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**LOCAL CENTRE EXAMINATIONS.**

Last day for receiving applications, January 24, 1898.

See Syllabus A.

**LOCAL SCHOOL EXAMINATIONS.**

Applications and Fees for Registration of Schools and Teachers for 1898 are due on December 1, 1897.

See Syllabus B.

The Board has decided to offer for competition Two Exhibitions every year, until further notice, one for the R.A.M. and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898

Copies of either Syllabus will be sent Post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

*With this Number are presented gratis Extra Supplements, consisting of a Part-Song, entitled "Songs of our Land," by Alicia Adélaïde Nesham; and a Portrait of Dr. E. J. Hopkins, specially taken for this paper by Mr. Craik, of Herne Bay.*

**THE MUSICAL TIMES**

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1897.

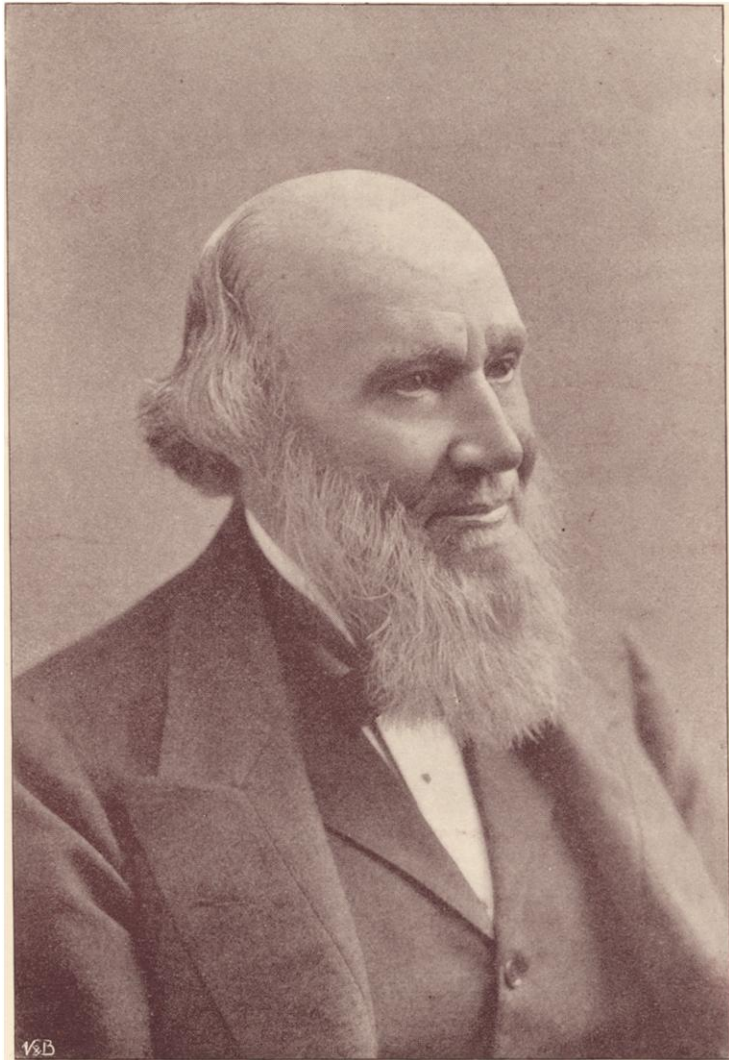
**DR. EDWARD JOHN HOPKINS.**

"COME and stay with me at the little pill-box I have built here, and pebble the imaginary porpoises that are never seen on this coast." Such was the genial form of an invitation sent to us by "the father of English organists" from his Herne Bay residence. No more favourable opportunity could present itself for acquiring some information upon the long career of the Temple organist than during some pleasant walks and talks with him at the quiet Kentish watering-place, where for two lovely August days we had the pleasure of being his guest.

Edward John Hopkins was born at Westminster, June 30, 1818. He comes of a musical

stock. His father, George Hopkins, and his father's brother, Edward Hopkins, were both excellent clarinetists, and as such they played in the orchestra at Covent Garden at the production of Weber's opera "Oberon" (April 12, 1826), under the composer's direction. Two brothers of the subject of our sketch, John and Thomas Hopkins, also became organists—the former is now organist of Rochester Cathedral; the latter (died 1893) was organist of St. Saviour's Church, York, and, like his eminent brother, was a very fine extempore player. The other branch of the family deserves further mention. In addition to being the first clarinetist of his day, Edward Hopkins (Dr. E. J. Hopkins's uncle) was a bandmaster, and was at the head of the band of the Scots Guards in 1815. His son, Edward, became a Vicar Choral of Armagh Cathedral; another son, John Larkin (died 1873), was organist of Rochester Cathedral and afterwards of Trinity College, Cambridge, and University organist; his daughter, Louisa, who was King's Scholar at the Royal Academy of Music in 1834, married one Richard Lloyd, and their son, Edward, has since been heard of as a famous tenor singer. Music, therefore, as the above record of eminence shows, was, and is, a very strong characteristic of the Hopkins family.

Master E. J. Hopkins, like Goss and Sullivan, began his musical career as one of the children of the Chapel Royal, St. James's. He entered in 1826 when he was eight years old. The Master of the Children at that time was William Hawes, with whom his little charges lived at Adelphi Terrace, Strand. Hawes was also Master of the St. Paul's choristers, and young Hopkins, having a good voice and being an excellent reader, was made to do double duty at the Chapel Royal and St. Paul's, though he was not officially in the choir of the Cathedral. Master Hopkins's Sunday "putting on" (and off) of his "garments of praise" was as follows: He would appear at St. Paul's in his ordinary attire at the 9.45 a.m. service. At a certain part of the service he would retire, rush up to Adelphi Terrace and change into his gold and scarlet Charles II. court dress (change No. 1) and hie off to the Chapel Royal for the noon devotions. At 2.15, under Mr. Hawes's roof, he would partake of a frugal and hasty dinner, as he had to change his habiliments again (change No. 2) and get to St. Paul's by 3.15. As in the morning, he would leave before the service was finished and, hastening back to his domicile, would change again into his gorgeous raiment (change No. 3) and proceed to St. James's for the half-past five o'clock Evening Prayer. Back to Adelphi Terrace for the final change of his garb (change No. 4) might naturally be thought sufficient in the way of Sabbath achievements for a boy of tender years, especially when his "lightning changes," his scanty meals, and his pedestrian necessities are



EDWARD JOHN HOPKINS.

taken into account. But Master Hopkins was, and, as a boy of older growth, still is, an enthusiast, and before going home to Westminster to spend the night he would call in at St. Martin's-in-the-Fields and play the outgoing voluntary for his master, Thomas Forbes Walmisley. Mr. Hawes was a type of school-master now happily almost extinct. He used to get a boy's head under his arm, and, as Dr. Hopkins says, "literally knock it into him." Many were the pranks the boys played. Mr. Hawes was very fond of a day's fishing, but those occasions were dreaded by the boys. If their master was successful they, on the following day, would have the smallest of the catch for dinner; if otherwise, their corporeal insufficiencies would give place to corporal excesses at the hands (or, in both cases, the rod) of Mr. Hawes.

The first State function in which Dr. Hopkins took part was the coronation of William IV. (September 8, 1831) in Westminster Abbey, when he sang as a soprano in his official capacity as a Chapel Royal boy. The last was the Diamond Jubilee of Queen Victoria, when the veteran ex-chorister lustily sang his tenor part on the steps of St. Paul's Cathedral, the two events being separated by a period of sixty-six years. At the coronation service the choir attended at Westminster Abbey at seven o'clock in the morning for a rehearsal. The sandwiches which the boys took for their lunch were eaten in the cab on the way to the Abbey. In the interval between the rehearsal and the ceremony the choristers explored the regions under the scaffolding of the temporarily erected choir seats. One of the boys, upon climbing up, discovered sundry refreshment packets carefully deposited by the adult singers in their hats. Such a temptation was too strong for those hungry young rascals to resist. Packet after packet was thrown down, duly caught in spread-out surplices, and their contents speedily demolished. Great must have been the discomfort of those who, having brought material wherewith to satisfy nature's cravings at a long coronation service, found that it had made its way into other channels.

In 1833, at the age of fifteen, young Hopkins left the Chapel Royal. As a boy he had the run of two organ-builders' factories, and thus very early he began those studies in organ construction—or, as the late Sir George Macfarren happily put it, the "physiology of the instrument"—upon which he is now so eminent an authority. He took lessons in harmony and counterpoint from Thomas Forbes Walmisley, organist of St. Martin's-in-the-Fields. In regard to the organ, Dr. Hopkins is entirely self-taught. Living at Westminster, he had frequent opportunities of gaining access to the organ-loft at Westminster Abbey through the kindness of James Turle, who was a good friend to the young musician. Turle would occasionally allow him to play part of the service;

and thus, by close observation, practical experience, and having to make his own way in the world, young Hopkins, like many others before and after him, laid a good, solid foundation of earnest, painstaking work, which, if pursued with steady perseverance and set purpose, is sure to bring its full reward.

His first organ appointment was at Mitcham Church, where, strangely enough, the late James Coward, formerly organist of the Crystal Palace, and the late Sir Joseph Barnby both began their careers as organists. Hopkins, in his candidature for the post, again found a kind friend in Turle. A few days before the competition Hopkins was in the Abbey organ-loft, when Turle said: "I want you to play the Psalms to-day, so that I can go downstairs to hear the effect." He did not return, and when it came to "Here endeth the first lesson," Hopkins had to play the "Magnificat." He enjoyed playing so much that he hoped Turle would not return for the "Nunc dimittis." The Abbey organist did not re-appear, even for the anthem, therefore the ex-chorister, to his proud delight, finished the service entirely by himself. When he came down from the organ he saw that Turle was speaking to a gentleman who, he afterwards discovered, was one of the most influential of the Mitcham committee of selection. Hopkins was then a youth of sixteen in a light blue jacket-suit with gilt buttons. The competition took place, and No. 7 (Hopkins) was chosen; but his sixteen years, to say nothing of his "jacket-suit," were against him, and the committee hesitated to appoint one so young. Then the influential amateur, who had been present in the Abbey, delivered Turle's message: "Tell them (the committee), with my compliments, that if they fear to trust Hopkins to accompany chants and hymns in Mitcham Church, Mr. Turle does not hesitate to intrust him to play services and anthems in Westminster Abbey." That, of course, settled the question, and Hopkins was appointed at a salary of forty guineas a year. Like Barnby in after years, he used to walk both ways (sixteen miles in all) every Sunday, in all weathers. On a very wet day he would hear the suction of the water in his boots as he played the pedals. In winter time the walk home was very dreary, there being no lamp till the London end of Clapham Common was reached. The organ, which had just been erected, was a "G organ" with "an octave and a half of pedal pipes." The services, in the morning and afternoon only, were in strong contrast to those in parish churches of the present day. Seated around the organ in the West gallery were the choir, which consisted of the school children, who were rehearsed by the young organist at ten o'clock on Sunday morning. Only the Venite, the Glorias to the Psalms, and two metrical Psalm-tunes were sung. The Psalms, Te Deum, Jubilate, &c., were all read. Previous to the advent of



The Temple Church.

the new organ and the young organist, the singing—what little there was of it—was accompanied by a quartet of strings. Whatever the feelings of the previous “chief musician” in being deposed in favour of young Hopkins, he must have accepted the inevitable in a highly philosophical manner, as he became the organ-blower! One day he said to the new organist: “Will you lend me your copy of ‘Wonderful! Counsellor!’ (referring to ‘For unto us’)? My two boys, who play the first and second fiddles, will sing and play the soprano and alto parts. John Smith will sing the bass and play the tenor; and I will play the bass and sing the tenor!”

After being at Mitcham for four years “Mr.” Hopkins became organist of St. Peter’s, Islington. He had opened the organ, and was asked to become the organist. The instrument (built by Messrs. Walker) was a G organ with one and a half octaves of unison pedal pipes and a tenor C swell with four stops. The services at Islington were in the morning and evening. In making the change Mr. Hopkins did not save anything in walking, because, as he came home in the middle of the day, he had to walk four miles four times, instead of eight miles twice. In 1841, wishing to be nearer home, he became organist of St. Luke’s, Berwick Street, Soho, of which church the vicar was the Rev. W. H. Brookfield, Thackeray’s friend. This appointment he held for two years, when he began his long and remarkable reign at the Temple Church.

A few steps from the busy thoroughfare of Fleet Street and the portal of the celebrated Temple Church is reached. Its history, its architecture, its monuments, its organ, and its organist vie with each other in their claims to surpassing interest. The church is an exquisitely beautiful Gothic building, delightful to contemplate. It was built by the Knights Templars in the reign of Henry II., in imitation of the Temple of the Holy Sepulchre at Jerusalem. The sacred edifice practically consists of two churches joined together. The circular and older portion, the finest of the four round churches still existing in England, is transition and early English, and was consecrated in 1185. The choir, or square portion, is pure early English, and was consecrated in 1240. It is said that “no building in existence so completely develops the gradual and delicate advance of the Pointed Style over the Norman as this Church, being commenced in the latter and finished in the highest of the former. The choir, or square part, is decidedly the most exquisite specimen of pointed architecture existing.” Some of the Crusaders are buried here, and the cross-legged recumbent monuments of the Knights Templars at once attract attention. Oliver Goldsmith is buried in the churchyard.

The organ in the Temple Church is of great historical interest. About 1683 the Benchers

were desirous of obtaining the best possible organ. Bernhardt Schmidt, a German, who was afterwards Anglicised as “Father Smith,” competed with Rhenatus Harris for the honour of supplying the instrument. Each builder erected an organ in the church. Father Smith’s was placed in a gallery at the West end of the square portion, and Harris placed his on the South side of the Communion Table. The two instruments were played upon on alternate Sundays. Dr. Blow and Henry Purcell performed upon Smith’s organ, while Harris employed Draghi, organist to Queen Catherine. The contest was so severe that both organs were played upon at the same service; and after repeated trials, lasting for nearly twelve months, the Benchers, at the end of 1687 or the beginning of 1688, decided upon Father Smith’s instrument by reason of its “Depth and Strengthe of Sound.” It may be interesting to give the original specification of this celebrated instrument:—

### The Schedule.

#### GREAT ORGAN.

1. Prestand of mettle	..	61 pipes.	12 foote Tone.
2. Hohlfute of wood and mettle	..	61	12
3. Principall of mettle	..	61	06
4. Quinta of mettle	..	61	04
5. Super octavo	..	61	03
6. Cornett of mettle	..	112	02
7. Sesquialtera of mettle	..	183	03
8. Gedackt of wainescott	..	61	06
9. Mixture of mettle	..	226	03
10. Trumpett of mettle	..	61	12
		948	

#### CHOIR ORGAN.

11. Gedackt wainescott	..	61 pipes.	12 foote Tone.
12. Hohlfute of mettle	..	61	06
13. A Sadt of mettle	..	61	06
14. Spitts-flute of mettle	..	61	03
15. A Vio land Violin of mettle	..	61	12
16. Voice humane of mettle	..	61	12
		366	

#### ECCHOS.

17. Gedackt of wood	..	61 pipes.	06 foote Tone.
18. Sup. Octavo of mettle	..	61	03
19. Gedackt of wood	..	29	
20. Flute of mettle	..	29	
21. Cornett of mettle	..	87	
22. Sesquialtera	..	105	
23. Trumpett	..	29	
		401	

With 3 full setts of keyes and quarter notes

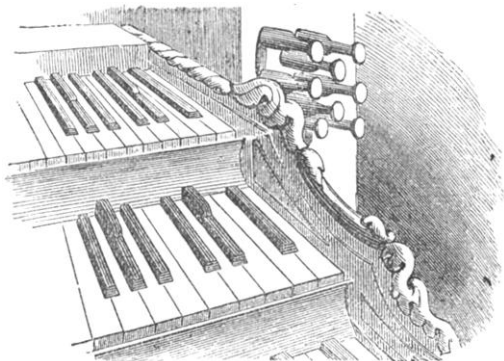
(Signed) BER. SMITH.

Sealed and delivered in the p'sence of  
Geo. Miniett. Tho. Griffin. Rich<sup>d</sup>. Cooke.

The cost of this organ of 1,715 pipes (including also the curtaine rods and curtaines and all other goods and chattles being in or belonging to the said organ and organ-loft") was £500, according to the deed of sale, dated June 21, 1688. The deed was thus quaintly headed:

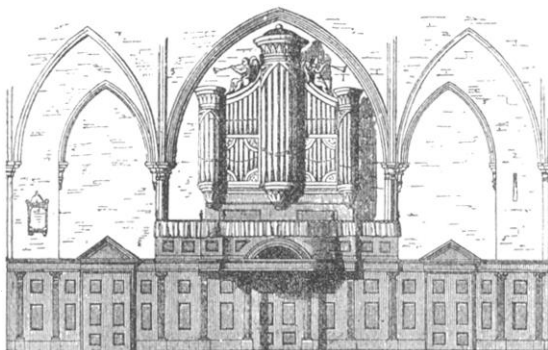
“Mr. Bernard Smythes Bargaine and Sale of y<sup>e</sup> Organ in y<sup>e</sup> Temple Church to both y<sup>e</sup> Societys of y<sup>e</sup> Temple.”

It will be observed that there was no pedal organ. Amongst other reasons which led to the choice of Father Smith's organ, were its greater "sweetnes and fulnes of Sound, besides y<sup>e</sup> extraordinary Stopps, quarter Notes, and other Rarities therein." The "quarter notes" were two additional chromatic semitones in each octave, A flat and D sharp, which improved certain scales in the unequal temperament tuning then in vogue. Our illustration



shows these divided black keys—the upper (raised) portions being A flat and D sharp; they were, however, disused *c.* 1865, when the organ was tuned to equal temperament. At the present time the organ consists of four manuals (CC to *g*<sup>8</sup>) and a pedale (CCC to F); sixty sounding stops, ten couplers, and 3,709 pipes. It has always been, and still is, noted for its beautiful mellow tone.

In 1842 the church was completely restored. At that time an oak screen with glass windows and doors (as shown in our illustration) filled



The TEMPLE ORGAN, in its original position, on the SCREEN.

up the beautiful arches which divided the square from the round church, whereby the latter was made a sort of vestibule to the former. This screen was then very properly removed and the two churches became practically one. An organ chamber was also built on the North side of the square church, and the instrument was transferred from the West gallery to its present position. Hitherto a quartet choir had occupied seats in front of the organ; but at the restoration of the church a surpliced choir and cathedral service were

introduced. Previously to 1842 there were only *three* surpliced choirs in London—St. Paul's, Westminster Abbey, and the Chapel Royal, St. James's. The Temple choir made the fourth.

The Temple Church being a lawyers' church, and situated in the midst of lawyers' chambers, the most appropriate hymn at its services is said to be "Brief life is here our portion"; but longevity, and not "brief life," is the natural environment of the organ-loft, its present occupant being in his eightieth year. Dr. Hopkins played his first probationary service on Sunday, May 7, 1843, and was appointed organist and choirmaster in the following autumn. He has therefore been organist to the Honourable Societies of the Temple for the remarkable period of fifty-four years! The contest for the appointment lay between Dr. Hopkins and George Cooper. The former was then organist of St. Luke's, Berwick Street, and as his vicar (Mr. Brookfield) did not like the absences necessitated by the probationary services at the Temple, he practically discharged his organist. When the final settlement of the Temple appointment came to be made, Hopkins and Cooper were declared "about equal." One of the Benchers then got up and said, that as Mr. Hopkins had lost his late appointment through playing for them, he thought that he should get the post. This suggestion was adopted, and Mr. Edward John Hopkins, then aged twenty-five, was duly elected.

Such a position afforded fine scope for this young man's exceptional abilities. His extempore playing has always excited the admiration, often the envy, of those who have been privileged to hear it. The charm of it at once strikes the ear in the opening voluntary, which Dr. Hopkins dignifies not only in its masterly treatment, but in its importance. In his masterly introductions to the anthems he has no equal. He takes a theme, which is always melodious and interesting, and works it in a variety of ways and keys. Sometimes he seems to have wandered so far away from the original key that one wonders when and how he will get back again, when, lo! as if by a wizard's touch, he introduces some unexpected or enharmonic chord, and the return is accomplished as if by magic. As an accompanist Dr. Hopkins is quite unrivalled. Brought up as a singer himself, he has always studied *his* singers—amongst whom have been Mr. W. H. Cummings and the late Mr. Lewis Thomas—in a most sympathetic degree. He is very particular as to a clear articulation of the words and the importance of poetic feeling. The spirit of devotion is a highly commendable feature in his work. He would scorn to allow the Psalms to be chanted in the scandalously rapid and irreverent manner of some churches, whereby these matchless creations are divested of all their poetic beauty. Dr. Hopkins's

views on chanting may be found in the thoughtful and elaborate preface which he contributed to his "Temple Psalter," the pointing of which has many features of interest.

It is no wonder that the Temple Church has been a veritable Mecca for young organists, who have greatly profited thereby. Many a lesson of the greatest value in organ accompaniment has been given from that organ-loft by its venerable organist. With the Benchers of the two Honourable Societies—who each contribute a moiety of the expenses connected with the church—Dr. Hopkins has ever been on terms of the greatest cordiality and respect, and he is frequently their guest in the Halls at luncheon on Sundays. On the occasion of his jubilee as their organist they presented him with a purse of one hundred guineas and a silver tea and coffee service which bore the following inscription:—

Presented,  
Together with a Purse of  
100 Guineas,  
to  
EDWARD JOHN HOPKINS, ESQ., MUS. DOC.,  
by the Societies of the  
INNER AND MIDDLE TEMPLE,  
as a mark of Gratitude and Esteem  
on the completion of the period of Fifty Years,  
during which he has presided at the Organ  
of the TEMPLE CHURCH,  
and in recognition of the zeal, ability, and distinguished  
success  
with which he has discharged the duties of  
Organist, Teacher of the Choir Boys,  
and Director of the Choir.  
May, A.D. 1893.  
Alfred Wills, Treasurer of the Middle Temple,  
Alfred George Marten, Treasurer of the Inner Temple.

Dr. Hopkins has been one of the pioneers in several musical institutions—*e.g.*, The Musical Antiquarian Society (1840), for which he edited madrigals by Bennet and Weelkes; the Handel Society (1843); the Royal College of Organists (1864); and the Musical Association (1874). He is a Member of the Royal Society of Musicians (1851), Honorary Member of the Royal Academy of Music (1871), and he received his degree of Doctor of Music from the Archbishop of Canterbury in 1882. He is professor of the organ at the Royal Normal College for the Blind at Norwood. Of his many organ pupils perhaps the most distinguished is Mr. Alfred Hollins.

Although the life-work of Dr. Hopkins is chiefly and inseparably connected with the Temple Church, he has other claims to distinction which we can only briefly notice. As a composer for the church his fame is widely spread. As early as 1838, and again in 1840, he took two Gresham prize medals with his anthems "Out of the deep" and "God is gone up." Other important anthems are "The King shall rejoice" (in celebration of the marriage of the Prince of Wales in 1863), "God who commandest the light to shine" (Thanksgiving for the recovery of the Prince of

Wales, 1872), "Thou shalt cause the trumpet of the Jubilee to sound" (composed for Queen Victoria's Jubilee, 1887, for which the Benchers voted the composer fifty guineas), "The Lord is full of compassion" (composed for his own Jubilee, May 7, 1893), and many others; amongst his smaller anthems being the ever popular "Let us even now go unto Bethlehem" (Christmas), which Dr. Hopkins wrote specially for THE MUSICAL TIMES. His fine Services, while upholding the solemn dignity which has always characterised the best English Church music, are tinged with a modern form of expression which enhances their attractiveness.

But it is chiefly as a composer of hymn-tunes and chants that Dr. Hopkins is most widely known, not only in the Established Church of England, but in countless churches and chapels wherever the English language is spoken. It is difficult to say how many hymn-tunes he has composed. His popular unison tune to "Saviour, again to Thy dear name we raise," is, with the exception of one inflected note at the end of the second line, in the Mixolydian mode—it begins and ends on the fifth of the scale, and the melody is kept within the octave. One great charm of his tunes is the smoothness and singableness of the inner voices. In many of them the alto and tenor parts run the soprano very close in point of melodiousness. In addition to his own "Temple Service Book," Dr. Hopkins has been musical editor of "The Wesleyan Hymn Book," "The Free Church of Scotland Hymnal," "Hymnal of the Presbyterian Church in Canada," "Church Praise" (Presbyterian Church of England), and the "Congregational Hymnal." Thus various sections of the Christian Church, in different parts of the world, reap the benefit of his experience and refined taste. Although he has not been so prolific a composer for the organ, his original pieces and arrangements for the "King of Instruments" maintain the same high standard of excellence. While on the subject of his organ music it may be interesting to record that we are indebted to Dr. Hopkins for the metronomic rates in Mendelssohn's Organ Sonatas. One day he called at the shop of Messrs. Coventry and Hollier, the English publishers of the work, and was shown an early proof copy of the Sonatas. He suggested that Mendelssohn should be asked to indicate the rates of speed, and this excellent suggestion was at once adopted by the composer. Mention must also be made of "The Organ: its history and construction," written by Dr. Hopkins and the late Dr. Rimbault, which has long been the standard work on the subject. Especially valuable are the articles "Accompaniment" and "Organ" which Dr. Hopkins contributed to Sir George Grove's "Dictionary of Music and Musicians." He has also read many interesting papers before various societies, and

is senior editor of the "Organist and Choir-master."

Dr. Hopkins, now in his eightieth year, might well be the envy of many men half his age. He enjoys wonderful health, which he largely attributes to his lifelong habit of taking plenty of walking exercise and his simple mode of living. His faculties show no sign of impoverishment. His intellect is vigorous and keen. He can tell a capital story and, like many musicians, he dearly loves a joke. As a proof of his industry and marvellous vitality, he begins his day's work between five and six o'clock every morning, when, sitting up in bed, he writes away at his "Handbook for the Organ," which Messrs. Novello, Ewer and Co. will shortly publish. He is sparing no pains to make this book worthy of his great reputation and his unique experience. To judge from the early chapters, which we recently perused at the octogenarian's "pill-box," we feel sure that it will fulfil all the expectations that have been formed of it.

May the hand of time deal gently with the kindly "father of English organists" all through the eventide of his long and useful life.

We are indebted to Mr. Edmund Macrory, Q.C., one of the Benchers of the Middle Temple, for kind permission to use the two engravings from his interesting little book "A few notes on the Temple Organ." Also to Mr. Augustus Littleton, for the photograph of the Temple Church and that of Sir Frederick Bridge's house in our last issue, both of which were specially taken for this journal.

#### FROM MY STUDY.

A STORY has just gone round concerning a venerable lady, Mrs. Köhler, who recently passed from a world in which she had lived through ninety-two years. Mrs. Köhler, we are told, was not only a contemporary of Tom Moore, but an acquaintance, and it is said that once when strolling in a garden with the poet, she plucked a rose and, presenting it to her companion, said, "I have given you the last rose of summer." "My child," replied Moore, "you have made a most beautiful suggestion," the result of which was the famous lyric now among the precious possessions of our race. Experience teaches us to be cautious in receiving stories that come tagged on to the names of the illustrious departed. They are easy to make up, difficult to refute, and flourish accordingly. But there is nothing inherently improbable in the Köhler tale, and it certainly accounts in a pretty way for one of the sweetest and saddest of the "Irish Melodies."

A writer in the *Daily Telegraph* has taken the story as the text of an interesting article, in which he suggests that certain melodies have a power of touching the springs of human

emotion such as is denied to others equally tuneful. I cannot quote the whole of the argument tending to the conclusion just stated, but may give a fair summary of it. After referring to "learned doctors of the science" who can elaborate profound theories as to the relation of music to the universe at large, the writer continues—"But not all the Wagnerites who ever Wagnerised can explain how it is that simple airs, not technically or demonstrably excelling others in beauty of musical phrasing, or even in freshness or novelty of inspiration, should awaken an echo in thousands of human hearts from which millions of other strains as melodious evoke no response." Some may object that this statement rather begs the main question whether any such distinction actually exists. Waiving this point, let us follow the writer when he says: "Perhaps, however, it is natural enough that science should be unable to explain their charm, since it has generally nothing to do with their production. They do not come by taking thought, any more than the words to which they are sometimes immortally wedded. The wind of the spirit that gives life to them bloweth where it listeth, and in many cases it lists to blow at the most unexpected seasons and under circumstances of the most casual occurrence." In the passage just quoted we have a hint of special inspiration—the action of a force outside ourselves—which, if recognised in this argument, may, of course, account for the existence of a special power in certain melodies. Let us, for the sake of the argument, admit it here, and at once we are confronted with the fact that the wind of special and distinguishing inspiration, blowing where it listeth, refuses its full vitality to tunes unconnected with words.

It was impossible for the writer in our contemporary not to see confronting him the formidable objection that the melodies of which he speaks do not stand alone, and that the special power exercised by some of them may be due, in a greater or less degree, to the connected words. Like a brave man, therefore, he addresses himself to the obstacle, and, first of all, makes handsome concessions to it, saying: "National songs, for instance, have, no doubt, their future secured to them in virtue of the patriotic sentiment to which they appeal. Many of the lyrics of Burns, again, have unquestionably derived their immortality from the endearment of their author's name and memory to the Scottish heart. So, too, the words of 'Home, sweet home'—or rather the theme which elevates their commonplace into the region of poetry—did, perhaps, as much as the mere melody of that universally beloved ditty to ensure it its perennial life." The amplitude of this concession tends decidedly to cut the ground from under the idea that certain song-melodies have a special power of exciting emotion not possessed by