

and virtue bestowed upon the Virgin and Martyr, St. Cecilia, we offer this window in humble thanksgiving for the many mercies which have been vouchsafed to the Worshipful Company of Musicians in this City. And more especially we would praise God, that of His goodness He has put it into our hearts to unite ourselves once more in piety and worship with the Cathedral Church of St. Paul, the mother of this Diocese, and our own spiritual home. And we most humbly beseech Him to grant that we, who are bound together here in these sacred ties, may have our fellowship with the saints in glory hereafter, through His merits alone in whose name we would dedicate this offering, Jesus Christ our Lord, Amen. I hereby ask the Dean and Chapter of this Cathedral to accept the custody of this gift, which I thus humbly desire to make to Almighty God and His holy Church—praying now and always that God Almighty will bless this house dedicated to His honour, and will vouchsafe to hear the prayers and accept the praises of all those who minister and all who worship here.

The Archdeacon of London (Dr. W. M. Sinclair), in reply, said :

On behalf of the Dean and Chapter of this cathedral, I accept this window from the Master of the Musicians' Company, to the glory of God, and in acknowledgment of the restored association between that Company and this Church.

Though we know little of St. Cecilia, there is no doubt that her name has for centuries been honoured in connection with the cultivation of Music. It is also clear that she was a Roman lady, one of the four principal Virgins and Martyrs of the Western Church, and commemorated both in East and West alike on November 22.

In our own day authentic traces have been discovered of St. Cecilia. The Italian archæologist De Rossi investigated the crypt which bears her name, and opened the inner chamber to which the passage had been blocked for centuries. It contained a large empty niche, with an inscription 'In honour of Cæcilia the Martyr.' Hard by were found other memorials of Christian Cæciliæ from the end of the 2nd century onwards. 'There can be little doubt, therefore,' says our former colleague, Bishop Lightfoot, 'that we have discovered the place from which Pope Paschal removed what was supposed to be the body in the 9th century.'

The connection of St. Cecilia's name with music is easily understood. It was in 821 that Pope Paschal believed he discovered her body. For its future protection he built on to her church a monastery, to which he gave a handsome endowment, to provide that the religious should guard the bodies of the Saint and her companions, and chant the praises of God round her tomb day and night. Such a continuous service of song could not but kindle a legend-loving imagination, and the story grew that often, while the Saviour's praises arose in vocal music, Cecilia's own instrumental accompaniment was heard. In England, at the latter part of the 17th century, her day, November 22, was found convenient for holding an annual festival that was set on foot for the encouragement of music. This celebration brought the lyric poet also into requisition, and odes for St. Cecilia's day were annually offered to the public. All the rest of these contributions however were thrown into the shade by the genius of Dryden and Pope.

We rejoice that you, the Worshipful Company of Musicians, have revived the musical memories of St. Cecilia by an annual service at St. Paul's. And we congratulate you that the pious liberality of your Worthy Master enables you to dedicate this beautiful memorial alike of the same Roman lady and of your association here. We trust that God will continue to bless the efforts of this Cathedral for the celebration of His praises as perfectly as they can be done

by human voice and hand. And may your own cultivation of the delights of music, and your encouragement of its study by others, receive the grace and favour of the Giver of every good and perfect gift.

Evensong, which immediately followed the dedication service, began with the processional hymn 'Angel-voices, ever singing' to Dr. E. G. Monk's stirring tune, and concluded with the hymn 'Praise the Lord! ye heavens, adore Him,' sung to Haydn's familiar strain of the Austrian National Anthem. The service (*Magnificat and Nunc dimittis*) was the fine festival setting in the key of A by Dr. G. J. Bennett, organist of Lincoln Cathedral and a member of the Musicians' Company, while no better choice of an anthem could have been made than S. S. Wesley's masterly composition, 'Ascribe unto the Lord.' The music, beautifully rendered by the full cathedral choir, was conducted by Sir George Martin and accompanied on the organ by Mr. Charles Macpherson, sub-organist of the cathedral.

The subsequent celebration of St. Cecilia's Day is referred to on the next page.

Occasional Notes.

*Break, new-born year, on glad eyes break!
Melodious voices move!*

The death of Lord Kelvin—we share in the widespread regret which the event has called forth—recalls the fact that he was fond of and greatly interested in music. In the year 1845-46, just after he had taken his degree, he, as William Thomson, was president of the Cambridge University Musical Society, then in the infancy of its existence. In the article on the Society in Grove's 'Dictionary of Music and Musicians' (1st edn., iv. 204) it is stated that 'The conductors were usually the Presidents of the Society.' It would be interesting to know if Lord Kelvin ever officiated in that capacity. The following authentic musical anecdote of the great scientist will serve to illustrate his humour. When his famous 'sounding machine' for taking deep-sea soundings was in process of evolution, a fellow scientist asked him the purpose of a coil of pianoforte-wire. He was told it was for sounding. This answer further aroused the curiosity of the questioner, who said, 'What note?' Lord Kelvin promptly replied, 'The deep C.'

The splendid library of musical literature formed by Mr. James E. Matthew has been lost to England, having been purchased by a dealer in old books in Berlin for the sum of £2,500. It is sad to think that this unique collection—the largest private musical library in the world—should not have been purchased by a wealthy lover of music or a few well-to-do amateurs, to whom such an amount as the above would have been in comparison small. The library will now be split up and sold piecemeal, instead of having been kept intact in this country where, during the last forty years, Mr. Matthew has so diligently and whole-heartedly formed it.

Sir Frederick Bridge has been appointed External Examiner for Degrees in Music at the University of Manchester.