

shore by the fish, and finally reposing in his booth outside the walls of Nineveh. Birds disporting among flowers are also common. In fact, birds are often found, in rough engravings, on the sepulchral slabs. They signified the soul of the deceased, and, represented amongst flowers, signified the soul admitted into the heavenly garden, Paradise. Another symbol of the soul is a woman in the attitude of one praying. Over an arched tomb, in the Catacombs of Ciriaca, on the Tiburtine Way, the soul is represented as a woman between two saints, who are in the act of lifting up veils, according to the idea caught from St. Paul, Heb. VI., 19, to introduce it into the inner tabernacle of Christ. Then there is the Good Shepherd carrying home the lost sheep. Few pictures meet the eye of the visitor as often as this. Closely allied to it is the scene of the man sick of the palsy, as, in obedience to the healing command of Christ, he arises, takes up his bed, and goes into his house. (St. Mark II., 11). It would seem that the faithful took this means of signifying their belief in consoling doctrine that Christ is ever ready to receive the repentent sinner; as also of protesting against the Novatian errors concerning the forgiveness of sins. Those who have read that inimitable story entitled, "*Fabiola*; or, the Church of the Catacombs," will remember how charmingly the author describes the effect produced by the pictures of the Good Shepherd, on the heart of the apostate Christian, Torquatus,