

THE ARCHBISHOP VAUGHAN MEMORIAL WINDOW.

Of the many picturesque and solemn ceremonies which, during the week, have made our Cathedral an attractive centre of religious interest, the unveiling and blessing of the Archbishop Vaughan memorial window at the second Public Session of the Plenary Council on Wednesday last claims our special attention. At a cost of nearly £2000—a large portion of the money being subscribed by the children of the various schools of the Archdiocese—the window was designed and manufactured for the Memorial Committee by Messrs. Hardman, Brothers, Birmingham. Dr.

John Donovan, LL.D., conducting the negotiations and arrangements with the artists. In the glory of the noonday, while heaven and earth were filled with the bright and pleasant sunlight, the beautiful memorial of the lamented prelate in St. Mary's was blessed by the Cardinal-Archbishop amidst hymns and chants in honour of Our Lady, and in the presence of a large and most remarkable assemblage. As is well known, the best energies of the late Archbishop were devoted to the building of the Cathedral, and the dearest wishes of his heart were centred in its progress; and what more grateful, more fitting, or more holy memorial could there be to tell of his services and our gratitude than this magnificent window, occupying the pride of place in the sacred and historic edifice and pouring all its richness of form and colour on the sanctuary and High Altar? The splendour of Bible story, the beloved traditional treasures of legendary lore, and the sweet symbolism of divine and saintly history gleam down from this exquisitely gemmed window in the northern gable of our Cathedral. The cycle of subjects arranged for representation in the stained glass of the different windows of the Cathedral, many of which have already been completed, comprises most of the events in the life of Our Blessed Lady. These lead up to, and, in view of the dedicatory title of the Cathedral, find their appropriate finale in this great northern window, in which is depicted Our Lady's Coronation in Heaven with other illustrative scenes and incidents connected with it. Across the entire central portion of the eight lights forming the lower and principal part of the window is represented the titular and chief subject, the Coronation of the Blessed Virgin in Heaven, surrounded by a multitude of angels and saints, the whole surmounted with a stately canopy which, over the central portion of the throne, rises in elegant tabernacle work to the apex of

rises in elegant tabernacle work to the apex of the lights. This being, *par excellence*, the *motif* of the window, is treated on a larger and broader scale than the rest of the work, so as to give it due prominence and importance. Our Divine Lord and His Blessed Mother, both crowned, their white robes enriched with broderie and jewelled borders, are on golden thrones. At the foot of the throne, and surrounding it on both sides, a celestial choir robed and winged in blue—the Blessed Virgin's colour—some singing, others with harp and organ, psaltery, timbrel, and lute. The figure of Our Lord is noble and imposing; and the dignity—if not, perhaps, so much as might be wished of the gentle sweetness—of Heaven's Queen is presented with much art and grace. The best efforts of the artist, and all the resources of the glass painter have been exerted to present this scene with becoming beauty, majesty, and splendour. On either side are introduced—on the left, figures of virgins and holy women of the New Dispensation; and on the right, figures of saintly heroes who by love and devotion—by their pen, their teaching, and in other ways—are connected with, or have advanced, defended, and honoured, the name of Mary. Admirably artistic are the side groupings of the Coronation. Conspicuous among the holy women are St. Agnes with her lamb, and St. Catherine of Alexandria with her wheel and sword—two noble figures; and there also are St. Anne, Mother of the Blessed Virgin, with book; St. Elizabeth, her cousin; St. Mary Magdalene, with box of spikenard; St. Etheldreda, with book and crozier; St. Anastasia and St. Thecla, with palms; St. Barbara, with tower; St. Cecilia, with organ; St. Ursula, with Arrows; and St. Margaret, with cross. On the right side are grouped St. Joseph, with lily; Holy Simeon; St. John the Evangelist; St. Thomas, with Our Lady's Girdle; St. Luke, with Sacred Icon; St. John the Baptist; St. Cyril of Alexandria, who presided at the Council of Ephesus, which proclaimed the Blessed Virgin "Mother of God;" St. Bernard, with books in her honour; St. Dominic, with his rosary; St. Benedict, patriarch of Western Monks, devout clients of Mary; St. Bonaventure and St. Alphonsus, Liguori, great writers in her honour. St. Bernard and St. Dominic are the prominent figures. The beautiful scene is of a character that affords ample scope for the display of both power and delicacy as well as of poetic fancy and the highest order of executive skill, and the artists have certainly thrown a remarkable amount of talent, if not absolute genius, into their work. The harmony of colouring is almost perfect.

OF SCIENCE, IT HAS ASSURED GENIUS, AND GREAT WORK.
 The harmony of colouring is almost perfect, and the grouping of the various figures and costumes is highly effective. In six circles, each extending through two lights and enclosed within a floral border—two being placed immediately above and four beneath the subject of the Coronation—is set forth, with much poetic fancy, the source and origin of sin through pride and disobedience, first on the part of the rebellious angels, and then of our first parents, Adam and Eve, with the punishments that followed. The humility and obedience of the Blessed Virgin, by her ready co-operation in the divine plan for the redemption of mankind, are also presented. The intervening spaces in the lights are covered with twining branch work of lilies, emblems of Mary's virginal purity; amid its graceful curves are placed a line of holy women from the Old Testament, who may be regarded as types and precursors of her, who was to be the crown and glory of the female sex: Eve, Sarah, Rachel, Rebecca, Miriam, Ruth, Judith, Esther, Deborah, Queen of Sheba, Susanna, Jephtha's daughter, Hannah, and the mother of Machabees. The four illustrative pictures of the fall of our first parents—viz., the Creation of Eve, the Temp-

tation by the Serpent, Adam and Eve hiding themselves, with the promise of Our Lord that "the seed of the woman shall crush the serpent's head" and the Expulsion from Paradise—form the base of the window, the subjects being very artistically treated; the drawing good, and the colouring superb. The corresponding pictures above the main subject represent the Rebellion of Lucifer, and the Expulsion of Lucifer and his followers from Heaven, the details in both being vigorously and dramatically worked out. In the large sexfoils immediately above these representations there is at one side Mary as the Mother of the Eternal Son, adoring the new-born Saviour, and on the other Mary as the Spouse of the Holy Ghost, kneeling with outstretched arms chanting her canticle, the "Magnificat"—the Holy spirit hovering over her in the form of a dove. The motto of the first picture is "*Genuiste qui te fecit in aeternum permanes Virgo,*" and that of the second, "*Spiritus Sanctus superveniet in te, virtus altissimi obumbrabit tibi.*" In the splendid tracery of the window—the crown of the whole work—which divides itself into three distinct groups of openings, is represented with charming effect Our Lady in the threefold character of Daughter of the Eternal Father, Mother of the Eternal

of the Eternal Father, Mother of the Eternal Son, and Spouse of the Holy Ghost. In the central group of openings is represented Mary as the Daughter of the Eternal Father. In the central opening a half-length figure of the Father, triple-crowned, hands raised in solemn blessing, and surrounded by a rainbow. The Father regards the youthful and beautiful figure of the Blessed Virgin, who appears in the quatrefoil below, borne on the stems of fair crowned lilies growing from a vase in the triangular opening beneath. The Immaculate Virgin has her hands folded meekly on her breast, a nimbus of twelve glittering stars round her head, and behind her the glowing sun. In four of the remaining quatrefoils of the circle are angels holding scrolls inscribed with the names of the virtues and gifts which adorned the daughter of the Great King—viz., Pietas and Castitas; Caritas and Patientia; Timor and Humilitas; Fortitudo and Benignitas—and in the remaining quatrefoil, at the extreme top, is an angel holding a scroll inscribed "Sapientia." A label runs through the whole graceful composition, bearing the words "Pulchra es et decora filia Jerusalem." In the large flanking pieces of tracery are represented—on the left the Synagogue, on the right the Church, each with suitable emblems; the Old and New Dispensations meeting together in Mary. In the four lower quatrefoils of the tracery, it should be mentioned, are angels with thuribles, as it were, hovering over the glorious Coronation. Behind the central canopy is repeated at intervals, conspicuously, the word "Ave" (Eva's name reversing). Below the main group is the text "Quasi cedrus exaltata sum in Libano, et quasi Cupressus in Monte Sion;" and at the very foot of the window, in bold characters, "Sic in Sion firmata sum, et in civitate sanctificata similiter requievi, et in Jerusalem potestas mea." This description in cold type can give only a very imperfect idea of the truly noble proportions, and the artistic graces and splendours of what is acknowledged to be the largest and grandest stained window in Australia. It is a fitting ornament for an noble Cathedral—a fitting memorial of the prelate who by his own personal appeals placed in two years alone no less than £20,000 to the building fund. Erected where it arrests the eye of everyone entering the Cathedral, there it will remain a precious and cherished possession to cheer and console the hearts of those who come to the holy place to bow down before the Home of the Blessed Sacrament; there it will remain for us to gaze on with a pride in the beauty of God's

to gaze on with a pride in the beauty of God's House, and the Place where His Glory Dwelleth till our eyes are closed in death ; and there it will remain when we are gone, as a mute yet eloquent teacher—a lesson of faith and devotion—telling of the sacrifice and generosity of those who built the Cathedral and who so adorned it to make it worthy of the God and of the Queen of Heaven whose name it bears, and perhaps suggesting to many a charitable prayer in our behalf when the heavenly vision of the Coronation is vouchsafed to us, and we need those prayers at the great throne of Our Divine Master.