, form a noble addition to the furnishing of the cathedral. It will be so planned as not to mar in any way the effect of the grand rose-window of the nave.

The following is an extract taken from a description of the Cathedral given by a contemporary at the time of the laying of the first stone:

"The style of architecture is that of the early French period, in which many of the grandest of the medieval cathedrals have been designed. Three magnificent doorways give entrance to the body of the church, while two others give access to the transepts. The nave, aisles and transepts are separated by lofty pointed arches, supported on cut stone, moulded and carved pillars. The walls throughout will be frescoed in ornamental block work and the ceilings vaulted, groined and panelled, and richly frescoed with symbols and sacred monograms in gold and colors, especially in the chancel and chapels; while the tracered windows, of bold geometric design, and filled with figured stained glass, will give abundant and pleasing light. Those from the chancel radiate from the altar, and are admirably planned to catch the light at all times during the day; and being filled with the richest stained glass, illustrating leading events of scriptural history, will give a coronation of gorgeous light for this most sacred part of the edifice. The great rose window in the front gable, and the minor wheel window in each transept, all of varied design, will prove striking features both within and without the church. The former, deeply recessed under a moulded

CONTINUED ON FOURTH PAGE.