

choirs, or "quires" as the word is still spelled in the book of common prayer.

In every well constructed and rightly arranged Church, there is a place specially provided for the leading singers of the congregation, which place, (as well as the proper occupants of it,) is always called "the choir," or "the quire." It is situate at that end of the Church which is always called "the east-end," whether the building be orientated or not. It is somewhat narrower than the main building, and is usually separated by an arch, called the chancel arch. In Churches which have not deep architectural chancels, the choir is frequently extended a little into the nave, or main body of the structure, for a better accommodation of the choir and clergy. The separation between the choristers and the remainder of the people is, for order's sake, generally made apparent by a slight railing. The space called "the quire," is so designated because it is set apart for the use of the quire. That body, be it observed, embraces the officiating clergy as well as a number of lay persons,—men and boys. These are selected, on account of natural gifts and acquired proficiency, to minister in the great congregation by guiding the devotional songs and responses of their brethren; and also, (if sufficiently skilled in sacred harmony and the more elaborate music of the Church,) in edifying the people by singing the Church's anthems.

The upper part of the quire, where the Lord's table is set, is reserved for the use of the clergy during the administration of the Holy Communion. At other times they are supposed to be in their own seats in the choir; taking their proper part in Divine service, and overseeing the conduct of the choir, especially of its junior members. There can be no doubt that the presence of the clergy in the choir must always exercise a wholesome influence. They are in fact, the real heads of that body;—the legitimate orderers both of the song and of the singers of the sanctuary. From these singers they should never be separated, by being elevated above them in modern step-laddered contrivances called reading-desks. "The reading-desk," (says the Rev. John Jebb, late Prebendary of Limerick, in his admirable work on the Choral service of the United Church of England and Ireland, A. D. 1843,) "is a piece of furniture altogether unknown to our ancient choirs. The officiating Priest merely read from his stall." "There is no ancient precedent" (he says shortly after,) "for placing the reading-desk for ~~progress~~, in the centre of the Choir, with its back to the altar. This should be the case with the lectern for the lessons only." Neither should the choir be separated from the officiating clergy by being placed in a western gallery,—at the very farthest extremity of the church! This latter derangement, we must term it, of all Ecclesiastical propriety, is so utterly destructive of the fair features of our beautiful Liturgy, and is so completely at variance with the usage of the Holy Catholic Church during her earliest and purest days, that we offer no apology for dwelling a little on the subject.

In a very carefully drawn up "Report of a Committee of the Church Society of this Diocese, appointed to prepare, under the sanction of the Lord Bishop, suggestions and instructions to persons engaged in building or enlarging churches," we find the following passage:—

"16. *Organs*.—In all ancient churches, and in many modern ones, provision is made for the accommodation of Clergy in the Chancel, where those who are not otherwise officiating are supposed to be leading the Congregation, both in those ordinary responses, and in those portions which are sung by the Congregation. Seats facing each other are accordingly provided for them on each side of the chancel, at the part nearest to the congregation. These seats are raised one or two steps, and should be at least three feet from back to front, and provided with suitable accommodation for kneeling. Where that is not convenient, it will be found more conducive to congregational worship, to place the singers in seats fronting each other next to the chancel, rather than in a separate gallery, at the west end of the church. This likewise has a tendency to check an irreverence too often shown by the younger singers; by bringing them more in contact with the Clergy,—under their eye and that of the congregation. Some such arrangement is in accordance with the universal practice of ancient churches down to a comparatively recent period."

We next invite the attention of our readers to a passage from the same Reverend John Jebb, quoted above.—an authority in such matters confessedly inferior to none now living:—

"No ancient precedent whatever, can be shown for the modern arrangement, common in Parish churches, of placing the permanent choir in the organ-loft. The very name of choir, as applied to a particular locality of the church, points out the absurdity of an arrangement, at war with the antiphonal character of the liturgical service, and with the propriety of its performance. The lay singers are thus completely cut off from the Clergy, and present the appearance of a mere orchestra: as if the Liturgy and the music of the church were altogether separate things. This custom is of foreign origin. In the Roman Church, though the regular clerical members still retain their proper places in their stalls, the secularism of more modern times has introduced hired laymen, and often theatrical singers, into a gallery to execute that operatic style of music, which abroad has very much superseded the school of Palestine and Allegri. It is so far well, that such profane performers, if employed at all, should occupy a less ecclesiastical position than others; but, as our church music and church singers are not yet so degenerated, there is no reason why we should copy this bad example."

In another place the same writer says:—

"The gallery,—the modern place of performance, is altogether an innovation of later times, and Popish in its origin. That corrupt idolatry of music which prevailed in Italy, induced the admittance of persons into the choir who were obviously unfit to sit among the clergy, and, therefore, were placed like mere instruments upon a loft. There is an appearance of theatrical exhibition in this obtrusive elevation of the singers, frequently attracting the gaze of the congregation, (perhaps I should rather say, of the audience,) below. * * * The ministers of Divine worship, such as lay clerks and boys, or regularly appointed singers, have a sacred office to perform, and in this capacity should occupy a place near the Clergy." And again—"a choir should never be in a gallery."

The foregoing extracts are surely quite sufficient to prove not only that choir and clergy should never be separated, but that the modern excrescence of a west end orchestra is an innovation of a thoroughly Popish origin. This comparatively recent device seems to suit the tastes alike of Papists and Puritans; (for in this, as in many other points else, "EXTREMES MEET") but it is opposed to true Catholic usage; and of course, is withering to genuine congregational singing and responding, like the two systems which have adopted it. We have sometimes felt disposed to murmur because the Church Catholic in Upper Canada is still without her cathedrals proper,—without model churches, which should give the tone to parish churches by reason of superior ecclesiastical propriety, both in usage and arrangement. But perhaps we have, after all, gained no small advantage by the delay. In the mean time, most men's ideas of true church architecture, &c., are approximating to purity and correctness; so that every Diocese within the bounds of the Province, may yet look forward to the privilege of possessing a cathedral, free from the incongruous deformity and anomaly of such west end organ-lofts and orchestras, as are to be seen in the Popish Cathedral in this city, and unhappily for us, in our Protestant parish church of St. James. The latter error can still be remedied at a comparatively trifling cost by placing the organ in a chamber north of the chancel, opposite the present Vestry room. This would tend more to God's glory than the most magnificent spire that can be erected. That would follow in good time.

Art and Science.

NOTHING PERISHES.—In the wondrous metamorphosis momentarily going on everywhere in the universe, there is change, but no loss. Let you should imagine this to be poetry, and not science, I will touch on the evidence that every beam of light, or every breath of air, which falls upon an object, permanently affects it. In photography we see the effect of light very strikingly exhibited; but perhaps you will object that this proves nothing more than that light acts upon an iodized surface. Yet in truth light acts upon, and more or less alters, the structure of every object on which it falls.

Nor is this all. If a wafer be laid on a surface of polished metal, which is then breathed upon, and if, when the moisture of the breath has evaporated, the wafer be shaken off, we shall find that the whole polished surface is not as it was before, although our senses can detect no difference; for if we breathe again upon it, the surface will be moist everywhere, except on the spot previously sheltered by the wafer, which will now appear as a spectral image on the surface. Again and again we breathe, and the moisture evaporates; but still the spectral wafer reappears. This experiment succeeds after the lapse of many months, if the metal be carefully put