

A Visit to Christ Church, Oxford

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THE MUSICAL TIMES

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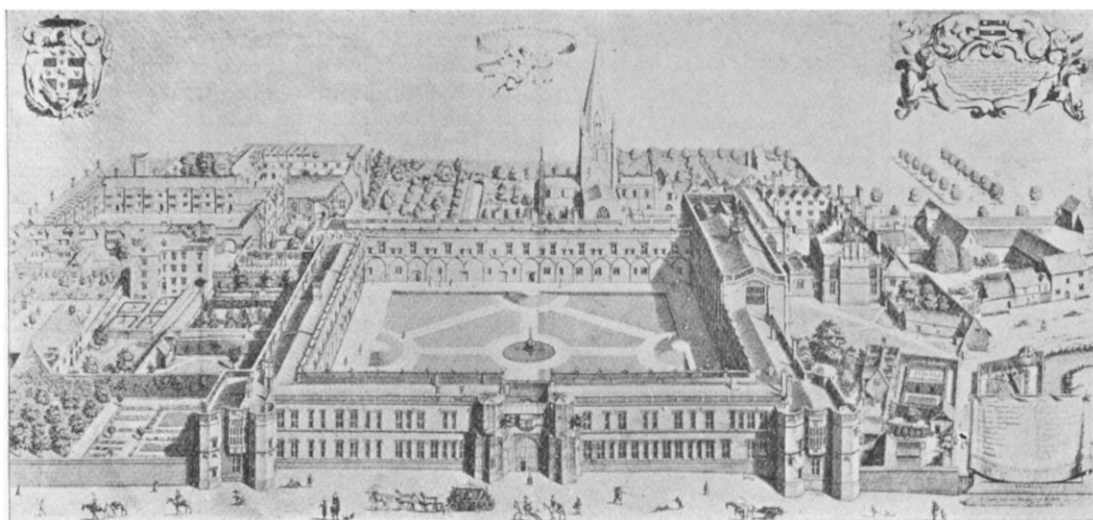
AUGUST 1, 1902.

A VISIT TO CHRIST CHURCH,
OXFORD.

Antiquity, architecture, great traditions, distinguished *alumni*, and church music form a combination of characteristics which invest with peculiar interest the great College of Christ Church in the University of Oxford. In regard to antiquity, a Saxon church which formed part of the monastery of St. Frideswide, *circa* 727, stood on the site of the present Cathedral. Commenced in 1120, and consecrated sixty years afterwards, the buildings forming the Chapel of Christ Church, otherwise the Cathedral of the diocese of Oxford, are rich in architectural

of interest. The Lady Chapel and the Latin Chapel,—a church within a church—both situated at the north-east of the choir, give the Cathedral a peculiar shape. Moreover, the Choir and the Nave are not separated. At the east end are three extremely rough arches, leading to three semicircular apses, of which the foundations still exist, discovered in 1888, and which remain as relics of the first stone church of St. Frideswide, one of the earliest stone churches in England. The thirteenth-century shrine of St. Frideswide attracts attention no less by its beauty than for its historical associations. In the choir may be seen traces of Ethelred's work in the large round pillars and the weathered columns above, that once formed part of the clear-story. One of the older members of the House, Mr. T. Vere Bayne, has lately resolved to replace the curious corner turrets of the west end at his own private cost. The pulpit, surmounted by a pelican, and the organ case, are of the Jacobean period.

The reverent restoration of the Cathedral, first instigated in 1856 by Dean Liddell, included the



CHRIST CHURCH, OXFORD.

FROM LOGGAN'S DRAWING, 1675.

development—the Norman of the main sanctuary, the Early English of the Chapter House, and the Perpendicular of the Refectory, now broken up with rooms, but preserving the exterior windows on one side. Its spire, though appearing somewhat dumpy in this 'sweet city of her dreaming spires,' is one of the earliest—if not actually the first—built in England. The fact that Christ Church is one of the smallest of our cathedrals is partly due to Cardinal Wolsey, who chopped off, so to speak, three of the westernmost bays of the Nave in order to make way for the celebrated Tom Quad, of which more anon.

In recent years the Cathedral has been lengthened by a new western bay forming an ante-chapel. The interior has several features

successful rebuilding of the east end, said to be a reproduction of the original twelfth-century design, and is a testimony to the labour of the late Sir Gilbert Scott. As showing the utter lack of reverence in the 'good old days,' as they are so often misnamed, it may be mentioned that previous to 1870 one bay of the south transept served as the residence of the Dean's vergers. This functionary, a Mr. Keys, kept his beer barrel in a cupboard just below the pew in which the Deanery ladies sat! Moreover, Verger Keys used to station himself at the entrance to the Choir armed with a stout dog-whip with which to belabour any of the canine tribe that not infrequently followed their undergraduate masters into Chapel. If the chapter books are not profuse in references to the Cathedral, they

furnish evidence of the rich ornaments that even survived the confiscation (*temp* Henry VIII.) of 'monuments tending to idolatrie and popish or devill's service, crosses, censars, and such lyke fylthie stuffe.' Among the furniture then catalogued were:—

- Item.* A great sacring bell.
- Item.* 4 high latten candlesticks.
- Item.* A canopy with a pix of copper.
- Item.* A canopy over the Dean's head of old silk.
- Item.* 15 antiphoners and 9 grayells.
- Item.* A pair of organs, with a turned chair to the same.

One of the earliest Chapter orders enjoins that 'the Orgaines in the Quire of this Church be taken downe.' Father Smith built an organ of



CARDINAL WOLSEY.

FROM THE PAINTING BY HOLBEIN IN THE HALL OF CHRIST CHURCH.

(Reproduced, by special permission of the Very Rev. the Dean, from the photograph in the 'College Histories' Series.)

two manuals in the year 1680. Here is its specification:—

GREAT. 9 Stops.		pipes		pipes	
1. Open Diapason	...	50	6. Tierce	...	50
2. Stopped Diapason	...	50	7. Sesquialtera, III. ranks	...	150
3. Principal	...	50	8. Cornet, to C [♯] , IV. ranks	...	96
4. Twelfth	...	50	9. Trumpet	...	50
5. Fifteenth	...	50			596
CHOIR. 4 Stops.					
1. Stopped diapason	...	50	3. Flute	...	50
2. Principal	...	50	4. Fifteenth	...	50

Total number of pipes, 796.

Compass of both manuals; GG, short octaves, to C³ in alt.

The organ has occupied various positions at different times. In 1806 the organ-loft was 'fitted up so as that the singing boys and singing men may be removed thither for the future.' The present organ—located at the west end of the nave, its key-boards approached by an

iron spiral staircase—is a four-manual instrument, rebuilt in 1884 by Father Willis. In any scheme of reconstruction, now necessary after the wear and tear of eighteen years, the choir organ should be restored to its original 'in front' position, where it remained for nearly two centuries, in order that its stops may form a better support to the voices than is possible under the present arrangement.

Let us now turn to the College of Christ Church, which, notwithstanding its joint-life with the Cathedral, is four hundred years younger than the sacred edifice. In the year 1525, Cardinal Wolsey obtained a Patent for the Oxford foundation, styled 'Collegium Thomæ Wolsey Cardinalis Eboracensis,' or 'Cardinal College.' The original statutes provided forty-two persons for the services of the church—thirteen chaplains, twelve lay clerks, sixteen choristers, and a teacher of music. The first stone was laid July 16, 1525, and Wolsey set to work on the buildings with enthusiastic zeal. In constructing the famous Tom Quad, he, as already mentioned, pulled down the three westernmost bays of the Nave; but he intended to build a college chapel on the north side of the Quad, which might have proved a rival to King's College, Cambridge. The great Cardinal was not oblivious to the claims of the 'inner man,' one of the earliest completed buildings being the famous kitchen, 'a magnificent apartment, with vast open ranges at the sides, and a central fire with louvre above.'* The kitchen has scarcely been altered since its completion, nearly four hundred years ago, except in regard to the addition of modern appliances; Wolsey's gridiron may still be seen hanging on the wall, as shown in our illustration.

Equally magnificent is the noble Hall (1529), perhaps the finest apartment of its kind in England, with its splendid collection of portraits. The fine portrait of Cardinal Wolsey, by Holbein, which we give, is one of them. It is reproduced by special permission of the Dean. The Hall is approached by a vaulted-roof staircase of remarkable beauty, the delicate fan tracery, supported by a single shaft, fascinating all beholders. The acoustic properties of this staircase are very remarkable. The present writer recalls a story told to him on these very stairs by the late Sir John Stainer, to the effect that the late Sir Frederick Ouseley used to delight his friends by singing the common chord in arpeggio and very quickly through three octaves, and the resultant effect was as if the notes had all been sounded together. 'I can't do it,' said Sir John, 'as I have a voice like an old crow.'

The famous Tom Tower grew by degrees. Its lower story is due to Wolsey (as shown in our illustration from Loggan's 'Oxonia Illustrata,' 1675), but the upper part is from the design of

* 'Christ Church.' By the Rev. Henry L. Thompson, M.A. This book is one of the interesting and valuable series of 'College Histories,' published by Messrs. F. E. Robinson and Co.

Sir Christopher Wren, and was completed in 1682. 'As soon as the Tower was ready for its new tenant,' to quote from Mr. Thompson's history, 'great Tom was hoisted up and hung in its new home, and from thence it rang out for the first time on the anniversary of the Restoration, May 29, 1684.' The name and sex of the great bell, which weighs upwards of seven tons and came from Oseney Abbey, was temporarily changed from Tom to Mary, in honour of the second Queen of that name. It is, however, cracked and needs re-casting, its proper note, D flat, being rather out of tune. Peckwater Quad—so named after an old Inn—was

Mr. Thompson, 'because the Episcopal See of Oxford, which had been erected in 1542, was now [1546] transferred from Oseney Abbey to Christ Church.' Thus Christ Church, Oxford, is a unique instance of a cathedral and a collegiate foundation. Its proper title is *Ædes Christi* (not *Collegium*), hence it is always spoken of by its members as 'The House.'

From the same source of information we obtain some amusing glimpses of student life in bygone days, as recorded in the College archives. In the earliest times the Dean and Chapter met every Sunday afternoon to transact business, and a list of 'What everie Scholler



WOLSEY'S KITCHEN, CHRIST CHURCH.

(From the 'College Histories' Series. By permission of Messrs. F. E. Robinson and Co.)

begun in 1716, during the reign of the musical Dean Aldrich.

Christ Church Cathedral is peculiar in that it serves as the College Chapel. Its Dean and Canons are designated 'of Christ Church'; thus there is no Chapter of Oxford, as in other English cathedrals. And here, in order to make the history of this famous Cathedral and College more complete, it is necessary to say that after the deposition of Wolsey, Henry VIII. initiated, in 1546, the existing foundation with the title of 'Ecclesia Christi Cathedralis Oxon: ex fundatione Regis Henrici Octavi.' 'The word "Cathedralis" was inserted,' says

ought to have before he enter into the House' included—

Honeste apparell and cumblye for a scholler.
His catechisme sett forth in the Kyng's booke by harte.

Another list mentions as a requirement—
Bedding sufficient and meet for one man.

Matters sartorial seem to have occupied the powers-that-be, as Dean Tobie Matthews decreed, about the year 1576—

That every scholar and student shall wear and go in fytt and decent apparell according to their severall degrees, according to the lawes and statutes of this

realme and the ordinances and statutes of this Univer-
sitie. And that they shall not weare any whyte and
pricked doublets, no galligaskins or cutt hose, no weltyed
nor lacyd gownes, upon the severall paynes nexte before
rehersyd.

The Chapter ordered that—

no student, scholar, chaplain nor servant or any belong-
ing to the House shall lodge any dogg except the porter
to dryve out cattell and hogges out of the House.

A premium upon piety is recorded in the fact
that the Censor of Moral Philosophy was paid
the sum of £14 15s. 4d. for two quarters 'for
his paines in prayinge in the Chappell in the
morning,' and another sum was soon afterwards
added 'for his further encouragement in pray-
inge' after the death of his brother Censor.

The porters had to see that—

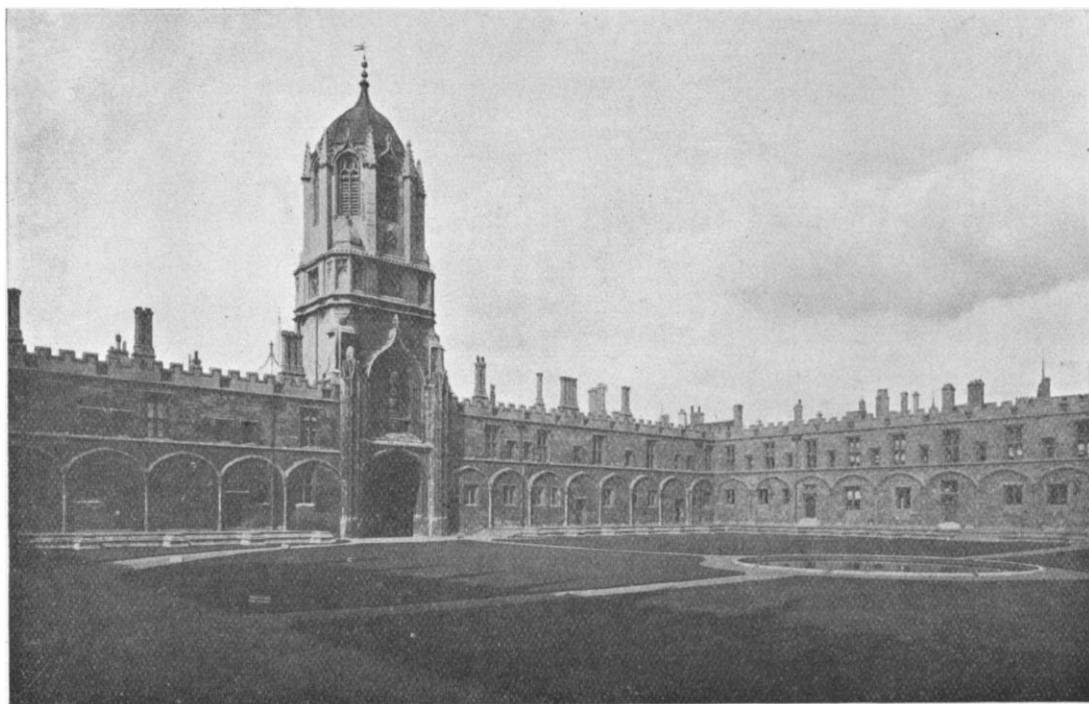
no seamstress, stocking menders, and applewomen,
or any suspicious persons of any kind be admitted into
the College.

An entry in the records on Christmas Eve,
1711, reads:—

DS. Roberts having neglected to appear and do his duty
of burying the Censor . . . is ordered to appear . . .
next Term to answer for his neglect.

This custom of 'burying the Censor' seems to
have been an undertaking of a mysterious
nature.

Somewhere about 1770 a student committed
a grave offence which in the present day would
result in expulsion; but he had to pay the



TOM QUAD AND TOWER.

(*Photograph by Messrs. Hills and Saunders, Oxford.*)

In 1650 a student named Devoy (probably
Devaux) was rusticated in these terms:—

It is ordered by the Dean and Chapter that Devoye for
divers gross and scandalous acts shall be publicly whipped
in the House, and afterwards sent home to his Father for
a twelve months, and not to return then without a testi-
monial of his civil and orderly carriage during the time of
his absence.

The use of bad language by the students
instigated the following severe edict:—

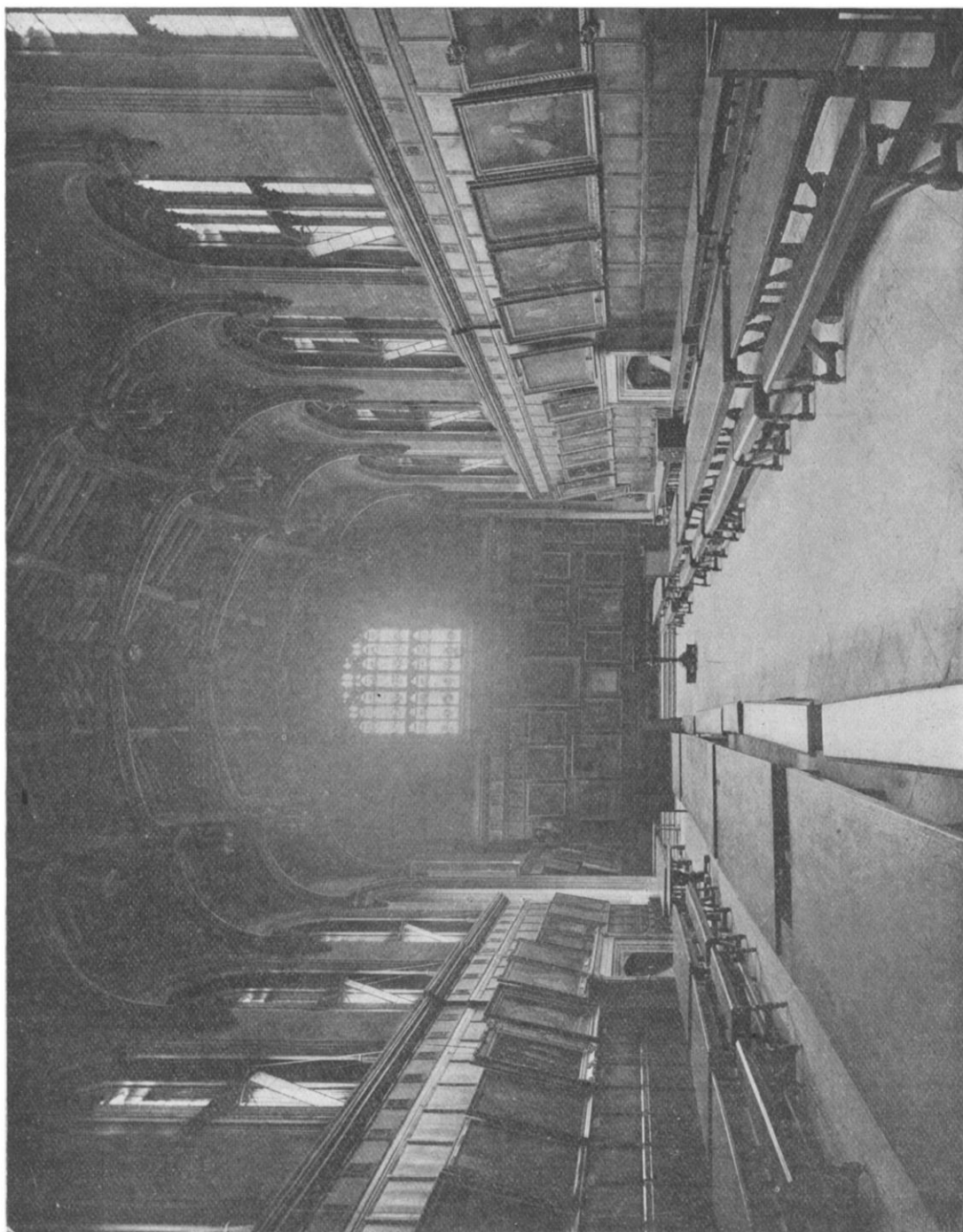
that some order be taken to punish the abuse of swearing
—viz., that for the first and second time he that sweareth
be fined 12d. for every oath; and when convicted the
third time shall be proceeded against as a scandalous
person.

penalty of his misdeeds in an imposition of
extraordinary length. He was ordered—

- (1) to abridge the whole of Herodotus;
- (2) to draw out schemes and enunciations and to master
Euclid, books 5, 6, 11, 12;
- (3) to write down and work all the examples in McLaurin's
Algebra, part 1;
- (4) to make notes on all St. Paul's Epistles, and a
careful diary of the hundred last Psalms in Hebrew;
- (5) to translate into Latin both parts of the ninth
discourse of the second volume of Sherlock's sermons.

Moreover, this offender was further directed
to the stool of repentance by being rusticated
for a period of six months.

The Deans of Christ Church, thirty-six in
number, have included some remarkable men.



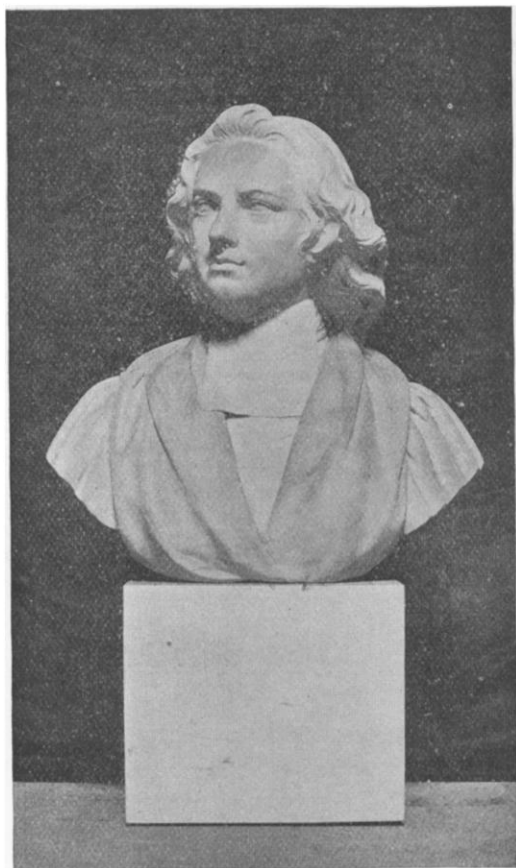
THE HALL OF CHRIST CHURCH.
(Photograph by Messrs. Hills and Saunders, Oxford.)

Richard Corbet (1620-29), for instance, was noted for his jocosity. We are told that—

after he was Doctor of Divinity, he sang ballads at the Cross at Abingdon. On a market day he and some of his comrades were at the tavern by the Cross. A ballad singer complained he had no custom; he could not put off his ballads. The jolly Doctor puts off his gown and puts on the ballad singer's leathern jacket, and being a handsome man, and a rare full voice, he presently vended a great many and had a great audience.

The name of John Fell, another Dean, is associated with the familiar lines—

I do not like thee, Doctor Fell,
The reason why I cannot tell.



DR. HENRY ALDRICH,
DEAN OF CHRIST CHURCH, 1689 TO 1710.
(From a bust in the College Library. Reproduced by kind permission
of the Librarian, Professor York Powell, M.A.)

One of the greatest, certainly one of the most musical of Deans, was Dr. Henry Aldrich, who held sway from 1689 to 1710—'polite, though not profound scholar, and jovial hospitable gentleman,' according to Macaulay. A man of many parts—great theologian, skilful architect, and excellent musician—Dean Aldrich left his permanent mark on the buildings of the College in Peckwater Quad, which he designed. The well-known Round, 'Hark, the bonny Christ Church

bells,' composed by him is, as the late Sir John Stainer observed, 'still the joy of school children and the admiration of musicians, on account of the sweetness of its melody and the excellence of its construction. No better example of this class of composition has ever been produced.' The words of this ditty, which first appeared in Playford's *Musical Companion*, read thus, though 'beerers' has now become 'bearers':—

Hark the bonny Christ Church bells,
One, two, three, four, five, six they sound
So woundy great, so wondrous sweet,
And they troul so merrily, merrily.

Hark the first and second bell
That every day at four and ten cries
Come, come, come, come to prayers
And the verger troup before the dean.

Tingle, tingle, ting goes the small bell
At nine to call the beerers home;
But the de'il a man will leave his can
Till he hears the mighty Tom.

The fine collection of music which Dean Aldrich formed will be referred to later. Of the ten catches composed by him, that on 'Tobacco' is highly diverting. It is directed to be sung 'by four men smoking their pipes: not more difficult to sing than diverting to hear.' Aldrich was a most inveterate smoker, being seldom without a pipe in his mouth. On one occasion a student made a bet with a college chum that if they went to the Dean they would find him enjoying the fragrant weed. An audience was sought and the pair explained the intrusion. 'You have lost your bet, sir,' said the Dean; 'I am not smoking, I am only filling my pipe!'

The splendid régime, lasting thirty-six years, of Henry George Liddell—known to every schoolboy in connection with his invaluable 'Liddell and Scott'—was one of the most beneficent in the history of Christ Church. He being dead yet speaketh in the magnificent restoration of the College buildings, including the Chapel (Cathedral). His well-lived life closed on January 18, 1898; his body rests outside the southern wall of the sanctuary of his old cathedral church and in the precincts of the College he had served and loved so well and with a whole-souled devotion to its interests. The present Dean, the Very Reverend T. B. Strong, who succeeded Dean Paget (now Bishop of Oxford) in 1901, has the rare distinction, so far as Deans are concerned, of being musical. As an undergraduate of the College he used to deputise at the organ in the occasional absence of Dr. Corfe the organist. In this connection the Dean writes, in answer to a request for some information on the subject, as follows:—

My arrangement with Dr. Corfe was that I undertook to be in the organ-loft on Thursdays and play until he came. He always arrived, I think, before the anthem.

I think it should always be remembered about Dr. Corfe that, though he was capable, in his later days, of producing effects that were more unexpected than attractive, he was a real musician, of no mean order. In

his time the Cathedral music was not, as might have been expected, restricted in its range to the straitest following of Cathedral tradition. He would not have anything to do with florid modern services: but in the matter of anthems he used to put down certain numbers from Brahms' Requiem—a work which he highly appreciated, but which many of the congregation detested. I must admit that Brahms' music did not suit his style. Also in the matter of the *tempo* of certain numbers in the Elijah, he preserved the tradition which came from Mendelssohn.

pedantic revel after his kind; Charles I., who held his parliament in Oxford and sat with the Lords in the same Hall; Charles II. and James II.; and extending to our present King Edward VII., who, by-the-way, matriculated as a member of the College in 1859 and kept his terms for two years. In 1814, the Prince Regent (afterwards George IV.) visited Oxford in company with the Emperor of Russia and the King of Prussia. Among the guests on



CHRIST CHURCH CATHEDRAL, OXFORD.
(Photograph by Messrs. Hills and Saunders, Oxford.)

Christ Church, of all the colleges in Oxford, has been famous for its royal visitors, beginning with Ethelred, who rebuilt the church, fired during the massacre of St. Brice; Henry III., who, with his brother Richard, King of the Romans, built the chapter house; Henry VII.'s eldest son, Arthur; and, after the College replaced the Priory, continuing with Queen Elizabeth, who witnessed one at least of Shakespeare's plays in the Hall; James I., who held high

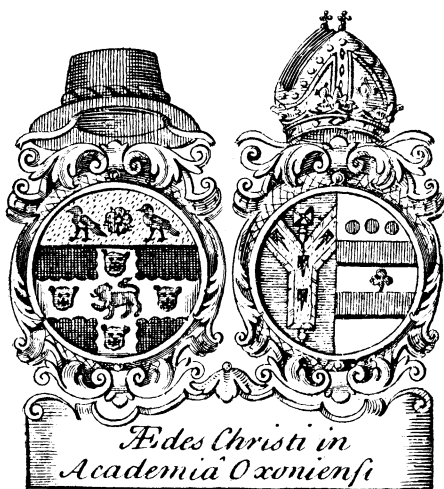
that occasion was Marshal Blücher, who, during his residence in College, slept in his boots with a bottle of brandy under his pillow!

And then as to distinguished *alumni* of the College—to mention all would be impossible within the limits of space. Here are a few names of former Christ Church men:—

KING EDWARD VII. (already referred to) and his artistic brother, the late Duke of Albany (Prince Leopold). William Penn (the founder of Pennsylvania),

Robert Burton (author of 'The anatomy of melancholy'), John Locke, and Sir Philip Sidney; among divines, John Wesley (ordained deacon in the Cathedral in 1725) and his brother Charles ('the sweet singer of Methodism'), Stanley, Pusey (buried in the Cathedral) and Liddon; the philanthropic Earl of Shaftesbury, the great Marquess Wellesley; twelve Prime Ministers, among them Canning, Peel, Gladstone, the Marquess of Salisbury, and the Earl of Rosebery; great scholars like Gaisford and Liddell; and representative authors in John Ruskin and C. L. Dodgson (Lewis Carroll)—truly a goodly company.

We may now turn to matters more strictly musical. First, a peep at the library, rendered specially interesting in the company of so qualified a cicerone as the librarian of the College, Professor York Powell. The building, situated in Peckwater Quad and completed in 1761, is one of the sights of Oxford. The upper room—142 feet long, 30 feet broad, and 37 feet



AN INTERESTING OLD BOOK-PLATE.

(Reproduced by kind permission of the Librarian, Professor York Powell, M.A.)

high—is lined with finely-carved Norwegian oak, and the ceiling and walls are enriched with fine mouldings. An open gallery running the whole length of one side of the room adds to the architectural distinction of this noble apartment. Professor York Powell points with pardonable pride to some case books—e.g.:—a Lectionary of Wolsey's, with fine illuminated initials and borders; a French thirteenth-century translation of the New Testament with beautiful miniatures, *De Officiis Regum* written for Edward II. and presented to Edward III., with many heraldic miniatures and drawings of military subjects; a hand-written Psalter with a binding of velvet embroidered with seed pearls; pamphlets with Izaak Walton's autograph, &c.

In a room upstairs, leading from the gallery, is the valuable collection of music made for the most part by Dean Aldrich, and bequeathed by him to the College. Here, admirably arranged and cared for, are some 8,000 pieces of early English and foreign music. The manuscripts

include thirty anthems by Dr. Aldrich; several anthems, motets and services, and a masque ('Venus and Adonis') by Dr. Blow; many compositions (including a curious specimen of programme music, 'Mr. Bird's battle') by W. Byrd; compositions by R. Deering, T. Ford, Orlando Gibbons, John Jenkins, Henry Purcell, Carissimi, Palestrina, and others, in addition to a large number of anonymous compositions, including 239 motets, 162 cantatas, &c., to English words, and 408 cantatas to Italian words. The printed collections of motets, madrigals, &c., include some of the rarest and best of sixteenth-century Italian music. The librarian works with the simple and practical system of a consecutive numbering of the volumes, in preference to shelf marks. There is a good MS. catalogue by a late chaplain, Mr. Havergal, in two volumes, beautifully written and illuminated! It is greatly to be hoped that this catalogue will be printed in the near future. Some of the bindings put the tenth commandment to the test when the volumes are handled by a book lover. The thread and case system adopted for the part-books is excellent—in fact, too much praise cannot be given to Professor York Powell for the reverent care he bestows on the precious books placed under his watchful protection.

Finally, as to the church music and the organists of the Cathedral—or Chapel, in deference to Christ Church men. Nearly 300 years ago the Chapter ordered—

the singing with the organ the *Venite exultemus*, the *Te Deum*, the *Benedictus*, or some such like hymn every Sunday and Holyday throughout the year.

and, furthermore—

that the old and laudable custom of singing Grace in the Hall shall presently after dinners and suppers be still continued by the chaplain, and for the more solemn performance thereof that some new songs be made by the organist.

The choirmen had to assemble once a month 'to see who have been careful and who negligent, and so to encourage and correct them as there shall be cause.'

In the list of organists of the Cathedral, the first recorded name is that of John Taverner (? 1530). Hawkins tells us that he (Taverner) and others being accused of heresy, were imprisoned in a deep cave [cellar] under the College used for the keeping of salt-fish, 'the stench whereof occasioned the death of some of them.' The next notable holder of the office was Edward Lowe (from 1630?—1682), who is known as the author of

A Short Direction for the Performance of Cathedral Service. Published for the Information of such Persons, as are Ignorant of it, And shall be call'd to officiate in Cathedral or Collegiate Churches, where it hath formerly been in use.

By E. L.

Oxford: Printed by William Hall for Richard Davis.

1661.

The successors of Lowe were, curiously enough, two Husbands and two Goodsons!

Thomas Norris, composer of the well-known chant bearing his name, held the chief musicianship from 1776 to 1790. He was also a Lay Clerk of Magdalen College. Concerning his duties in the latter sanctuary, Bloxam, in his 'Magdalen Registers,' informs us that—

Unfortunately the Quire of Magdalen College had not often the opportunity of admiring his excellence. When admitted as a Clerk, he was mildly desired by the President, Dr. Horne, to attend at the chapel *occasionally*. This he understood so literally, as to make his appearance only once a quarter, on the days that the Clerks received their salary. On these rare occasions a servant in livery preceded him with his surplice and hood.

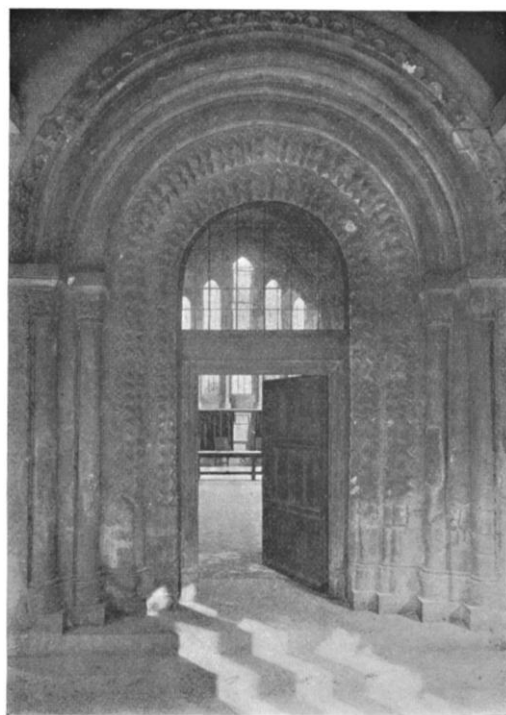
The next man of mark was Dr. Crotch, who could write as easily with his left hand as with his right; moreover, it is said that he would often write down the notes of two separate staves of music simultaneously! An old MS. book now in the organ loft contains many curious chants written (with figured basses) by Dr. Crotch during his organistship, which lasted from 1790 to 1807 (or 8). He was also Professor of Music in the University of Oxford from 1797 to his death in 1847, and the first Principal of the Royal Academy of Music. Some interesting materials for Dr. Crotch's biography, as well as five volumes of his printed works, have been recently presented to the Library by Mr. T. W. Taphouse, the well-known music collector of Oxford. Dr. Crotch was a water-colour painter of skill and sympathy, and has his own place in the catalogue of Oxford artists.

With just a mention of William Cross and Dr. William Marshall (joint-editor with Alfred Bennett of a collection of Chants and a book of Words of Anthems), we pass on to the celebrated Dr. Corfe—noted for his long walks. In connection with that pedestrian hobby, the late Sir John Stainer used to tell the following story; it formed one of his reminiscences of Sir Frederick Ouseley while the latter was an undergraduate at Christ Church:—

Being a musician of the old type, Dr. Corfe rarely changed his stops during the Psalms; Ouseley and his young friends got so accustomed to one particular quality of tone that they named it the Corfe-mixture. Ouseley knew that Dr. Corfe always at the close of one service prepared his stops for the giving out of the chant at the next; moreover, Dr. Corfe was fond of long walks, and made a point of rushing into the organ loft just in time to place his hands on the keys. This offered a temptation to the undergraduates which was irresistible. Watching Corfe safely out of the Cathedral one morning, Ouseley put in all the pre-arranged stops, and then drew on each manual the most horrible and startling combination he could think of. When evening service commenced, Ouseley and his friends stood behind a pillar to hear the effect. Sure enough, just as the Psalms approached, Dr. Corfe hurried in and placed his hands on the keys. Everybody in the church gave a start, *except Dr. Corfe himself*, who placidly held down the chord while he one by one put in the objectionable registers, and gradually drawing his usual stops, once more reverted to the inevitable 'Corfe-mixture.'

Another 'Corfe' story is thus related by the Rev. Henry L. Thompson in his interesting 'Memoir' of Dean Liddell:—

Dr. Corfe was sorely plagued by one of the choirmen, whose alto singing was miserably bad. He came to the Dean: 'Mr. Dean, I really cannot have that man singing any longer; he spoils the whole choir. If only he sang bass it would not so much marter, but such an alto is intolerable.' 'Very well, Dr. Corfe,' said the Dean, 'I will deal with the matter.' So the choirman was sent for. 'Dr. Corfe complains of your singing, and says he cannot have you sing alto any longer; but that it would not be so bad if you sang bass. For the future, therefore, be good enough to sing bass.' 'But, Mr. Dean,' rejoined the man, 'I cannot sing bass.' 'Well,' answered Liddell, 'I am no musician; but sing bass you must. Good morning.'



DOORWAY OF THE CHAPTER HOUSE.

(From the 'College Histories' Series. By permission of Messrs. F. E. Robinson and Co.)

Dr. Corfe presented a very beautiful stained-glass window to the Cathedral. It is in the North Choir Aisle, and was designed by Sir Edward Burne-Jones in 1874-5, the subject being the appropriate one of St. Cecilia.

Upon the resignation of Dr. Corfe in 1882, Dr. Charles Harford Lloyd, the successor of Dr. S. S. Wesley at Gloucester Cathedral, reigned in his (Corfe's) stead, and worthily held the office for ten years. When Dr. Lloyd became Precentor of Eton (in 1892), the Dean and Chapter were fortunate in securing the services of Dr. Basil Harwood, then organist of Ely Cathedral. An Oxford man,—he was organist of Trinity College in his undergraduate

days—Dr. Harwood fills the position as if to the manner born. He is also Choragus to the University and Precentor of Keble College. His melodious Evening Service in A flat, his Dithyramb for the organ, and songs, are well known and admired. He has a leaning to the meditative style of the old church music. On the occasion of our visit, the 'bill' contained Farrant's short Evening Service in D minor, and for the anthem Weldon's 'In Thee, O Lord, do I put my trust.' The rendering of the service bore testimony to his skill as a choir trainer and accompanist; for the concluding



DR. BASIL HARWOOD,
ORGANIST OF CHRIST CHURCH.

(Photograph by Messrs. Hills and Saunders, Oxford.)

voluntary he gave a fine rendering of both the Prelude and Fugue of Bach in E flat, known as 'St. Anns.' It may safely be said that all the best traditions of Christ Church Music are safe in the hands of the present organist.

Finally, best thanks are due and are herewith tendered to Professor York Powell and to Dr. Basil Harwood for so readily affording pleasant facilities in the preparation of this article on Christ Church, Oxford.

DOTTED CROCHET.

*And let the roaring organs loudly play
The praises of the Lord in lively notes;
The whiles, with hollow throats,
The choristers the joyous anthems sing.*

SPENSER.

CONCERNING AUDIENCES.

I suppose there can be no doubt that Ludwig II. of Bavaria is rightly styled the "Mad King." So far, however, as one particular phase of his aberration is concerned, I am often inclined to doubt if it might not be interpreted as an indication of exceptional sense—or, at any rate, of method underlying the madness. It is not everyone who can emulate a monarch by procuring for himself special private performances of opera, as did Ludwig II., but there are not a few occasions when the behaviour of audiences is such that one wishes one could copy his example.

The necessity of educating audiences—of making good listeners—has often been the subject of comment, but the first requirement of all, though elementary, seems to be hopelessly impossible. This is to make people understand that the primary object of concert-going is to listen to the music. I do not see much prospect of this being accepted as anything more than an academic theory, but it might be possible to make it more generally realised that the minority in any given audience who desire to give an undivided attention to the music deserve some consideration. Just consider what they habitually suffer. Parenthetically, it may be remarked that the frequenter of the cheaper seats has much less reason for complaint than the pampered occupant of the stalls, for the former finds himself surrounded by the keenest of concert-goers, who go to hear music, and who brook no interference with their enjoyment, which they have purchased at a small price in actual coin, but at considerable cost in the inconvenience of waiting half-an-hour or more on cold, stone steps, or in draughty corridors before the doors open.

It is rather in quarters where fashion operates as an important inducement to the concert-goer that one longs for at least sympathy, if not for solitude. First, there are the late-comers. Supposing the concert opens with the Euryanthe overture—a not uncommon choice—you will have just settled down to its enjoyment when, in the middle of the mysterious far-away episode of muted strings, a party of belated ones crowd into their places in the same row, treading on your feet as they pass, interrupting the thread of the music, and rousing angry passions in your breast, which their subsequent conduct does not tend to quell. For, instead of being abashed into silence, they must needs spend the first five minutes in murmured conversation with friends in neighbouring places, or, which is even worse, indulge in an elaborate whisper, as disturbing to those within earshot—and a whisper has remarkable carrying power—as Mrs. Nickleby's exasperating precautions in the sick-room. You could find some excuse for them if the conversation had some bearing, however remote, upon the music, but if a word or two catch your ear, it will probably have reference to Lady Blanche's diamonds, or Maud's engagement, or some other