

Whilst His Eminence, Cardinal Taschereau, was consecrating the high altar, other Archbishops and Bishops, as we have said, were consecrating the six other altars which complete the seven specially consecrated altars of the Basilica.

For the benefit of those who are not acquainted with the Basilica of St. Anne, we will here mention that within the main building there are but three altars, the high altar, the altar of Our Lady of Perpetual Help, and the altar of the Sacred Heart. The lateral walls of the Basilica, however, are pierced by a series of arches giving access each to a charming little chapel, of which there are eight on each side. The altars and decorations of these chapels have been given by the different dioceses of the Provinces, by certain associations and by individuals. The two first on the epistle side are dedicated to St. Alphonsus and St. Joachim; on the gospel side, respectively to the Holy Family and St. Joseph. These were the altars selected to be consecrated to complete the seven we have spoken of. The altar of Our Lady of Perpetual Help was consecrated by His Grace the Archbishop of Montreal, that of the Sacred Heart by His Lordship the Bishop of St. Hyacinthe; that of the Holy Family by His Lordship the Bishop of Sherbrooke; that of St. Joseph by His Grace, the Archbishop of Ottawa; that of St. Joachim by His Lordship, the Bishop of Rimouski, and that of St. Alphonsus by His Lordship, the Bishop of Three Rivers.

Each of these Archbishops and Bishops said a low mass at each altar at the conclusion of the consecration. At the high altar, a High Mass was sung by His Lordship, the Bishop of Chicoutimi. Nothing can exceed the splendour and appropriateness of all these ceremonies, nor can full justice be rendered to the perfection of all the arrangements and details. The singing of the extremely difficult ecclesiastical music was throughout admirable and was warmly admired by all those who had the privilege of being present at one of the most imposing ceremonies that it has ever been our lot to witness.

The village of St. Anne was in its gala toilette. Evergreens and flags enlivened the aspect of the streets approaching the church and everything bore witness to the universal joy with which the parishioners of St. Anne's welcomed the holy Cardinal, Archbishops, Bishops and clergy who came to give their beloved Basilica a yet higher claim to their love and reverence.

G. M. WARD

THE PARLIAMENT BUILDINGS, OTTAWA.

HOUSE OF COMMONS.

Ottawa, May 21st, 1889.

To form an idea exact of the Parliament Buildings I will commence with a few extracts from the "Canadian Hand Book." Firstly, let it be remembered that the style is Gothic of the twelfth and thirteenth centuries, with modifications to suit the climate of Canada. Ohio sandstone is used in the ornamental work, while the plain surface is faced with a cream coloured sandstone of the Potsdam formation. "The spandrels of the arches, and the spaces between the window-arches, and the sills of the upper windows, are filled up with a quaint description of stone work, composed of stones of irregular size, shape and colour, very neatly set together."

The centre building, "as you approach from Wellington street, presents a very imposing appearance. The central of the seven towers, which is very rich in design, projects its width from the front of the building and stands 180 feet high. The body of the building in front is 40 feet high, above which rises the slanting roofs of slate, surmounted by lines of ornamental iron cresting. The building is 472 feet long; and the depth from the front of the main tower to the rear of the library is 570 feet, covering an area of 82,886 superficial feet. It stands at a distance of 600 feet from Wellington street, so that the quadrangle formed on three sides by the buildings, and on the fourth by the street, is 700 feet by 600 feet; thus affording a spacious square. The basement floor of the buildings is assumed to be 250 feet above the summer level of the river, while that of the eastern and western blocks is 135 and 142 feet respectively."

The main entrance is through the principal tower, the spacious arches of which admit of a carriage way under them. The piers which support the towers are ornamented with pillars of polished Arraprior marble.

The Chamber of the House of Commons, measures 90 by 45 feet, the ceiling being over 60 feet high, and formed of fine open work. The skylights above this intermediate ceiling, with the stained glass windows at the sides, throw a plentiful soft light over the whole place. The room is surrounded by large piers of a light greyish marble from Portage-du-Fort, surmounted, just above the galleries, by clusters of small pillars of dark Arraprior marble. The galleries can accommodate 1000 people. The Reporters' gallery is over the Speaker's chair. On the right of the main entrance is the Senate Chamber, alike in every particular to that of the House of Commons. Along the corridors, upstairs and downstairs, in both Houses, are numerous rooms of different sizes, for Committees, Clerks, Reading, Smoking, etc. etc.

The Library is situated in the rear of the building, and connected with both Senate and Commons by corridors. It is a polygon of sixteen sides, 90 feet in diameter; outside of the main room is an aisle of one story high, which is formed of a series of small rooms, where persons desiring a few hours of uninterrupted study can secure it. The floors are of exquisite wood-work, and those of the three angles of shelves are of thick glass. The statue of the Queen in the centre, and the busts of eminent men all around, add greatly to its attractions. Over each of the alcoves are the arms of the different Provinces of Canada. The Library contains at present over 13,000 volumes. Along the corridors leading to the Senate or Commons, are pictures of great value, representing former governors, speakers and statesmen. But these details we shall enter into later on.

A commentator once said that "the elegance of the buildings will enable the capitol of Canada to compare favourably with any in the world."

Messrs. Fuller and Jones were the architects, and Mr. Thomas McGreevy the contractor for the Parliament Building; Messrs. Stent and Lawer were the architects, and Messrs. Jones, Haycock & Co., the contractors for the Departmental Building. Mr. Charles Garth carried out the heating and ventilation system.

As far as the two blocks, eastern and western are concerned, I will speak of them latter on; also will I refer to the new Departmental Block on Wellington street, that faces the eastern part of the quadrangle. For the present we must confine our remarks to the central building. Having in the above extracts some of the dimensions and proportions, as well as a general idea of the appearance of the central structure, we can proceed to study its details more carefully. When the size of a building, its general aspect, its composition, and its peculiarities are given, we have only commenced to study it—provided it be a national edifice and one worthy of contemplation. From the carved squirrel cracking a nut, to the stained glass image of Canada above us, from the sandstone beaver gnawing a birch tree, to the magnificent statue of Victoria, or the grand painting of Dufferin, from the Speaker's mace on the Commons' table, to the card like designs of the Princess Louise on the walls of the Senate, every object unfolds history that becomes part and parcel of the records, the annals, the archives of the country. It is then with a view of understanding the details of this structure, as they are intended to be understood, that I have thought proper to take note as I move along the silent and almost deserted passages, and to give to those who have not the opportunity of reflecting upon these things, a few exact ideas on the subject. Some may think it is time lost; some may imagine that the public knows all about these buildings; but I beg to differ. It is astounding how very few, even in Ottawa, thoroughly know them. They may pass through them daily, but they never stop to reflect, and much less to enquire the why and the wherefore of each detail. At any rate, the work amuses me and it hurts no person, so then away I go to the land of dreams, to study, by myself, a history written in stone.

J. K. F.

The more perfect the sight is, the more delightful the beautiful object. The more perfect the appetite, the sweeter the food. The more musical the ear, the more pleasant the melody. The more perfect the soul, the more joyous the joys of heaven, and the more glorious to us that glory.