



CATHEDRAL  
OF THE  
IMMACULATE CONCEPTION.  
BURLINGTON, VERMONT.

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OF THE  
IMMACULATE CONCEPTION,  
BURLINGTON, VT.

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A NOTICE OF ITS INTERIOR DECORATIONS.

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For the benefit of those who attend the Cathedral in Burlington, and of those who come to visit it, the following notices of its interior decorations have been written, with the hope that they will prove both instructive and edifying. Although these decorations are not yet complete, they show that the prevailing idea has been to make it the *House of God* and the *Gate of Heaven*, a source of glory to God and of blessings to man.

THE CEILING.

When you shall have entered the building by the front door, your attention will at once be drawn to the high ceiling. It is made entirely of wood, worked up in arches and arabesques highly illuminated. The effect is very beautiful, especially at night, when the church is lighted up. It will remind you, dear reader, of God who made the *Heavens* and the earth, and has prepared for those who love Him a mansion more *lovely* than all the tabernacles of earth.

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The corner stone of the Cathedral was blessed on September 15th, 1863. The edifice was consecrated December 8th, 1867.

## THE COLUMNS.

These are of Vermont marble. It has been thought right to place in the house of God, as an homage to his Majesty, some stones of those precious deposits with which He has enriched our State. The columns were each of them given by the priest whose name is inscribed on it ; and are, as you perceive, a striking emblem of their own vocation.

## THE CHANCEL.

The part where the altar is built is the holiest of the building, corresponding to, but being more holy than, the *Holy of Holies of old*. It is separated by a railing from the body of the church. You should not enter it.

The ceiling of the Chancel has been more richly decorated by gilt stars, monograms of the holy names of Jesus and Mary, the Cross, the Crown, &c. According to Catholic usage, the great or Chancel Altar is consecrated to God under the name of the Patron Saint of the Church, and every thing in this part of the Cathedral relates to Mary, immaculate in her conception, the Patroness of the Diocese of Burlington.

Over the chancel *Arch* you have the Lily with the Crown and Stars, symbols of her purity and glory ; on the scroll to each side, *Hail full of Grace*, (the ground of her dignity,)—*Blessed is the fruit of thy womb* : will remind you of Him who died on Calvary and is offered on the altars of the church, from the rising of the sun to the going down thereof.

## FOUR CHANCEL STAINED GLASS WINDOWS.

The first of this series is at the left or Gospel side ; hence you will see it best from the right, or Epistle side.

Mary, as yet a child, accompanied by her parents Joachim and Anna, presents and consecrates herself to God in His temple, at the hands of the High Priest. That consecration was early, entire and perpetual.

The second in order is the Annunciation, (see Luke 1). You have it the first to the right, Mary on her knees receiving the message of Gabriel who was sent from God.

Mary, with St. John at the foot of the cross, is the third window of this series. It was then that the sword of sorrow pierced her heart. The words of her dying Son are written in the glass—*Behold thy Son, Behold thy mother*.

The fourth chancel window represents the Assumption of the Blessed Virgin, or her being taken up in body and soul to heaven by angels.

THE HIGH ALTAR

Is the most important object in the Church, the edifice itself having been built to receive it. *This altar was consecrated on the 8th day of December, 1867.* In the top slab there have been deposited Relics of the Apostles, and many martyrs, virgins and confessors. It is made also of Vermont marble, and is beautiful though in an unfinished state. The Bronze Medallion in front represents the infant Jesus in the Crib, Mary and Joseph adoring, &c. The *Tabernacle*, with the *Exposition* on the Altar, are much admired as a work of art ; but are much more precious in the eyes of Catholics on account of the Blessed Sacrament which they are destined to contain.

SIDE ALTAR TO THE LEFT.

Under the Arch, fronting the door of the East Aisle, there is a Mortuary Altar. There Masses are offered for the repose of the departed, for it is a *Holy and wholesome thought to pray for the dead, that they may be loosed from their sins.* When you will come here to pray to God to give them *eternal rest*, you will no doubt notice the stained glass window above it in the east wall. It represents

THE DEATH OF ST. JOSEPH.

St. Joseph, the spouse of Mary, and foster father of Jesus Christ, called a *just man* in the Gospel, died at Nazareth, in his own small house, sanctified by the presence of the Son of God. After a holy though hidden life, he died in the arms of Jesus and Mary. Angels hovering over his bed hold the scroll on which there is written *Blessed are they who die in the Lord.* The protection of St. Joseph is implored in order to obtain a happy death. In the trifoil part of this window you have the Blessed Virgin praying and obtaining relief for the suffering souls of Purgatory. The group of statues representing the holy family, placed behind the mortuary altar, was placed there as a memorial of the tableau of the Hotel-Dieu mentioned in the sketch of Fanny Allen's life.

ALTAR OF ST. ANNE AND WINDOW OF THE  
LAST SUPPER.

The window has no need of being explained. Here you have Christ, *who having loved His who were in the world, loved them unto the end*, and leaving them the greatest pledge of His love, by the changing the bread into His body. You will find ample food for

meditation by examining the expressions of the noble figures of Christ, and the Apostles; the traitor, at the lower part of the table, with the purse which contains his *treasure*; and also remark the words, *Take ye and eat, this is my body*.

The window of the last supper has been placed quite appropriately in this part of the chancel, for this is the place of the chapel of the Blessed Sacrament on Holy Thursday. There is an altar of marble erected under that window in honor of St. Anne. St. Anne's name is very dear to Catholics in this part of the world, where we have experienced so often the effects of her compassion and power. The statue of the *good saint* above the altar is the gift of one of the ladies of the congregation.

#### THE REREDOS OF THE GREAT ALTAR.

It is customary to have behind the great altar a frame or screen containing an oil painting representing the patron saint of the Church, or a scene from his life. The reredos of the Cathedral is quite elaborate and is in itself an abridgement of the life of the Mother of God. In the lower part of the frame which rises to the ceiling, we have the four emblematic figures on canvas, representing the *purity*, the *faith*, the *charity*, and the *humility*, of the holy Virgin. Three medallions above these figures represent (also on canvas) the Annunciation, the Coronation of the Blessed Virgin, and the same Immaculate Virgin, crushing the heads of the serpent. (Genes. III).

In the upper part of the reredos we see in a richly ornamented niche a statue of the Immaculate Conception, of exquisite workmanship. In order that you may well understand the beautiful idea of the artist, recall to mind the admirable prayer which we love to recite. It begins with the words, *Hail! holy queen, mother of mercy, our life, our sweetness and our hope*. Six statues of angels of smaller size, projecting from the frame work, surround the image of the Immaculate Mother. Two of these placed immediately under the statue, seem to invite you to say with them: *Salve regina, Hail! Holy Queen*. The four others projecting from each side of the niche continue the invocations, *Mother of mercy, our life and sweetness, and our hope*. Mary is the *queen of angels*, and those holy spirits venerate her who is full of grace, and implore her intercession for men.

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The statue in the niche was blessed, in the name of Pious IX., December 6th, 1867. 300 days indulgence may be gained once a day by praying before this picture for the conversion of sinners.

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Nothing need be said about the throne of the Bishop, except that its sight should cause you to return thanks to God ; that throne being occupied by one who was placed by God to rule the church of God, which he hath purchased with His own blood. (Act. xx. 28).

The very large and beautiful statue of the Sacred Heart of our Lord, lately put near the altar of St. Anne, is a gift of a friend of the congregation who desires to see the devotion of the Sacred Heart of our Saviour increase amongst us. The index of the right hand pointing to the heart reminds us of the words, "Behold this heart which have loved men so much." "My son give me thy heart."



## STAINED GLASS WINDOWS.

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The stained glass windows of the Cathedral of Burlington are very remarkable, not only by their excellence as works of art, but chiefly because they were so selected and arranged as to form a continuous and complete course of religious instruction.

### WINDOWS OF THE EAST AISLE.

Look to the Right when you enter by the Front Door.

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*These Windows represent the Creed or Symbol of Faith*

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#### I. WINDOW.—*First from the Tower Door.*

This window represents the Six Days of Creation, and the *rest* on the Seventh Day, in as many pictures.

I believe in God,  
Creator of heaven  
and earth.

#### II. WINDOW.

All the articles of the Creed relating to our Lord Jesus Christ are represented by an equal number of pictures in this window.

And in Jesus  
Christ. His only  
Son our Lord,  
who was concei-  
ved, &c.

#### III. WINDOW.

This window represents the *Holy Church*.

*Foretold* by the *holy* Prophets; (see the two upper pictures)

*Planted* by the *holy* Apostles;

*Watered* by the blood of the *holy* Martyrs;

*Instructed* by the *holy* Doctors;

*Announced* by the *holy* Confessors;

*Edified* by the *holy* virgins and women.

I believe the holy  
Catholic and  
Apostolic Church  
(No. Creed).

#### IV. WINDOW.

In this window the church *Apostolic* is represented in four pictures, viz: the Commission to St. Peter, the Mission of the Apostles, the Ordination of the Seven Deacons, and the preaching of baptism and penance.

The communion  
of Saints, the for-  
giveness of sins,  
the resurrection  
of the body and  
life everlasting—  
Amen.

The church *Catholic* or universal, is represented by the four figures of Europe, Asia, Africa, America.

The Church *Militant*, is represented firmly seated on the rock, holding the keys in one hand and the cross in the other.

The Church *suffering*—stretches out her hands to the Church *Militant*, from the midst of the purging flames.

The Resurrection of the Body is represented in one panel.

The lower figure is the Church *triumphant*—seated in glory, and holding palms and crowns for the victors.

## WINDOWS IN THE WEST AISLE,

Representing the Ten Commandments.

Look to your Left when you enter by the Front Door.

### I COMMANDMENT.

*First window next to the door.*

1. Upper Group.—A family adoring God.
2. An Angel presenting a scroll, with the words: “*I am the Lord thy God.*”
3. The Jews in the desert worshipping the golden calf. *Ex. xxxii.*

### II COMMANDMENT.—*Second Window.*

1. Upper Group.—Angels and men adoring the sacred Name.
2. Angel, with a scroll,—“*Thou shalt not take the name of the Lord thy God in vain.*”
3. Lower picture.—The Blasphemer punished. *Lev. xxiv: 14.*

### III COMMANDMENT.—*Third Window.*

1. Christians assisting at Mass on the Lord's day.
2. Angel—“*Remember thou keep holy the Sabbath day.*”
3. Violator of the Sabbath punished. *Numb. xv.*

### IV COMMANDMENT.—*Fourth Window.*

1. Young Tobias anointing the eyes of his blind father. *Tob. xi. 13.*
2. Angel—“*Honor thy father and thy mother.*”
3. Death of Absalom, the bad son. *II Kings, xviii, 14.*



V COMMANDMENT.—*Fifth Window.*

1. David sparing the life of Saul, his enemy. I *Kings*, 26.
2. Angel—" *Thou shalt not kill.*"
3. Cain kills his brother Abel, and is cursed. *Gen.* iv.

VI COMMANDMENT.—*Sixth Window.*

1. Prayer of Tobias and Sarah after their marriage. *Tob.* viii.
2. Angel—" *Thou shalt not commit adultery.*"
3. Lot. Destruction of Sodom on account of its crimes. *Gen.* xix.

VII COMMANDMENT.—*Seventh Window.*

1. Abraham delivers Lot, and restores to him his substance. *Gen.* xiv.
2. Angel—" *Thou shalt not steal.*"
3. Josue sentences Achan to death for stealing. *Jos.* vii.

VIII COMMANDMENT.—*Eighth Window.*

1. Eleazer refuses to dissemble and suffers death in consequence. II *Mach.* vi.
2. Angel—" *Thou shalt not bear false witness.*"
3. Susanna falsely accused is saved by Daniel. *Dan.* xiii.

IX COMMANDMENT.—*Ninth Window.*

1. Joseph resists the solicitations of the wife of Potiphar. *Gen.* xxxix.
2. Angel—" *Thou shalt not covet thy neighbor's wife.*"
3. David punished for his adultery. II *Kings*, xii.

X COMMANDMENT.—*Tenth Window.*

1. Matthew leaving his counter to follow Jesus. *Mat.* ix.
2. Angel—" *Thou shalt not covet thy neighbor's goods.*"
3. Elias foretells his punishment to Naboth. III *Kings*, 21.

WINDOWS OF WEST TRANSEPT.

In these three windows one subject is represented of which the conception is admirable—Christ has expired on the Cross—His eternal Father accepts the sacrifice ; through Him the penitent receives pardon, and the sinner punishment—the merits of His sacrifice are applied to our souls through the sacraments of the church.

In the foliated pannels of the large window, angels hold up the instruments of the Passion, the Crown of Thorns, the Pillar, Lance, Hammer, Nails, &c. Below, God, surrounded with angels ; with out stretched arms, and beholding His Son, seems to accept the victim which has voluntarily died on the Cross for the redemption of men.

Angels look down at the scene on Calvary, wondering as it were, at the extent of God's love towards man ; two of them holding on a scroll the words of the expiring Saviour—*In Thy hands, Oh ! Lord, I commend my spirit.*

On the Cross Jesus Christ has expired, and the lance has opened His side ; but the Robbers are yet living.

The dark ground, in the rear of the Cross, refers to the darkness which covered the earth. Mary to the right *stands* yet by the Cross, but in deep agony mingled with resignation ; John, the beloved disciple, and apostle of Love, stands to the left. As to the blinded figure, it represents the Synagogue which in its blindness would not receive Jesus Christ as the Messiah,—and whose standard has been broken ; its authority is gone.

In the figure opposite we have a beautiful emblem of the Church,—her *standard* is the *Cross* of Him who *delivered himself up* for her. Her garments are beautiful ; her features are youthful and noble ; she wears the Diadem of Authority, and her brow is encircled with the nimbus or halo of holiness. (See Eph. V. 25 *et seq.*) To her was given the mission of sanctifying mankind, and she holds up in her left hand the cup of our Saviour's merits, as the only source of sanctification to men.

The skull and bones on the ground, close to the cross, remind us of *Death*, which entered the world by Adam's disobedience ; but Christ has destroyed it by His own death, and given us a pledge of a glorious resurrection.

The fiery serpent curled around the Cross, whose head has been crushed, reminds us that Christ by *Death* has *destroyed him who had the empire of Death, that is to say, the Devil.*

Other Demons in three pannels below seem astounded at their overthrow, yet determined to wage war against their conqueror ; and obdurate in their hatred,

Let us next examine the window to the right of this larger window. It represents the *penitent Robber on the Cross*. In the trifoil of this window the guardian angel looks down with complacency on this soul committed to his care, about to leave the body, in sentiments of resignation, hope and repentance. On the top of his cross another angel assists him in his agony. A young babe, reposing calmly in the arm of a third angel, represents the soul of the Robber carried into heaven, and received there by angels. As to the dying man, himself, after invoking the mercy of Christ, whose innocence and power he confessed, he continues beholding from his own cross, the Saviour who promised him a share in His kingdom.

On the other side of the higher window, you have the death of the *wicked Robber*. His angel in the trifoil covers his face in his hand for sorrow ; for the *wicked Robber he blasphemed him*, notwithstanding the proofs he had witnessed of his power and dignity ; hence a *Devil* stays by him on the cross, ready to *devour* his soul and inciting him to persevere impenitent. Yet he continues to look at Jesus, now dead, but with a marked expression of anguish, obduracy and despair. A few moments more his sinful soul shall have left his body. A demon will now seize that soul (represented by a baby) and notwithstanding its fruitless resistance, hand it to another wicked spirit who drags it into hell.

Here, then, we have our Lord Jesus Christ rewarding penitent, and punishing obdurate sinners, at the moment of their death.

In order to understand the whole of this tableau, you should now inspect the lower pannels of the three windows together, beginning from your left to the right, not forgetting that every thing here relates to Jesus Christ crucified. He died to sanctify men ; but the merits of His death are to be applied to our souls, and the Church has received this office. She holds the cup of her Saviour's merits, and pours them on our souls to cleanse, strengthen and beautify them. This she does by administering her *Sacraments* : and these channels of sanctification convey grace to her children through all the different stages of their life on earth.

The infant is baptized (first pannel) and is purified from sin by the laver of Regeneration and Renovation of the Holy Ghost.

That infant has become a child ; he is strengthened by confirmation, administered to him by a Bishop (second pannel). *They imposed their hands upon them and they received the Holy Ghost*.

As this child grows in age, his temptations become stronger, he is exposed to fall into sin. He receives Communion, (third pannel) which unites him to Jesus Christ, who becomes the food of his soul.

What will become of our soul after sin has been committed, if no means are to be found to remove it ? (fourth pannel). *If we confess our sins God is faithful who will remit them to us.* Confession, however, should be made with a penitent heart, and to the successors of those to whom Christ said—*whose sins you shall forgive, they are forgiven them.*

Christ has not forgot the dying. Extreme Unction prepares the soul for eternity; (fifth pannel). *Bring in the Priests of the Church, and let them pray over him, anointing him with oil in the name of the Lord.* See Jas. v : 14 and 15.

The sacrament of Ordination (sixth pannel) conveys grace and power to the recipient ; and the church is in this way provided with ministers to guide and sanctify her children.

*Marriage* (seventh pannel) *is a great Sacrament in Christ and in the Church.* Through the worthy reception of this rite, the merits of Jesus Christ being applied to their souls, the husband and wife receive grace to love one another, and bring up their children in the fear of God.

To lovers of art, we would say to visit these three windows toward evening—to all, we would say, when you examine the scene before you, remember that God loved *you* ; that Christ thought of *you* when he died ; that for you He established the Church, and appointed it to administer the life-giving Sacraments ; finally, that He will reward or punish your soul as soon as it will leave your body, as He rewarded the penitent and punished the impenitent sinner.

## EAST TRANSEPT WINDOWS.

### The Last or General Judgment.

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*Jesus Christ will come from Heaven at the last day to judge all men. The trumpet shall sound and the dead shall rise. He will say to the just, come ye Blessed of my father, &c. ; I was hungry and ye gave me to eat, &c. He will say to the wicked, depart from me ye cursed into everlasting fire.*

Such are the scenes represented in the three windows of this Transept. The chief figure here is that of Christ, the judge, pronouncing the sentence. Every thing else in the tableau relates to Him.

In the foliated part of the large window, Almighty God (*the Ancient of Days*) is adored by angels, and is represented with emblems of His power and eternity. He has given the judgment to His Son, who came on earth to teach men and to die for them.

The *Son of Man* appears in glory and majesty, surrounded by angels; a cruciform halo encircles His head, and a bright aureola shines around His whole person. In his hands, we see the print of the nails. To his right an angel holds up the Cross, the emblem of Salvation, at whose sight *all the tribes of the earth shall mourn*. To His left another angel holds the scale (symbol of judgment), and a book on which there is written,—*They that have done good shall come forth unto the Resurrection of Life, but they that have done evil, unto the Resurrection of Judgment.* (*John 5 : 29*).

Seven angels with trumpets, turned towards all the parts of the Glöte, call on the dead to rise and come to Judgment.

This group is represented as floating in the clouds.

Another group below represents the dead risen or rising, whilst in the back ground, buildings are seen burning, and tumbling to the ground, to remind us of the last conflagration.

Nothing can be more beautiful than this *resurrection* of the Dead, for they seem to be conscious of their fate. Hope, love, shame or despair are written in their actions and features. The elect turn towards Christ, their eyes in joy, and would fly to Him; the reprobate would fain sink back in the earth.

The Judgment itself is not represented, but you have the *sentence*. The smaller window, to the right of Christ, contains, written on a scroll, the words of Christ to the just—*Come, ye blessed of my Father, &c.*, and you see them go up in *body* and soul to meet Christ in the air; their body being now glorified, incorruptible, they *shall go to life everlasting* in the company of their guardian angels,—they seem already to realize the fullness of their reward.

The smaller window, to the left of Christ, shows written on a scroll the dreadful sentence—*Depart from me you cursed into everlasting fire*—its execution is also represented. Faithful angels with flaming swords banish the wicked from the face of Christ. Their costly dress, and high position does not save the reprobate; serpents are curled round their body, they are seized and led towards hell by Demons who *will lay on torments in their fury*. In the flames which escape from the abyss you see the figures of two other reprobates who lost Heaven and are already burning.

You should now examine the seven lower pannels of those three windows. To feed the hungry; give drink to the thirsty; clothe the naked; harbor the harborless; visit the sick and prisoners; and to bury the dead,—such are the works of mercy. They shall have a particular reward at the last day, *provided* they have not neglected to fulfil

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the *other* Commandments. The seven pannels are emblems, or rather historical instances, of works of charity.

1st. St. Elizabeth of Hungary, feeding the poor. (See her life by Count de Montelembert).

2nd. Christ at the well, asking the woman of Samaria to give Him a drink.

3d. St. Martin, the young Roman Catechumen and soldier, giving the one half of his cloak of a cold morning to a poor man.

4th. A monk leads the wearied and stray traveller to his Convent.

5th. The good Samaritan dressing the wounds of the Jew, wounded by robbers.

6th. St. Vincent of Paul visiting the prisoners.

7th. Tobias (the Captive of Nineveh) burying the dead.

CLERESTORY WINDOWS.

Nineteen windows light up the ceiling of the nave. Being very high up and of small size, they have been filled with stained glass containing simply an emblem or memorial,—the series commences near the organ gallery at the right when you go in through the front door. Hence, in order to see them, you should go to the opposite side, or to the west aisle.

They all refer to circumstances of the Passion of our Lord Jesus Christ, or the establishment and destiny of the Church. Under each window you see a text written on the wall; read it before you look at the emblem, and you will at once understand what it represents. By example—the first emblem is the Cup of Agony, and the text under reads,—*Father, if thou wilt, remove this cup from me.*

The casting of lots upon the seamless Coat of Christ is the last emblem relating to His passion. (West Transept).

The Lamb with the standard (west side of the nave) reminds us of His victory and power.

The Keys and Tiara, the gospel and the Dove (typifying the Holy Ghost) relate to the promises made to St. Peter and the other Apostles.

The last emblem, the bark of Peter, relates to the indefectibility of the Church.

**WINDOW OF THE SACRED HEART.**

Placed over the Front Side Door.

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It represents the heart of our Saviour, with the Cross, the Crown of Thorns, and Flames of Fire, as emblems of his love towards men.

Blessed Margaret Mary is also represented, adoring the Sacred Heart.

(This window, given by the congregation, is a memorial of the Mission of 1870).

**THE WINDOW ABOVE THE ORGAN,**

Represents St. Cecilia the patroness of Sacred Song, singing the praise of the Lord. This is the gift of the Young Men's Catholic Union of the City of Burlington.