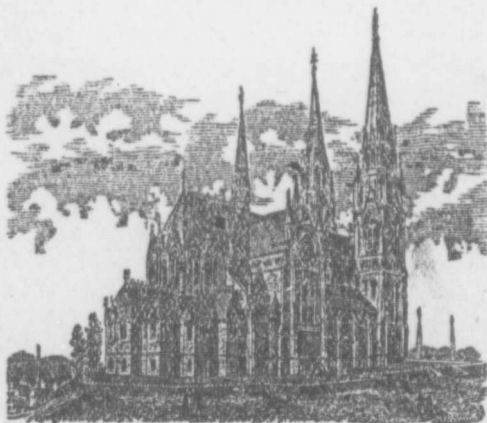




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# Church of Our Lady

GUELPH, ONTARIO



The Church of Our Lady Immaculate.  
GUELPH, ONT.



Handbook Descriptive of Interior Decorations,  
BIBL. MAJOR.  
Paintings, Windows, Etc.

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# CHURCH OF OUR LADY, GUELPH

## HISTORICAL

**T**HE first place of worship erected on the Hill of Guelph was a wooden building which was used in the early years of the City's history, till burnt down in 1844. In 1845 St. Bartholomew's Church was built through the indefatigable labors of Father J. Holzer, S. J., to whom we owe, also, St. Ignatius' College, now occupied by the Rectory, the Loretto Academy and St. Joseph's Hospital.

Thirty years passed, and the pressing need of a larger church was felt. Father P. Hamel, S.J., a man of artistic temperment, now appeared on the scene. He had studied in Europe and visited Cologne Cathedral, and such was the impression produced in his mind by the great edifice that it ever afterward haunted him. In Joseph Connolly, the architect, a disciple of Pugin, who had worked on the Armagh Cathedral and travelled Europe in special study of its Gothic piles, Father Hamel found a congenial spirit. Together they designed the plan of the Church of Our Lady, and boldly set about the execution of a miniature Cologne, since styled the Cologne of Canada.

On July 5th, 1877, the corner stone was laid, mid chant and ceremony and a large concourse of people, by His Excellency Mgr. Conroy, the first Apostolic Delegate to our country—just thirty years later another Apostolic Delegate to Canada, Mgr. Sbarretti, celebrated the completion of the interior and its elaborate decoration.

Meanwhile, under Father Hamel, the rear portion of the church, the stately apse with its crown of chapels, the windowed chancel and transepts were proceeded with, roofed over and surmounted with the pinnacled spire. The building committee were John Harris, James Mays, J. P. McMillan, T. D. Heffernan, Edward O'Connor, Peter Mahon, Brian Carroll, Patrick Molloy, James McNaughton, Frank Sweetman, Timothy O'Connor, Alex. Kenedy and James Synott. At this stage the rear wall of the old church was taken down and the whole thrown together.

No further move was made till 1885, when Father William Doherty undertook the construction of the nave and towers. The foundation walls were laid, sides and front built up, till in two years were reached the present elevation and proportions. After Father Doherty, who was so assiduous in planning, directing and overseeing, together with his Assistants, this part

of the work was due to the Building Fund Committee: J. E. McElderry, T. J. Day, John Gore, J. C. Keleher, M. O'Connor, James McNaughton, John Harris, Felix Devlin, Jas. Mays, J. L. Murphy, T. P. Coffee and to such generous contributors as Peter Mahon, M. P. Doyle, Christian Kloepfer, Martin Cassin, James Keough.

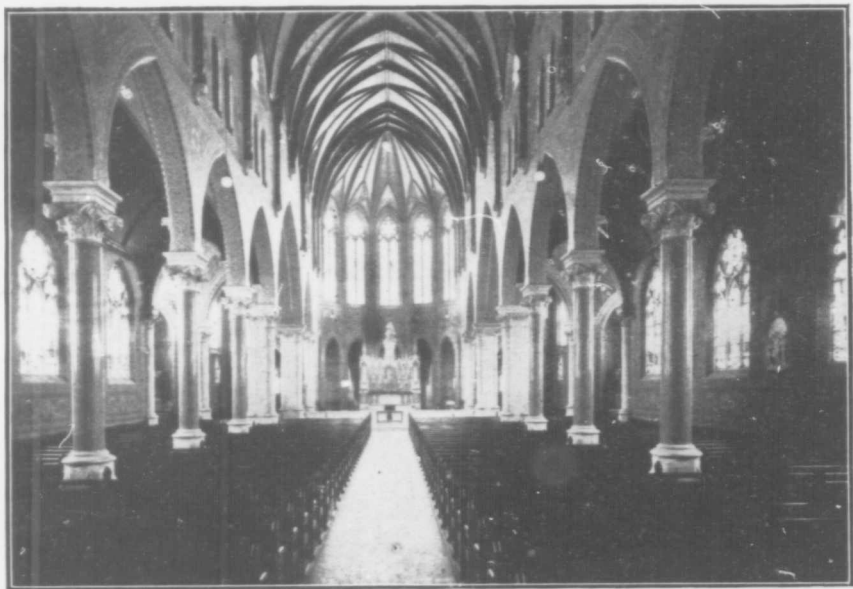
The Church of Our Lady as it now stands in the majestic style, which obtained in Europe towards the close of the XIII Century, that splendid period of Ecclesiastical art, takes the general form of a Latin Cross, and is composed of a spacious nave and chancel, boldly defined transepts of the closed order, which carry the eye in unbroken view through the rich blue vaulted nave and gilded canopy direct to the altar. Surrounding the grand polygonal apse, forming the end of the chancel or sanctuary, is a broad ambulatory, or chancel aisle, from which radiates a series of beautiful octagonal apsed chapels, the rear one of which, larger and deeper than the rest, is Lady Chapel.

To give a rapid description and brief explanation of the interior of the church—decorations, paintings, windows and emblems—the present Handbook has been arranged and brought out; in the hope

too that the visitor will thus gain some insight into the decorative scheme and its meaning, and be able to carry away with him a souvenir of a building which all the arts combine to render a monument of rare beauty.

The interior decorations form a stage apart of the building and have been carried out in 1907 by the present administration under the direction of Arthur Holmes, Architect, disciple and successor of late Joseph Connolly.

P. C. Brown & Co., Church Decorators, formerly of Glasgow, but now of Toronto, designed and executed the scheme of paintings.



General View of Interior.



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## INTERIOR DECORATION

After taking in the general aspect from the door of entrance, the visitor advances to the altar-rail. In front stands the High Altar in white marble, relieved with onyx and variegated columns. The Tabernacle with golden door, over which is the Exposition with pendant canopy, all crowned by the Virgin Immaculate of Murillo in purest Carrara marble, attract the eye. The Altar is from the Rouillard ateliers of Angers, France—gift of the ladies of the parish; the Murillo statue, weighing two tons, direct from the quarries of the Daprato Statuary Co., Peitrasanta, Italy, is the magnanimous donation of the late Maurice O'Connor. The pavement from which the Altar rises is in Italian Terrazza Mosaic, supplied by the Luxfer Prism Co., Toronto. Finally, the delicately wrought altar-rail in marble is also from Rouillard, with the exception of the brass gates, which were furnished by the W. J. Feeley Co., Providence., R.I., the donation of Mr. M. J. Doran. From his position in front of the Altar-rail, the visitor can take in the general scheme of decoration in the mural paintings and stained windows, all purposing to bring out in colored scene, allegory, and emblem the Blessed Virgin Mary as announced and portrayed in the Old and New Testaments, in Sacred Liturgy and in History.

## PAINTINGS

Above the arcade surrounding the Altar is a rich tracery in semi-relief treated in old gold and cusped panelling, in which are the figures of the glorified Apostles paying homage to their Queen. Above on the right are the Patriarchs represented by Melchisedec, Abraham, Isaac, Jacob, Joseph; and on the left, the Prophets: Moses, David, Icaias, Jeremiah and Daniel. The main corbel frieze continues on in a thronging procession of Evangelists—Matthew, Mark, Luke and John over the transept openings; and in Martyrs, Confessors, Holy Virgins and All Saints, bearing in hand the emblems of their rank, and together with the stained semicircular windows of the clere-story, illustrating the invocations of Our Lady's Litanies. Below these the spandrils of the nave arcade are filled in with rich ornamentation in subdued tones of green and gold. The enclosed circles of interlacing foils bear each a golden emblem in scriptural and liturgic symbolism of Our Lady's prerogatives. Tower of Strength, Tower of Ivory, House of Gold, Ark of the Covenant, Vessel of Honor, Singular Devotion and Morning Star, are easily divined and interpreted. In keeping with these the motif of the spandril decoration is the Lily, which is

the favorite floral form employed throughout. Over the great wheel window with its unsurpassed mosaic colorings, the triangular space is filled in with a rich painting of the Coronation of Our Lady in heaven.

### THE SIDE AISLE WALLS

These are formed into niches with rich, old gold relief framing. They inclose the

#### STATIONS OF THE CROSS

done in ivory finish, by the Daprato Statuary Co., Chicago, in the following order, beginning on the left or Epistle side of the Altar.

- I. Christ condemned to die on the cross.
  - II. Christ carries His Cross.
  - III. Christ falls the first time.
  - IV. Christ meets His holy mother.
  - V. Simon helps to carry the Cross.
  - VI. Christ falls for the second time.
  - VII. Veronica offers Christ a towel to wipe His face.
- Passing over at the doors to the Gospel or left side.
- VIII. Christ meets the daughters of Jerusalem come out to console Him.
  - IX. Christ falls for the third time.
  - X. Christ is stripped for execution.
  - XI. Christ is nailed to the Cross.
  - XII. Christ dies on the Cross.
  - XIII. Christ's body is taken down from the Cross by Joseph and Nicodemus.
  - XIV. Christ's body is laid in the sepulchre.

Below the stations is a decorative treatment of the rosary intermingled with devices of the Sacred Heart and instruments of Our Saviour's Passion, while the alternating panels have scrolls interlaced each with a stanza of the hymn—Ave Maris Stella—in Gothic characters with an appropriate device.

### THE TRANSEPTS

The upper frieze illustrates The Canadian Martyrs, as well as holy missionaries and women who first conferred upon the native people the blessings of faith and Christianity. On the right, or Epistle side, are Fathers Breboeuf, Lallement and Daniel, Catharine Tagakwita, Mdlle. Mance, Sister Bourgeois; on the left, or Gospel side, are the Ven. Mgr. Laval de Montmorency, Fathers Jogues, Marquette, Reni Goupil, Mother Mary of the Incarnation, Madame de la Peltrie, Madame de Youville. Many of the above are on the way to canonization, and all were devoted clients of Our Lady and the imitators of her virtues.

The large wall spaces below contain under an elaborate canopy decoration Old Testament heroines, allegorical types of Our Lady, portraying some of the main features of her life. In the south transept over the door is Deborah advising Borak, signifying Mary the Seat of Wisdom; on the wall opposite is

Ruth in the cornfield, when King Booz resolves to make her his Queen—Mary is chosen amongst all women by the Heavenly King to be His partner in the work of man's Redemption. "Many daughters have heaped up treasures, thou hast surpassed them all."

Passing over to the north transept we have, above the altar of St. Joseph—Judith. Having made her way by night through the camp and entered into the tent of Holofernes, the oppressor of God's people, she is praying for fortitude to behead him in his drunken sleep—a figure of Mary, who at the cost of her Son's life, stood with fortitude on Calvary and through Him destroyed the empire of Satan and death. Opposite, in an Assyrian court, is Queen Esther, in her beauty, imploring the King Assuerus for the liberation of her people—a type of Mary using intercession in heaven for her clients upon earth.

#### OVER THE AMBULATORY

Over the entrance to the Ambulatory we have on the Epistle side, St. Patrick on Tara Hill explaining—Shamrock in hand—the doctrine of the Trinity to the assembled druids and chieftains of Erin; and corresponding on the Gospel side, St. Augustine, landing on the shores of Kent and converting the Anglo-Saxons. In the apex over each painting is a stained

window representing the Sacred Hearts pouring down the treasures of truth and grace upon the nations, their angels adoring and interceding.

The former of these windows was donated in memory of John Hanlon, the latter is the gift of Thomas Bedford.

#### A SCENE OF BEAUTY

In the Ambulatory surrounding the High Altar we have on one side the immense arcade of massive piers sustaining the windowed apse, and on the other the crown of Seven Chapels. The aim of the decorator was to enhance the feeling of hugeness and strength, and at the same time bring out the delicate traceries and exquisite design work of the chapels with their stained windows—three in each. These were executed by the world-known firm of Mayer & Co., Munich, and have been pronounced by artists as finest specimens of their work.

The subjects are the figures of the saints who may be justly styled Our Lady's Crown. Beginning in the Lady Chapel immediately behind the High Altar, we have her parents, St. Joachim and Ann; her spouse and cousins, St. Joseph and Elizabeth; St. John Baptist and Holy Simeon; St. Luke, her Evangelist, and St. John, her Protector.

In the chapels next on either side, we have the Fathers of the first four centuries, starting from the Apostles, who upheld and handed down against the Arians and Nestorians, the dogma of Mary's divine motherhood—on the Gospel side, Sts. Polycarp, Irenaeus, Basil, and Gregory Nazienzen, also Catharine and Cecilia; and on the Epistle side, Sts. Cyril Alexandria and Athanatius, Augustine and Ambrose with St. Helen, mother of Constantine, and St. Pulcheria, sister of the Roman Emperors, who was instrumental in procuring the definition at Ephesus, of Mary's great prerogative, Mother of God.

In the central chapels on either side, we have the Great Saints of the Mediæval period who preached and propagated the tradition of Mary's privileges—on one side St. Patrick, St. Anselm, St. John Damascene, St. Dominick, with St. Bridget and St. Clare; and on the other, Sts. John Chrysostom, Jerome, Thomas Aquinas, Francis Assisi, Bonaventure and Bernard.

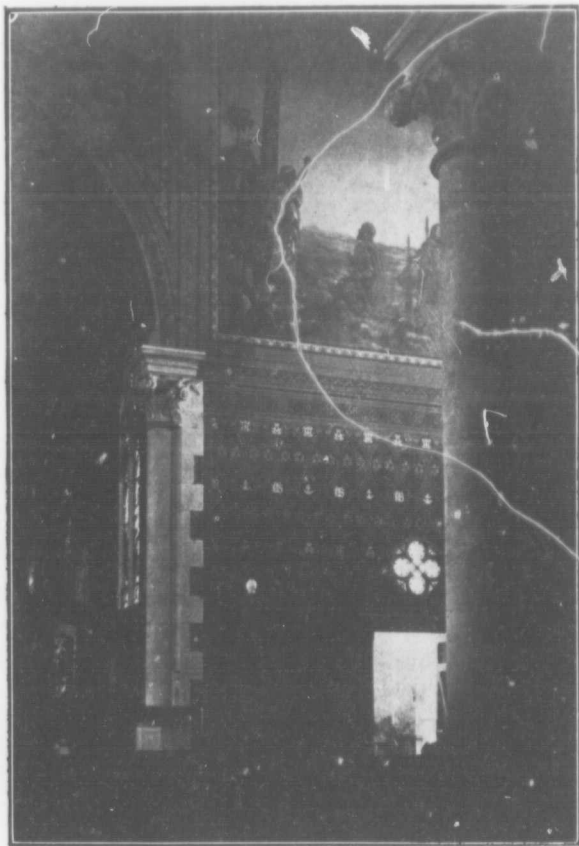
These series are fitly drawn to a close in the end chapels on either side, devoted to the more modern period—on the Gospel side, Sts. Ignatius, Francis Xavier, Aloysius Gonzaga and Stanislaus, Peter Claver and John Berchmans; and on the Epistle side

Sts. Francesca, Teresa, Philip Neri, Alphonsus,  
Francis de Sales and B. Marg. Mary.

These works of Christian Art have been donated  
by the following, or in their name.

- 1 { THOMAS D. HEFFERNAN  
MRS. BEACHIE and MRS. WAGNER  
WILLIAM CLAIR  
WILLIAM STEFFLER
- 2 { ROSE L. McELDERRY  
MISS HELEN MURNAHAN  
MICHAEL LAMB
- 3 { GEORGE and NORMAN REINHART  
LOUIS STEFFLER  
ED. DUGGAN
- 4 { FRANK NUNAN and L. DUFFY  
MRS. ELLEN MULROONEY  
JOHN KELLY
- 5 { JOHN DOOLEY  
THOMAS GRIFFIN  
PATRICK HANLON
- 6 { MRS. B. KLÆPPER  
MICHAEL J. and HUGH MCHUGH  
MR. and MRS. E. J. O'NEIL
- 7 { MRS. P. MAHON  
THE SUNDAY SCHOOL CHILDREN  
THOMAS CARROLL





**Transept Scene**

Two of these Chapels have been decorated with special characters of richness; one, being heraldic in treatment, commemorates, through national emblems the various firms engaged in beautifying the church. It is dedicated to St. Stanislaus, the boys of St. Stanislaus' School having undertaken to furnish it with statue and altar. The other, done in exquisite taste, bears the name of St. Agnes, having been adorned with altar and statue by the girls of St. Agnes School.

## THE STAINED WINDOWS

The various series of stained windows, forming the richest and most costly feature of the decorative scheme, deserve something more than a passing mention. Besides, a description of the scenes and personages of sacred story is necessary in order to understand the place they fill in the general design of the church, namely, the glorification in art of God's Mother.

### NAVE SERIES

They are from the famous workshops of Vermonet & Co., Rheims, France. The general effect when viewed from either transept or altar-rail, or even from the entrance, is remarkable. They inspire a deep feeling of the old Cathedral Gothic in its best period as of the evening glory of the setting sun. In richest coloring they portray, in characters of realistic simplicity blended with gorgeous majesty, Our Lady as she appears, or is suggested, in the Gospel narrative, her life intimately interwoven with that of her Son. They also exhibit the different stages of the Christian life of which Jesus and Mary are the accomplished models.

## THE NATIVITY OF CHRIST

Beginning at the main entrance, on the left we have the Nativity of our Lord. Whilst the Mother and Joseph, having wrapt the Babe in swaddling clothes, gaze upon His face in ecstasy, the group of humble shepherds, awakened by the Glorias of the Angels in the midnight sky, hasten to Bethlehem to offer their adorations and to see "This Word (mystery) which the Lord hath shown." In the pointed apex of the window above, we have the mystery in heaven: the Eternal Father looking down with complacency on His Son, to-day begotten unto Him anew by a temporal birth.

This window is the handsome donation of John Eustace.

## THE EPIPHANY

Shortly after the birth of the Divine Child came the Wise Kings of the East to pay Him homage and offer their gifts. The Star of Jacob had appeared to them; an interior voice spoke to them of its meaning; leaving all, they set out with attendants, camels and dromedaries. They faithfully followed the guidance of the Star until it came and stood over where the Child was. "And entering into the house, they found the Child with Mary His Mother and falling down, they

adored Him and opening their treasures, they offered Him gifts of gold, frankincense and myrrh."—Matt. II: 11.

In the rosetta above, the Crown signifies the Kingship of Christ, supreme and universal. To Him all earthly Kings must pay homage, to Him they must offer their gifts. "I am appointed King by Him over Zion his holy mountain": to whom the Father said: "I will give Thee the Gentiles for thy inheritance, the utmost parts of the earth for thy possession."—Ps. II.

This window was presented by Mrs. Hanah Gore in memory of her departed husband, a time-honored benefactor of the Church of Our Lady.

#### THE PRESENTATION IN THE TEMPLE

The Child was only forty days old when, according to Jewish Law, He was carried to the Temple by His Mother to be presented to the Lord. Joseph who accompanied her, bore the offering of the poor, a pair of turtle doves. Mary offers her Child into the hands of the High Priest, knowing that one day she shall offer Him on Calvary.

On the right hand we see coming in Anna, the Prophetess, a widow of four score and four years, who daily frequented the Temple, "Who spoke of Him to

all who looked for the redemption of Israel"; also the just and devout Simeon, "awaiting the consolation of Israel." In inspired song he praises God "for the light to the revelation of the Gentiles and the glory of Thy people, Israel." On the left we have casual witnesses of the mysterious scene.

The Lamb in the apex of the window is the Eternal Son, made Flesh and offering Himself to the Father for the sins of the world. The offering is accepted, and further in the series we shall see the immolation of the Lamb and shedding of the Blood of redemption.

This window is the gift of Mr. J. C. Keleher in memory of his family.

#### FINDING IN THE TEMPLE

The Boy, when twelve years old, withdraws from the company of Joseph and Mary on their return back to Nazareth from Jerusalem. He betakes Himself to the Temple, "sitting in the midst of the doctors, hearing them and asking them questions." The Mother and foster-father in sore distress after a search of three days find Him in the Temple—"Son, why hast Thou done so to us? Behold! Thy father and I have sought thee sorrowing." His answer: "How is it that thou sought me? Did you not know I must

be about My Father's business." The lesson taught in this scene is that children of a certain age are not subject to the authority of parents in the choice of a state of life.

This window has been donated in memory of some of the oldest and most representative families of this parish.

#### THE HOLY FAMILY AT NAZARETH

The Young Man, now in the foreground, sets to the world the example of industry, frugality and order—virtues which were to remodel the life of the home and of society for all time, and become the root of a new civilization. "A labourer from his youth," known to all the world as the carpenter's son, such was Jesus of Nazareth till His thirtieth year. With Joseph, His foster-father, and Mary, His Maiden Mother, He dignifies the life of toil and renders it a source of eternal beatitude as well as of temporal prosperity.

This window is the gift of a sturdy son of toil and one of the most generous benefactors of the Church of Our Lady—James McNaughton.

## THE WEDDING AT CANA

Jesus prepares His entrance into public life by His first miracle; and it is wrought at the bidding of His Mother! even though the hour for the manifestation of His power is not yet arrived! Could He have shown Mary a greater mark of His filial deference and obedience?

The guests are seated at table according to the custom of the Jews, the bride and bridegroom apart under a festooned canopy. In the midst of the good cheer and merry conversation that reign around the board, it is found that the supply of wine has run out. The good, kind mother of Christ sees the confusion of the bride and bridegroom, and turns to her Son saying: "They have no wine." Knowing that the mere expression of her wish He would take as a command, she said to the waiters: "Whatsoever He shall say to you do ye"—Jesus said: "Fill the waterpots with water" and they filled them to the brim. The chief steward, tasting the water made wine, and not knowing whence it came said to the bridegroom: "Thou hast kept the good wine until now."

Among the profound mysteries signified in this gospel episode is the dignity and sacramental grace of Christian marriage; also the Eucharistic sacrifice and



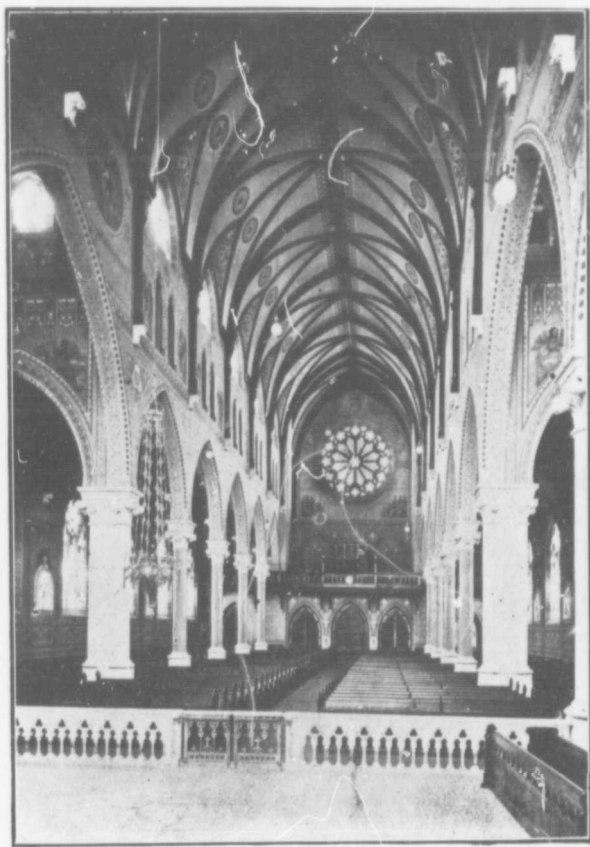
banquet through the consecration of the sacred species, especially the chalice, into the Blood of Christ. This higher meaning is implied by the Angels adoring the chalice in the apex of the window.

This window is donated by Robert McCarron to the memory of his father and mother.

### CHRIST LEAVES HIS MOTHER

The moment has arrived for Jesus to bid farewell to mother, home and kinsfolk, and turn to His life-work—the building of His everlasting church. In the pathetic scene, Mary outside the door would fain follow Him, or at least detain Him a while longer. Salome and the other Mary comfort her in the loneliness which must henceforth be hers. Now she realizes the deep but bitter intent of the word long since uttered in the Temple and probably repeated on this occasion: “Know you not that I must be about My Father’s business.”

From His mother he turns to His Disciples who are hauling up their boat upon the sand after returning from fishing. The boat is Peter’s, a figure of the Church in which Peter and his crew were destined to become “fishers of men.” “Come ye after me and I will make you to be fishers of men”, is the message inviting them to the Apostleship.



Nave and Wheel Window

We have above, the Book and Keys, symbols of the teaching and governing powers of the Church; also the radiant cross signifying the dispensation of heavenly grace.

This beautiful window is the gift of J. W. McElderry in memory of father and mother.

#### TAKING DOWN FROM THE CROSS

No Christian life, whatever its state, but has its sorrows. Jesus is the man of sorrows, His mother is the queen of martyrs. "Great as the sea is thy sorrow, O Virgin Daughter of Zion." The sea, which kept on ever filling from the moment of Simeon's prophecy that her own soul a sword should pierce,—overflowed when Joseph of Arimathea and Nicodemus reclined her dead Son in her lap, Magdalen and the holy women compassionating, and the disciple John comforting. The feet of the two thieves yet nailed to the cross, though broken, are seen in the perspective.

In the pointed apex is represented the Lamb that was slain "And hath redeemed us in His blood," to whom the Angel said "Thou art worthy, O Lord, to take the Book and to open the seals thereof." Apoc. ch v: 9-10.

This window is the munificent donation of M. F. Cray.

## THE RISEN LORD APPEARS TO HIS MOTHER

As Christ's mother remained with him till the last and received Him in her lap, cold in death, it was befitting that for her should be reserved the first joys of the Resurrection.

Whilst the holy women were sadly making their way to the garden of the Sepulchre and manifesting their wonder at the stone rolled back and the opened monument, Jesus was vouchsafing Mary His first apparition. The sudden transition from extreme grief to intense ecstasy is well expressed in her rising attitude.

Meanwhile in the heavens above, the anthem of the Angels is heard, "Regnia coeli, laetare" "Queen of Heaven, rejoice." "Surrexit enim sicut dixit" "For He is risen as He said."

This window has been donated to the memory of the Gillies family.

## THE ASCENSION INTO HEAVEN

Earthly sorrows and earthly joys, however pure and holy, have their end; death itself is swallowed up in victory. Christ's Mother, though Immaculate would die, if not as a child of Eve, at least as mother of Him who died for all. Tradition has it that the Apostles

gathered from the different countries of the globe where they were preaching the Gospel, to pay the last rites of religion to the body of their Queen. But the coffin in which she had been laid out they found covered with flowers of sweetest odor—Mary had been taken up in body as well as in spirit by Angelic choirs. "Who is she that cometh up from the desert leaning on her beloved" they exclaimed. Her Divine Son, we may suppose, led her to the Throne of the Most High where the Three Divine Persons awaited her, crown in hand. Now is fully realized the truth of the word once uttered by Elizabeth: "Blessed art Thou that hast believed."

This window has been donated by the oldest parishioner living, and ever a benefactor, Martin Cassin.

### THE CATHARINE WHEEL

The nave windows have a fitting crowning in the Catharine Wheel over the organ gallery. The design is one of the architectural beauties of the church. It is more than eighteen feet in diameter, and filling the great front gable of the nave, sheds its georgeous light down the whole church and to the most distant chapel recesses.

In the triangular space between it and the ceiling is a beautiful painting of the Coronation of Our Lady in Heaven amid the chorus of Angelic choirs and to the admiration of earthly contemplators. The central figure of the large window illuminated in mosaic is Our Lady of Grace—the dispensatrix in heaven of God's gift to earth.

This immense and costly wheel is the magnanimous gift of C. Klöpfer.

### THE TRANSEPT WINDOWS

In the mediæval Cathedral, the architect put forth the greatest effort of his art in the transept window. With view open and unobstructed, the eye is carried to it through the whole length of the arm of the Cross. Here through the transept arches the great group of two-light traceried windows, with rose windows over them, form on either side a noble decoration.

### NATIVITY OF OUR LADY

On the left are exhibited what are called the Little Mysteries of Our Lady's life, the subject of her secondary feasts. Near the door below is her Nativity, a cause of deepest rejoicing, not only to aged Ann and Joachim, to attendants and relatives, but to the whole world.

Mary in her birth is the Morning Star preceding and announcing the rise of the Son of Justice, dissipating the dark shades of sin, and after a night of four thousand years, heralding the dawn of a new day. "Who is she, that cometh forth like the morning, rising beautiful as the morn, bright as the sun." All other births are attended with pain and sorrow, because of the original stain and the accompanying curse; but Mary, Immaculate in her conception and birth, is "the joy of Israel, the glory of Jerusalem and the honor of her people."

## 2. HER PRESENTATION

According to an ancient tradition, Joachim and Ann brought their child, now about three years of age, to offer her youth to God in the service of the Temple. This was the pious custom of the best and most devout families of the Jews. The High Priest receives Joachim's daughter among the youthful maidens of the Temple. She ascends the steps, having bid farewell to father and mother. "Hearken, O daughter, and see; and forget thy people and thy father's house."—Ps. XLIV.

This window is the gift of S. F. Dietrich and J. Kenedy.

### 3. HER EDUCATION

On the next window in the lower part is a scene familiar to Christian Art—St. Ann teaching her little daughter at her knee to read and understand the Scriptures. The holy old Joachim enraptured at the sight, points out to a young Hebrew mother how one day she must educate the child in her arms.

### 4. HER ESPOUSALS WITH ST. JOSEPH

When the time for Mary's going forth from the Temple was at hand, her guardians, Joachim and Ann now being dead, sought for her a worthy life-companion. The miraculous blossoming of Joseph's rod marked him out as the privileged one, elected by God to be the protector of Mary's virginity. The Espousals took place at the Temple before the High Priest with all the ceremony and rejoicing customary among the Jews on such occasions.

On these windows the emblems, recalled in sacred liturgy, are especially appropriate to the early life of Our Lady: Rosa Campi—The Rose of the Field; Lilium Convallium—The Lily of the Valley.

The donors are Patrick Moran and Thomas Keating.



## OUR LADY OF THE WAY

The rose window of this transept is a fine specimen of illuminated mosaic, with a beautiful representation in the centre—Our Lady of the Way. This image, adorned with a golden crown by the Canons of St. Peter, was especially dear to St. Ignatius and his first companions. The image and chapel were given him, and the gift was ratified by Pope Paul III. It is still preserved in Rome, honored with a special Office.

This fine window is the gift of the Doyle Brothers of Puslinch.

## BATTLE OF LEPANTO

Passing across to the transept on the north side, we have the same architectural outlines but a great diversity in detail. The two large windows have here an historic interest. The first, under the invocation of Help of Christians, exhibits the battle of Lepanto, in which the Turks were decisively routed by the allied Christian fleets of Austria and Spain, owing to the prayers of Pius V, to Our Lady of the Rosary.

In the lower scene we see at Rome the Pontiff, together with cardinals, court attendants and representatives of Orders and pious confraternities, in earnest prayer with the Rosary in hand.

In the upper scene the battle is in progress. The flagship of the Turks, the crescent flapping from the mast, is being engulfed with the wounded and dying crew into the green waves, whilst the Christian ship, flying the flag of Spain, with Don Juan, the admiral, on the stern, is dealing the last effective blow to the power of the Turk in Europe. The angels indicate the supernatural interposition. At the moment of victory the news is suddenly announced by Pius V. in Rome: "The Christian Fleet has conquered," and Our Lady is crowned by him with a new title, Help of Christians.

This interesting window is the gift of F. Coghlan and A. McQuillan.

#### LOURDES

In the next window, under the invocation of Mater Admirabilis, mother most admirable, we have two more recent proofs of the power which Our Lady wields yet on earth. One of the most marvellous facts of the last century—it occurred just fifty years ago—was the apparitions of Our Lady Immaculate to Bernadette, an innocent and pious school-girl on her way home from school, at Lourdes in France. As these continued from day to day, the whole country was stirred, wonderful cures being wrought at the



Sanctuary and Altar

Spring, which started up from the rock of Apparition, and the waters of which have healed thousands since. Every year multitudes betake themselves from all parts of Europe and even America to this wonderful shrine. On one occasion when little Bernadette asked the beautiful Lady who she was, she got for an answer: "I am the Immaculate Conception."

#### BEAUPRE

Above we have a more familiar scene and one nearer home—the cure of a pilgrim at the shrine of St. Ann de Beaupre. Few of the thousands who yearly visit the famous shrine of Mary's mother, but witness one of those miraculous cures which proclaim the power alike of mother and daughter.

This window is the offering of Michael McNulty, as also of Margaret McNaughton, in memory of her father and mother.

#### JOSEPH AND THE CHILD

The large rose window of this transept, notable for its soft blending of rich colors and beautiful centre figure of St. Joseph and the Child, not only enhances the effect of the windows below, but illumines with special brilliance the frieze and ceiling as well as the large mural paintings.

It is the generous gift of the Walsh Brothers.

## UPPER TRANSEPT SERIES

The eight rosetta windows of the upper transepts bear the emblems of Our Lady's chief virtues, viz:

## ON THE RIGHT

The Lily of Purity  
 The Cedar of Fortitude  
 The Dove of Meekness  
 The Olive of Mercy

## ON THE LEFT

The Violet of Humility  
 The Cross of Faith  
 The Anchor of Hope  
 The Rose of Charity

## NEAR CHANCEL

Two large windows of great historic interest have their position on either side of the chancel in the entrance to the Ambulatory.

## MARY, MOTHER OF GOD

On the left or Gospel side is the Definition of Mary, Mother of God by the Council of Ephesus in the year 431. The Christian world, at first confounded by the denial of Nestorius, rose to repel the insult. The Emperor convened the Council, the Pope sent his Legates to preside in his name; Patriarchs, Bishops, Prelates assembled, while the whole city surrounded the Council Chamber waiting for the declaration. At length it was proclaimed from the balcony 'mid the acclamations of a whole people.

This window is the gift of Rev. Ed. Lecompte, S. J., Provincial of the Society of Jesus in Canada.

## MARY IMMACULATE

On the Gospel, or right side, is the Definition of the Immaculate Conception by Pius IX. Surrounded by the Bishops, Assistants at the Throne, from all parts of the universe, the Pontiff reads the Bull, *Ineffabilis Deus*, containing the summary of Mary's glories. This was 8th Dec., 1854.

Two Canadian bishops were present on the solemn occasion, Mgr. Bourget of Montreal and Bishop Walsh of Halifax. Other familiar faces of Canadian Prelates can be discerned, in the foreground being the donor, to whose memory this window has been set up—the Very Rev. James Keough, Vicar General of the diocese of Hamilton and a liberal benefactor of this parish.

## SANCTUARY SERIES

This is the crowning series of windows in the church, not only because of the position they occupy, but on account of their size, cost and subjects. They have been put in by the different church societies in grateful memory of the Fathers who have founded or built up the church unto the present state of completion, or who have shown themselves special benefactors of those societies. These windows are executed in the very highest standard of the famous Munich Mayer & Co.

### THE WOMAN CLOTHED WITH THE SUN

The window in the middle, above the statue, contains the central scene to which all the other windows, decorations and emblems are referred—The Immaculate predestined from eternity in the mind of God to be His mother, "A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars." Apoc. XII: 1.

The rosetta in the apex is the predestinating eye of God. "The Lord possessed me in the beginning of His ways." Prov. VIII: 22.

This window is the magnificent tribute of the Young Ladies' Sodality to the Rev. Father Holzer S.J., founder of the church and other institutions of this parish.

### THE ANNUNCIATION

In these windows the lower scene is from the Old Testament Scripture and is the type or allegory of the upper scene taken from the New Testament.

On the right of the central window we have below a representation of the Deluge, Noah's Ark borne high on the surface of the angry waters. A rift in the clouds lets through a beam of starlight. Above we have Gabriel saluting Mary, the real Ark of Salvation to mankind, bearing within her the true life and hope of a world snatched through her means

from the deluge of sin and damnation. "And the Virgin's name was called Mary," which is interpreted Star of the Sea, as shown in the rosetta.

This window is the gift of the League of the Sacred Heart in memory of F. P. Hamel, S. J.

#### THE REDEMPTION

The lower scene portrays Adam and Eve in their fallen condition, expelled from Eden, objects, with their posterity, of God's anger and chastisement. A ray of light and hope is vouchsafed them in the promise that the woman shall crush the serpent's head. The tears dry in their eyes as they see in prophetic vision a woman standing beneath the tree of the cross on which her Son, the Man-God, is dying. The tyranny of Satan is crushed, and Adam with his posterity are redeemed from his slavery.

The upper scene is the fulfilment of the promise and vision. "There stood by the cross of Jesus, His Mother."—"And the disciple standing whom He loved." St. John is the figure of mankind redeemed and entrusted by Christ to His Mother."—"Woman behold thy Son."

This window has been donated by the members of St. John's Club in memory of Father William Doherty, S. J.

#### CARRYING OF THE CROSS

Next to the former on the Gospel side the window in its lower scene represents Isaac accompanied



by Abraham, carrying upon his shoulders the wood of the sacrifice upon which he is preordained to die. Only the miraculous interposition of an angel saved him from his father's sword, wielded at the command of God.

Above we have the Son of God going forth bearing His cross to Calvary to die upon it a real death for the sins of the world. His mother meets and accompanies Him on the way and offers Him a victim to the Eternal Father.

This window is the generous tribute of Branch 31, C.M.B.A., to the memory of their founder and spiritual advisor, Father F. Dumortier, S. J.

#### THE VISITATION

In the lower scene we have Moses coming to the mountain of God when the Lord appeared to him in a flame of fire out of the midst of a bush; "And he saw that the bush was on fire and was not burnt." In obedience to the voice of God from the bush, he put off his shoes and hid his face.

In the upper scene we see Elizabeth saluting the Virgin Mother; "Blessed art Thou among women; and whence is this to me that the mother of my Lord should come to me." Mary answers in her sublime Magnificat, "My Soul doth magnify the Lord and my spirit rejoiceth in God my Saviour." Luke I.

It may be noted that all these scenes have relation to the great sacrifice which is renewed and perpetuated on the Altar beneath.