

of the Redemptorist Fathers, executed the difficult music of this lengthy ceremony with singular *verve* and precision.

As the ordinary choir books did not contain the music to be sung on this particular occasion, use was made of small specially-noted books, prepared according to the Ratisbonne school. Music of this method is simpler and more easily sung than our ordinary plainchant, and by making use of it there was less delay and more variety, we might almost say, more *harmony* in the ceremony.

Under the skilful direction of Abbé Gagnon, Master of ceremonies to the Cardinal Archbishop of Québec, every thing was conducted with perfect regularity and ease; there were no mistakes or hesitation in the performance of the multiplied and complicated ceremonies of the function, somewhat rarely seen, of consecrating a church.

The consecrating Pontiff and the greater number of his assistants witnessed this marvellous Catholic rite for the first time. His Grace the Archbishop of Montreal alone was familiar with these details of theurgy through his own experience, since he can count almost as many churches consecrated by his own hands as he counts years of priesthood.

In the arch-diocese of Québec there are very few consecrated churches. The oldest is that of Ste Famille on the Island of Orleans, consecrated in 1745, by Bishop Pontbriand, then come the Hotel-Dieu chapel, consecrated by Bishop Plessis, in 1803, and the parish-churches of Charlesbourg, (1) Lotbinière, Ste Croix, and Ste Anne de la Pocatière, which have all been consecrated within the last fifty years.

After the singing of the Litany of the Saints, which breaks off at, *Ab omni malo, libera nos, Domine*, the

1) The church of Charlesbourg was consecrated in 1830, by Bishop Signal of Québec.