

out of a stony rock, pass unharmed through fire, or walk dryshod amidst the receding waves.

But above all, says M. Maury, the imitation is palpable in the case of the Virgin Mary. In the apocryphal Gospels the things related of her from the Annunciation to the Assumption are unequivocal reproductions of the corresponding scenes in the Gospel. Art lent a helping hand, and, as M. Maury says, we cannot look at Murillo's picture of the Nativity of the Virgin Mary without seeing that even in his time that scene was painted with all the features of the Nativity of Christ. The silence of the Gospel gave free play to the imagination of the devotee. "Thus the Virgin, who scarcely played any part in the theology of the first centuries, and who had risen insensibly to the level of the Creator, became in her turn a model set up for humanity, but especially for women. That woman had attained the highest degree of holiness who most resembled Mary, and the life of more than one female Saint had as it were its pattern in the legend of Our Lady." This new worship awoke naturally in the sex a fervour and an enthusiasm which are to be explained, not only by the disposition to mysticism, but by a sort of pride in having a deity belonging to themselves. Among the men the ideas of chivalry, the religion of love, and the fidelity which was its characteristic, propagated at the same time the worship of the deified woman.

Dr. Newman, in one of his lectures, traces the growth of the legend of the Virgin with the accuracy of a scientific critic, though in highly rhetorical language; then he professes his belief in it with the fervour of a devotee.

To pass to the illustrations of the second law—the tendency to confuse the figurative with the literal. In its infancy the human mind finds no direct expression for abstract ideas. It resorts to figures, metaphors, allegories, parables, in which the East, as the cradle of intelligence, naturally abounds.

But in the rude generations which gave birth to the legends of the Saints, the mind of the common people was peculiarly apt to miss the inner sense and take the outward covering of figure, metaphor, allegory, parable, as literal fact.

St. Christopher, according to the legend, was a Canaanite of prodigious strength and stature. Proud of his might, he vows that he will obey no master who owns a stronger than himself. He enters the service of a king, but the king is afraid of the devil. Christopher (whose name as yet was Offerus) passes to the service of the devil accordingly, but the devil shows fear when he comes to a cross by the wayside, and Offerus renounces that service also, and betakes himself to a wilderness, resolved to search for the Christ whose power the devil so much dreads. By the advice of a hermit he prepares himself for his conversion by carrying on his shoulders all the passengers across a torrent near the hermit's abode. One evening he hears a feeble voice crying to be carried over. He at once goes out of his cabin and finds a little child: he places the child upon his shoulders and plunges into the stream; but the child grows heavier every moment, and when Offerus is in the midst of the torrent his gigantic strength fails; he tries in vain to stay himself on his staff and begins to sink. The child then says to him, "Christopher, Christopher (that is 'Bearer of Christ'), be not afflicted because thou hast not been able to bear the world and him who made it." The key to the legend is the name Christopher, which denotes that we ought always, as Christians, to bear Christ in our hearts.

The new life unto righteousness which followed baptism was converted into a literal resurrection from the dead. In the case of St. Rhenatus (Born-again), the legend is founded, as in the case of St. Christopher, on a literal interpretation of a figurative name. St. Nicholas, Bishop of Myra, according to