

Most Rev. Dr. Moore (Bishop of Ballarat), descended from the episcopal throne, and approached his Grace the Archbishop of Melbourne. His Eminence, in the course of a brief address, asked the Metropolitan of Victoria to accept from the assembled prelates sincere congratulations on the glorious crowning of his labours in connection with the noble cathedral opened in its completed state that day, and begged his Grace's acceptance of a cheque for £400 from the hierarchy. The cardinal having returned to the throne, the Archbishop was then presented with another cheque, for £2088 10s, from the clergy of the archdiocese, who deputed the Rev. J. H. O'Connell, P.P. (St. George's, Carlton), to bear their munificent gift to his Grace. The Most Rev. Prelate, having ascended the pulpit, returned thanks for the munificent gifts of the day. To say that the offerings of the assembled prelates and priests to the cathedral through him were acceptable and most gratefully received was what any person would easily and fully appreciate. He accepted the munificent offerings, not only on his own account, but on account of all living friends of the cathedral, and he accepted them as made in grateful remembrance of the founders and the deceased benefactors of the cathedral. As at the time of the Nativity, the princes had come from afar, and had united with others in offering most precious gifts unto the chosen home of the Saviour of Man. They had offered gold and frankincense and myrrh, and they offered what was much more precious than material gifts, namely, the love and the friendship of brotherhood, of which these material gifts were the symbols. All he could say was that the words of the psalmist rose unbidden to his lips: "Behold how good and how pleasant it is for brethren to dwell together in unity." Not only from the remotest parts of Australasia, from Perth and from Wellington, had favours been showered upon them, but also from the primal seat of St. Patrick, and from the centre of Catholic unity. Their Holy Father, Leo, had sent the following message of sympathy and felicitation. He had also sent a beautiful set of vestments, which he intended should be used that day, but, unfortunately, they had as yet not arrived. The message from His Holiness the Pope, translated into English, was as follows:—

"With sentiments of heartfelt pleasure we rejoice with you on the occasion of the completion of the magnificent cathedral erected in honour of St. Patrick, and as you are about to dedicate it to God with solemn ceremonial and exuberant joy, we impart most lovingly the Apostolic benediction to the Archbishop and to all the faithful of the diocese, but more particularly to those who have aided in the completion of the magnificent cathedral.

"Given at Rome, 3rd September, 1897.

LEO XIII., Pope."

The Primate of all Ireland had sent a letter full of his own simple and loving nature, and from an exchequer not overflowing with wealth he had sent a most generous donation. The donations which had been sent during the past few days he wished to personally acknowledge, and acknowledge with sincere gratitude.

THE DONATIONS.

His Grace the Archbishop then read the list of donations, chief among which were the following:—The visiting prelates, £400; the E.C. clergy, £2080 10s. The principal donations comprised in the last-mentioned contribution were:—Right Rev. Monsignor O'Hear, £50; Rev. W. Quilter, £100; Very Rev. T. Lynch, St. Kilda, £100. Rev. E. J. Kelly, D.D., £100; Very Rev. M. Carey, £100; clerical friend, £100; Jesuit Fathers, £100; St. Vincentian Fathers, £50; Dean Hegarty, Kyneton, £50; Rev. R. S. Benson, £40.

The Laity.—Mission Collections.—The principal mission donations were as follows:—St. Kilda, £260; St. Brigid's North Fitzroy, £152; St. Francis' £115; Collingwood, £102; South Yab. £100; St. John the Baptist's £91; St. Mary's, Kyneton, £76; South Melbourne, £67; St. Mary's, West Melbourne, £63; St. Ambrose, Brunswick, £55; Mansfield, £50; Dandenong, £50; Geelong, £42; Carlton, £40; Gisborne, £40; Gardons, £40; Essendon, £6; St. Kilda West, £35; Kilmore, £34; Williamstown, £33; Elsternwick, £32.

PRIVATE GIFTS.

Amongst the private donations were the following:—Mr. P. McGinness, Kew, £150; Mr. Andrew O'Keefe, Adelaide Vale, Bendigo, £105; Mr. J. P. Lonergan, Prahran, £105; Mr. Andrew Tobin, St. Kilda, £100; well-wisher, £100; Dr. M. U. O'Sullivan, £100; Sisters of Charity, £50; Mr. T. Keenan, Grand Hotel, £50; Messrs. Fogarty and Doyle, £50.

In addition to these amounts the Archbishop of Melbourne made the handsome donation of £1000. The return from the sale of tickets for admission was approximately fixed at £1500, and the collections taken up during the day, including the above-mentioned donations, amount to over £7000. As the great concourse of people filed out of the cathedral, Handel's "Hallelujah Chorus" was splendidly rendered by the choir and the orchestra.

CHORAL ARRANGEMENTS.

The cathedral choir was augmented by picked voices from other churches, and numbered 120. An orchestra under Mr. Dietrich, numbering 25, added greatly to the effect of the Gregorian chant and Beethoven's Mass in C, the Proper of the Mass, being of the former, and the Ordinary the latter. The soloists were Madame Gabriella Boema, Miss M. A. Godwin, and Mr. R. Foley, of the cathedral choir, and Herr Rudolf Himmer (of St. Francis' choir). At the entrance of the procession "Ecce Sacerdos" (Stable) was sung with thrilling effect; Introitus, "Sacerdotes tui" (Gregorian); Kyrie, Gloria (Beethoven in C); Graduale, "Sacerdotes ejus" (Gregorian). At the collection—Motett "Jubilatio Deo" (Aiblinger), organ solo; Credo (Beethoven in C); Offertorium, "Veritas mea" (Gregorian); Motett for solo and chorus, "Ave verum" (Gounod); Sanctus, Benedictus, Agnus Dei (Beethoven in C); Communio, "Beatus servus" (Gregorian).

Silence and calm reign supreme till the first note of the Gregorian music falls on the ear as the priest at the foot of the altar proceeds with the Proper of the Mass by reciting alternately with his ministers the 42nd psalm. Having ascended the altar platform

the celebrant proceeds to offer "clouds of humble incense," the choir chanting the versicles meanwhile. Approaching the Ordinary of the Mass Beethoven's work in C was heard in its richness, and with inspiring effect. As is well known, his Holiness Leo XIII. discounts florid music in the Church, as likewise the employment of loud wind instruments. As a middle course, therefore, we had a combination of the plain chant and the work of a master who, whilst preserving the sweetness and pathos to be found in Mozart, Haydn, etc., carefully excludes what may be termed dramatic and sensuous effect. The "Gloria," "Credo," "Sanctus," "Benedictus," and the "Agnus Dei" were rendered in a satisfactory manner, though it were much to be desired that the choir were moved to the transept, for, although the voices were numerically strong, at times the parts lacked effect, owing to the distance from the chancel, nearly 300 feet. Herr Steinmetz efficiently acted as conductor, and Mr. Charles Sykes presided at the grand organ in his usual masterly manner.

ARCHITECTURAL DETAILS.

Amongst the many that must have felt a more than common satisfaction in the completion of the noble fane was the eminent architect of the cathedral (Mr. W. W. Wardell), the apt pupil of the famous Augustus W. Pugin, one of the leaders in the revival of Gothic architecture in England in the first half of the present century.

Upon entering the cathedral at one of the western doors the visitor turns aside into the sacristies, which are three spacious apartments on the south-western side of the nave, set apart for the use respectively of the Archbishop, the clergy and the altar-boys. Returning to the nave, the view of the interior of the cathedral as seen from the western end is extremely imposing. Two rows of massive pillars of great height divide the nave from the aisles, which are carried without interruption right round the interior of the building. The roof of the nave, as also of the transepts, is of open timber-work, but the aisles have groined ceilings in New Zealand stone, with carved bosses at the intersection of the ribs. The architecture of the eastern or sanctuary end of the church is very striking, for instead of the square end which usually appears in English Gothic cathedrals, the much more effective form of the apse is adopted, as in some of the great French cathedrals, notably those of Amiens and Beauvais. The apse may best be described as a semi-octagonal recess placed at the east end of the choir, beyond the High Altar. A screen of pillars intervenes, and from the aisle beneath are five radiating chapels, in each of which an altar is placed. These side chapels have stone groined roofs, while those of the sanctuary and central tower are groined in wood. The apsidal form of structure affords room for much embellishment, and the carving and decoration of this part of the building are particularly fine. The middle one of the five side chapels is much the largest and is called the Lady's Chapel. Another is called the Chapel of the Holy Sacrament, and in this a stone frame in compartments forms a reredos over the altar, and is fixed ready to receive mosaics from the atelier of the Murano Company of Venice. So far only one of these compartments is filled, and it contains an exquisite mosaic representing the Crucifixion of Our Saviour, with Mary and John. The window is filled with stained glass from Munich. Adjoining this is the Chapel of the Souls in Purgatory, so called because beneath it lie the mortal remains of the late Archbishop and of Dr. Fitzpatrick, whose beloved features look out from tablets of richly-chased brass upon the worshippers at the shrine between them. The three stained windows overhead tell the story of the Crucifixion, Resurrection, and Ascension. Coming to the sanctuary itself, facing the nave, the floor is considerably elevated, and it is surrounded by a massive brass railing. Based on a foundation of brickwork and concrete, the altar proper is wrought of the "Emperor Red" marble of Barcelona, with pillars of green stone from the Galway quarries, and panelled with mosaic portraits of the Saviour, the Blessed Virgin, and St. Joseph. Upon the altar is a tabernacle made of the finest Devonshire alabaster, richly carved in the Gothic design that characterises the whole work. The reredos is of red Spanish marble to match the altar and is adorned with crystals and precious stones, while the pinnacle, which rises to a height of 25ft from the floor of the sanctuary, is beautifully carved out of alabaster and highly polished. Through the arch of the canopy the rich stained glass window at the back of the altar throws a softened light, and the general effect of the structure is most impressive. The High Altar, as well as the altars in the side chapels, comes from the celebrated work-shops of Messrs. Farmer and Brindley, of London. The Archbishop's throne and canopy are of beautifully-carved blackwood. The floor of the building leaves little to be desired. Minton's tiles are used everywhere, save in the sanctuary and side chapels, and these are laid with mosaic work. This work is unique as far as the Australian colonies are concerned. There are structures with imitation mosaic tiling, but none with tiles approaching those in the cathedral. The size of the tiling is from a quarter to half an inch, and is of Maw's first quality of mosaic tile pavements.

THE CATHEDRAL IN THE EVENING.

Long before the hour appointed for the commencement of Pontifical Vespers, the cathedral was crowded in every part, although admission was by ticket only. For the first time the building was illuminated by the electric light, and the effect, especially on the richly furnished sanctuary, was grand in the extreme, the jewelled High Altar, with its massive furniture, glistening under the strong play of the bright illuminant. The great stained glass window over the eastern door, on which electric jets reflected, could be seen with distinctness from the outside of the cathedral. The contract for fitting up the cathedral with the electric light was satisfactorily carried out by Mr. Smith, of this city. The current is switched on from the vestibule leading to the sacristies, and each part of the building can be lighted separately. The wires are run beneath the tiled flooring, and thence up the massive blue-stone pillars which divide the nave and the chancel from the aisles. A jet is placed in the centre of the episcopal throne, and 36 jets surround the sanctu-