

VI. to King Pepin, who had it placed in the Church of St. Cornelius at Compiègne, about the year 757. In England organs were by no means uncommon as early as the year 700. Some of the early English writers invariably refer to the instrument as a Pair of Organs. By having the organ divided much greater variety of artistic effect may be given to the music, particularly in chanting, where antiphonal singing is in vogue, than is practicable with a single organ. The architectural effect of the divided organ, noticeably in the Gothic style of architecture, is much more pleasing to the eye than is the single organ, and if properly placed the acoustic advantages are very great. The wonderful advance made within recent years in organ construction has rendered possible effects and combinations in organ playing that were before undreamed of. In the old style of organ having a mechanical-tracker action each stop brought into use added to the difficulty of manipulation, but to-day the "full organ" is easily played and with a light and rapid touch.

The beauties of well-rendered church music are touched upon by Milton, in the words:

" There let the pealing Organ blow,
To the full-voic'd Quire below,
In Service high, and Anthems clear,
As may with sweetness, through mine ear,
Dissolve me into extasies,
And bring all Heav'n before mine eyes."

In the orchestra the feature of self-effacement, that great desideratum of religious life, reaches a high ideal under the guidance of a master mind. In all large communities an orchestra should be as much a feature of the church organization as a good choir or a capable organist. In no other sphere of life is the elimination of the individuality more desirable than in the rendering of church music. At St. Peter's in Rome one observes in the choral chapel the organ in a gallery high up to the right of the altar, the choir and organist concealed by a carved screen. Here a leader is employed, who takes no part in the music, but, like the