



Dedication of St. Mary's Cathedral Tomorrow

For the first time since Escalante, the first white man to visit Utah, planted the cross in the soil, a large cathedral is to be dedicated Sunday. The dedication proper is one of the most impressive of exercises held by the Roman Catholic church and at 9:30 o'clock Sunday morning the dedication services for St. Mary Magdalen cathedral will be held. Rt. Rev. Bishop O'Connell, coadjutor bishop of San Francisco will officiate.

The dedication procession will be one of the prettiest affairs of the kind seen in the west and will be composed of 100 choir boys, 200 little girls dressed in white, 40 priests, eight bishops, five archbishops and James Cardinal Gibbons, the highest prelate in the church in the United States.

Pontifical mass will be held at 11 o'clock in the morning with Rt. Rev. Bishop Laurence Scanlan, in charge. The morning sermon will be preached by Archbishop J. J. Glennon of St. Louis. At 6:30 o'clock in the evening vespers and benediction will be given. At this service Rt. Rev. Bishop J. J. Keane of Cheyenne will preach.

For the morning services, the procession of the children will form at the old cathedral on Second East street and will march to the cathedral, singing the hymn "Te Deum." Seventy-five of the children are from Kearns' St. Ann's orphanage. The music for both the morning and evening services will be given by a choir of 70 voices, with J. J. McClellan at the organ; Mrs. Edward McGurran, harpist; Edward Fitzpatrick, violin soloist, and the Salt Lake Symphony, Nora Gleason, director.

On account of the large number of Catholics in the city and the seating capacity of the cathedral is only 1,200. It has been decided to make the admission solely by ticket for both morning and evening service. Some of the family pews have been placed at as high as \$25 for both services. Other seats will be thrown open to the public this afternoon at prices ranging from \$1 to \$2. Tickets will be in charge of Rev. W. K. Ryan, W. J. Haloran, D. A. Callahan and Clement Schramm.

DEDICATION CEREMONY.

The following is the form of the ceremony that will be used in the dedication of the church:

The church should be stripped of all its ornaments, the altar should be bare, and the people should be excluded until the blessing has been performed. Thus, none of the worshippers will be admitted until after the completion of the services outside the church.

In a convenient place there should be:

Altar crucifix.
Six large candlesticks with candles.
Altar linen.
Mural and stand.
Altar cards.
Altar bell.
Carpet, at least for the high altar.
In the sacristy there should be:
Adequate necessary for the celebration of mass.
Vestments for the celebrant and assistants of the mass.
If the Blessed Sacrament is to be kept in the church, also a ciborium containing particles, lunula, key of the tabernacle, ablution vase and finger towel.

In a room of a house in the vicinity of the church, or in the sacristy, there should be:
Vase containing holy water and sprinkle (bunch of hyssop or other herbs).
Processional cross, two candlesticks with lighted candles for the acolytes; tapers.

Large vessel containing holy water with which the stoups at the door of the church are filled after the blessing.
Altar cards, original and copy, for the celebrant and brette. The ritual makes no mention of a deacon or sub-deacon; hence the assistants of the officiant do not wear the dalmatic and tunicle, but only surplices.

Ministers necessary:
Holy water bearer,
Two acolytes,
Four or six chanters,
Book bearer,
Master of ceremonies,
Two assistants of the officiant. Besides these, there may be altar boys and visiting clergy.

ORDER OF PROCESSION.

At the appointed hour the visiting clergy, chanters, clerks and altar boys

put on their surplices, after which the officiant, with the aid of his assistants puts on the amice, alb, cincture, stole crossed on the breast, cope and biretta. The acolytes light their candles. At a sign given by the master of ceremonies all proceed to the main entrance of the church in the following order:

Holy water bearer, carrying vase and sprinkle.
Cross bearer, carrying the processional cross between the two acolytes carrying their candlesticks.
Altar boys, two by two.
Book bearer, carrying the ritual.
Officiant between his assistants.

If the chanters are not vested in surplice, they walk before the holy water bearer. All the clergy may wear their birettas. The first assistant is at the right, and the second at the left of the officiant.

Having arrived at the main entrance of the church, which should be open, the celebrant and his assistants stand on the outside facing the entrance, the cross bearer and acolytes near the door at the right of the officiant, the chanters and clergy behind the celebrant, the holy water bearer and book bearer at the right of the first assistant. If the prayers during this function are sung, the onus ferialis is used. All turn their faces toward the door of the church.

As soon as the officiant has arrived at his place all remove their birettas and the officiant, having received from the first assistant the ritual, recites or sings from it a prayer. The ritual may be held open before him by the book bearer whilst he recites this and all other prayers.

After this prayer the officiant intones the antiphon "Asperges me" (these two words only), and the chanters continue the antiphon from the words "Domine hyssopo," after which they sing the psalm "Asperges me."

The officiant, having intoned the antiphon "Asperges me," hands the ritual to the first assistant, who gives it to the book bearer. The first assistant then gives the sprinkle to the officiant, who, accompanied by the two assistants and the holy water bearer, and preceded by the cross bearer and acolytes, goes around the outside of the church, beginning on his right (epistle side) in this case, the east side), sprinkles the walls at the height of his

head, and near the foundation, and returns to the main entrance by his left (gospel) side, repeating slowly the antiphon "Asperges me" during the sprinkling. The chanters, clergy and altar boys remain at the main entrance of the church during the sprinkling of the walls.

Should the officiant return to the main door before the psalm "Misereatur" is finished, the chanters will immediately sing the "Gloria Patri." Should the psalm be finished before the officiant returns, then the psalm "Misereatur" may be repeated before "Gloria Patri" may be sung after the "Misereatur," and more gradual psalms may be added.

AT THE DOOR.

When the officiant has returned to the main door he gives the sprinkle to the first assistant, who hands it to the holy water bearer, and the chanters repeat the antiphon "Asperges me" in full. The officiant then receives the ritual from the first assistant and, facing the church door, sings "Oremus." The first assistant adds, "Flectamus genua." When the first assistant sings this all except the officiant, cross bearer and acolytes genuflect on one knee. Then the second assistant subjoins, "Levate." When the second assistant sings this all rise, after which the officiant recites or sings the prayer beginning "Domine Deus, qui licet coelo et terrae non capiaris, et ending "Per Dominum nostrum Filium tuum, qui tecum vivis et regnas in unitate Spiritus sancti Deus per omnia secula, amen." The "Gloria Patri" is sung, or the orum.

BLESSING THE ALTAR.

As soon as this prayer is finished the chanters begin to sing the Litany and the clergy respond, "The invocations of the Litany are not repeated as on Holy Saturday. All enter the church in the order given, beginning at the west coast of Scotland; then the numerous steps up and down into rooms and passages, cepted, no doubt, from the picturesque sloping floor of the medieval house, have added greatly to her fatigue; and beaten copper and brass fittings, though more quaint possibly than china glass or cast iron ones, are infinitely more trouble to keep clean. Most of all she deprecates its ridiculous lattice windows with their short rods that allow them only to remain half-open, windows which admit neither light nor air in sufficient quantities.

So much for convenience. An additional charge is that the picturesque house, like the hideous early Victorian domestic which it supplanted, is an affection of simplicity rather than of grandeur. Its irregularity is its worst sin against candor, for the irregularity of the old houses which it copied was acquired with age, with the progressive need of more room, with adding on of wing after wing. Its years and its use gave it harmony. The new copy looks like "a house that was apparently added to before it was built. The hideous building, from which the picturesque is a reaction, had at least plenty of light, and was easy to clean and keep in order.

All of which is more or less pertinent, particularly for this country. American social conditions do not imply a considerable retinue of servants; they require a domicile easily managed by the housewife, nevertheless we have made real advances from the days of the mansard roof, the slate mantel, the pine wood grained to look like oak or walnut, and the general exaltation of gingerbread in ornamentation. It is possible to combine the picturesque, utilitarian and the sincere without sacrifice of either—indeed, to the enhancement of all. That is the goal of the domestic architect of our times, and often he gets near to it.

—New York Mail.

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ficient makes the sign of the cross with his right hand towards the altar only. After the words "et nomen sancti N. (Sanctum) curramus" he mentions the name of the saint in whose honor the church is being blessed. The officiant then kneels again and the chanters resume the litany and sing it to the last Kyrie eleison before the Agnus Dei.

After the litany all rise and the celebrant recites or sings "Oremus," to which the first assistant adds "Flectamus genua," and the second assistant subjoins "Levate." After this the celebrant subjoins an oration. After this prayer the officiant and his assistants step back from the altar about three paces. Then all in the sanctuary except the cross bearer and acolytes kneel on both knees, and the officiant recites or sings whilst making on himself the large sign of the cross, "Deus in adiutorium meum intende." Then all rise whilst the chanters answer, "Domine Deus, qui licet coelo et terrae non capiaris, et ending "Per Dominum nostrum Filium tuum, qui tecum vivis et regnas in unitate Spiritus sancti, amen." The officiant then subjoins "Gloria Patri, et Filii et Spiritus sancti," to which the chanters answer.

Then the celebrant recites or sings the prayer "Omnipotens et misericors Deus," and at the word "Benedi," makes the sign of the cross towards the altar.

BLESSING THE INTERIOR.

After this prayer the officiant intones the antiphon "Benedic Domine" (these two words only), and the chanters take it up at the word "Domine" and sing it to the end, after which they read or sing the psalms 119, 120 and 121.

As soon as the officiant has intoned the antiphon "Benedic Domine," the first assistant hands him the sprinkler. Then, preceded by the cross bearer and acolytes, and accompanied by the two assistants and the holy water bearer, the officiant sprinkles the interior walls of the church on a level with his head and near the floor. He begins the sprinkling behind the altar at the gospel side, then passes down the epistle side, and finishes the sprinkling behind the altar, where he began it. During the sprinkling he repeats, "Asperges me Domine hyssopo, et mundabor," livabis me, et super nivem dealbabor." The chanters, clergy and altar boys remain in the sanctuary during the sprinkling.

Having returned to the front of the altar, the officiant gives the sprinkler to the first assistant, who hands it to the holy water bearer. The sprinkler and vase are then carried to the sacristy by the holy water bearer. The chanters repeat the antiphon "Benedic Domine," after which follow the "Oremus," "Flectamus genua," and "Levate" as in the other cases. The officiant then recites the prayer beginning, "Deus qui loca nomini tuo decipias sanctificas."

CELEBRATION OF MASS.

After the prayer all go to the sacristy in the same order in which they proceeded to the main door at the beginning of the function, and the officiant divests himself of the celebrant and ministers of the mass put on their vestments. Then the people are allowed to enter the church and the altar is prepared for the celebration of mass. The portable altar stone, three altar linens, crucifix, candlesticks with lighted candles, altar cards, book stand with missal, are placed on the altar, also a ciborium with particles, the tunula for the large host, the key of the tabernacle, and the ablution vase. If the blessed sacrament is to be kept in the church, and whatever else is necessary, according to the rite of the mass, is prepared in the sacristy. The side altars are dressed.

The mass will be of the mystery or saint in whose honor the church was blessed. The rite will be that of a Missa votiva solemnissima pro re gravi.

—New York Mail.

BEIRNARD O. MECKLENBURG. Supervising Architect, St. Mary's Cathedral.

LAMOREAUX TUNES PIANOS. 1360 So. 5th East. Ind., 3231.

When this week is past

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Good Word for the Skyscraper

"Why don't you talk United States?" a very small child scornfully asked me when I had been guilty of some dry-as-dust utterances, the original foundation of which you might have discovered in a stupid old dictionary.

When I arrived on the other side it didn't take me long to discover that that book of mine was already old-fashioned. If I had wanted it to be "fresh as tomorrow's bread" I should have had to set to work and write it all over again, just as by the time a man-of-war is finished she is out of date and a new sort must be begun.

The New York hotels that had been the most fashionable three years ago I found practically deserted by the Four Hundred Who Really Matter; and one or two others not born or thought of then were all the rage. It was a social crime to have tea where it was smart to go and drink it when New York was three years younger.

to it. You can be quite happy in a Swiss pine wood, swinging in a hammock and looking lazily at the distant white mountains, while I defy anyone to be happy in a hammock in New York, or to look at anything lazily, mountains or skyscrapers—they are much the same thing.

And talking of skyscrapers, I think that they are perhaps the most characteristically impressive things about New York and the other great cities of America; at least they impress you first as making America absolutely different from any other country—giants, powerful, original and bold, expressing the genius of the New World.

Like many other things distinctively American, when you hear them described a few thousand miles away from the place where they exist, and which they suit—yes, suit with a brilliant, audacious fitness—you think that they must be abominable. But when you see them, and the other distinctive things you thought you wouldn't like, you are obliged to admit that they are astonishingly admirable.

New York, for instance, ought by most artistic standards of the past, to be hideous. Instead (as I made up my mind with a shock of pleasure a few weeks ago) she is as beautiful, an artistic almost as Venice. Of course, there is her sky and her kinship. Even a regular old tramp of a city could wear a spurious charm when golden wine of sunshine dripped over her from a crystal cup studded with turquoise, or in a sunset such as heaven and Turner alone could conceive, glittering like a heap of jewels behind

a veil of sprinkled gold dust. But the startling, bizarre beauty of New York could exist even in a London fog—Mrs. C. M. Williamson in London Chronicle.

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GIRL DEFIES AN ARMY. Asks Toll for Troopers and the Bill Was Promptly Paid.

It is related that the army, headed by Sheridan and his staff, left Winchester by the valley like early in the morning the column moving toward Stephens City. Just as day was approaching the staff reached the tollgate and was discomfited by a young and beautiful girl, Charlotte Hillman, famed locally for her girlish charms. Even the war-hardened Sheridan seems not to have been proof against the persuasion of a pair of black eyes and a pretty face, and when toll was demanded straightaway produced the title, setting an example that was followed by his staff.

"But," said Sheridan as he passed through the gate, "I cannot vouch for my army."

When the common soldiery came the girl again lowered the toll bar and demanded toll. This was met by jeers from the guard. All day the dusty troopers passed through, and all day Charlotte Hillman stood at her post. For every 10 soldiers who passed through the gate she cut a notch in the toll pole. Early in the afternoon the army, with the remains of his disorganized army, in the Valley of Virginia Lee, beaten back by Grant's overwhelming numbers, gave up the fight in the southeast Joe Johnston fired the last burlesque shots and peace came again over the north and south.

Then, when relations with Washington had been re-established and the administration's policy was one of magnanimity, Charlotte Hillman counted the notches in the toll pole and sent her bill to Washington. And the bill was paid—Metropolitan Magazine.

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DRAWBACKS OF PICTURESQUE HOUSES

What is wrong with the average picturesque house? Here is a woman's answer: The overhanging eaves make it impossible for her to see across the top floor bedrooms without artificial light; her housework has been doubled by the difficulty of sweeping a floor whose boundary line rather resembles the west coast of Scotland; then the numerous steps up and down into rooms and passages, cepted, no doubt, from the picturesque sloping floor of the medieval house, have added greatly to her fatigue; and beaten copper and brass fittings, though more quaint possibly than china glass or cast iron ones, are infinitely more trouble to keep clean. Most of all she deprecates its ridiculous lattice windows with their short rods that allow them only to remain half-open, windows which admit neither light nor air in sufficient quantities.

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