

The Catholic Mass in Latin

V.—Sursum corda.

R.—Habenus ad Dominum.

V.—Gracias agamus Domino Deo nostro.

R.—Dignum et justum est.

Vere dignum et justum est, aequum et salutare, nos tibi semper et ubique gratias agere, Domine sancte, Pater omnipotens, aeternae Deus. Qui cum unigenito Filio tuo et Spiritu Sancto unus es Deus, unus es Dominus, non in unius singularitate Personae, sed in unius Trinitate substantiae. Quod enim de tua gloria, revelante te, credimus, hoc de Filio tuo, hoc de Spiritu Sancto, sine differentia discretionis sentimus. Ut in confessione verae sempiternaeque Deitatis, et in Personis proprietatis, et in essentia unitas, et in Majestate adoritur aequalitas. Quem laudant angeli atque archangeli, cherubim quoque ac seraphim, qui non cessant clamare quotidie, una voce dicentes.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

IN a large room in the basement of the building now being used as a school in the rear of the new Catholic church on Broadway, near Van Ness avenue, Sculptor John McQuarrie is just completing one of the most beautiful ideas ever carried out in church architecture. It is the preface to the Catholic mass told in statuary.

There are twelve figures in all in two series of six each, representing angels with outspread wings. They are of heroic mold, being over ten feet high, but so perfectly proportioned that they seem much taller. The lines are long and graceful, but so simple and chaste that each figure seems the very embodiment of divinity and religious exaltation. Indeed, the preservation of this spirit of purity and classic dignity is all the more remarkable when it is understood that the whole twelve figures are all alike—as much alike as it is possible to get them—the only difference being in the pose of each figure to carry out the command and responses to the preface to the mass.

And when they are finally finished and elevated to their pedestals high on the walls, between the long windows in the new St. Brigid's Church, which is itself just nearing completion, they will be the last step in the realization of an ideal that Father Cottle has cherished with an ardent and unwavering fidelity for many years. The church will be one of the most imposing in America. The altar, which is being brought from Italy, and which will weigh twenty tons, will be a beautiful creation, while the system of lighting, which will be at once brilliant with the strength of 1000 electric lights and radiant with the softness of opalescent



tints, operated by more than seventy switches, will be the most perfect ever incorporated in a house of worship. It is in this unity of beauty and reverence, as in a great religious theme, that Father Cottle conceived the idea of having the mass preface told in statuary.

And so he has had the work executed under his own hands, day after day, chipping away the heavy plaster casts from the statues themselves, until his priestly habiliments of somber black have been transformed snow white under a mantle of dust. Nevertheless he has gone on working with an eagerness and enthusiasm rarely surpassed by the ambitious young Californian sculptor himself.

The two series of statues will be shown on either hand as one emerges from under the organ loft on entering the church. The first will be a figure in a striking pose commanding "Silence" as necessary to contemplation. The second will be "Contemplation," as necessary to a proper reception of the divine grace. Each of these figures on opposite sides of the church will be the complement of the other, only the pose will be a little

The Catholic Mass in English

V.—Lift up your hearts.

R.—We lift them up unto the Lord.

V.—Let us give thanks unto the Lord our God.

R.—It is worthy and just.

It is truly worthy and just, right and profitable unto salvation, that we should at all times and in all places give thanks unto thee, O holy Lord, Father Almighty, eternal God, who, with thine only begotten Son and the Holy Ghost, art one God, one Lord, not in the singleness of one only person, but in the trinity of one substance. For what we believe of thy glory, as thou hast revealed it, that we believe of thy Son and that of the Holy Ghost, without any difference or inequality; that in the confession of the true and eternal godhead, distinction in persons, unity in essence and equality in majesty may be adored, whom the angels and archangels, the cherubim also and seraphim do praise, who cease not daily to cry out with one voice, saying:

Holy, holy, holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

different, as shown in the two statues entitled "Contemplation" on this page.

That on the left with arms folded across the breast and with the chin resting in the palm of the left hand looks toward the altar with pensive, thoughtful glance. That on the right has both hands crossed lightly upon the breast, while with face turned full upon the altar and hair and drapery streaming, she stares with fixed attention.

In figure number three with downcast eyes and hands clasped in prayerful attitude, the first command of the preface, "Lift up your hearts," is symbolized, while the companion figure on the opposite side of the church in the same attitude, but with the eyes turned heavenward, symbolizes the answering, "We lift them up unto the Lord."

And thus on through the preface to the last command, "Dignum et justum est," which is delineated in a majestic figure with outstretched hand, and pointing to the altar, while directly across its companion figure of even more imperious presence (as shown in the large central picture on this page) points the answer, "It is right and just."

Only six of the twelve statues have been completely finished so far, but those six, when viewed in a group, are of such impressive grandeur that when they are all placed in position, with their deeply spiritualized eyes turned upon the altar and their diversified poses symbolizing the commands of the preface, they will be thrillingly awe-inspiring.

And the lights, both real and artificial, in the dome above the altar are so marvelously interblended that they would seem to cast a halo, like a benediction invoked by these angel statues, upon the sanctuary and those who worship therein.

Indeed, the whole interior of the new church, when it is finally completed, will be something entirely new, wholly unique and indescribably beautiful.