

with the patterns over the Nave Arches, with gold sparingly but effectively introduced. This work was done by Mr. Gregg, of Fredericton, and does him credit. The pipes of the Organ are so arranged as not to hide the glass of the Transept Window, which seen over them, gives richness and connexion to the whole, and Angels with harps are represented as accompanying our earthly praises with their purer and holier music. Three more steps, and we reach the rails of the Sanctuary, of Black Walnut, just outside of which is the Bishop's seat in the Choir, a little eastward of the other Choir seats, which are admirably arranged by Mr. Butterfield, north and south, and with a bench in front, afford room for more than thirty persons. The Bishop's seat is not very elevated, nor richly carved, as it was not wished to give it undue prominence. Entering the Sacramentum seventeen very simple and beautiful stalls lead us on to the sedilia of stone for the officiating Clergy at the time of the Communion, opposite to which is the Bishop's Chair, a present from Captain Palairret, and a most perfect specimen of English Oak, the finest we have ever seen. The Altar is of black Walnut, massive and simple, with a slab of fine Devonshire marble, the gift of Mr. Rowe, of Exeter, surmounted by two Candlesticks, as in all English Cathedrals. The East Wall is partially covered with tiles, the gift of Mr. Minton, of Stoke on Trent, and it is also adorned with two texts of Scripture, richly illuminated. We must not omit that the whole Sacramentum is carpeted, and that the Carpets near the Table were the gift of four ladies in England, two of whom worked the upper part in 1845, and two more the lower and larger part in 1852, being a whole autumn and winter's work. How much more useful than working stools and ottomans for drawing rooms! The whole of this part of the Church is visible from the West end, and though the Church is 140 feet long, the Communion Service is heard distinctly. We have omitted the brass Eagle, 7 feet 6 inches high, an elegant design by Mr. Butterfield, and the handsomest we have seen. It stands 3 steps above the Nave, and is a prominent object on entering the building. The Transept roofs are remarkably pleasing in design. The roof is called a trussed rafter roof, and is copied from one in Norfolk, drawn by Messrs. Brandon, Architects, in their beautiful work, called the "Timber Roofs of the Middle Ages." We have omitted the Pulpit, a bold and original design by Mr. Butterfield, executed in Black Walnut. It stands in the Nave, projecting a little from the north side of the Nave Arch, and commands the whole congregation. Near