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"Thus it seems that the Bishop of London not content with the havoc which he made wre Purcell, but he must now turn round upon Purcell, the great English composer for the Church, and lay his barbarian hands upon him. When Purcell was the organist of Westminster Abbey, English church music is said to have attained its highest rank. From the middle of the last century it declined; and the glees and canons of that country are all that remain of the English school of vocal harmony. It is, in most a *tabula rasa*; and the destruction which the Bishop of London has effected may accomplish final good. He has made a void which English will now endeavour to fill up; for musical taste is really making any progress in Britain, it must necessarily reach and include church music—the highest elevation of the art, its starting point, and also its point of culmination. The church music of England has had only a nominal existence, and this sham the Bishop has terminated. If there is any appetite for the art in that country, the void will become real—must be filled up. That he drawn upon himself the most and indignation the musical public, is apparent from a recent article in the *Spectator*, where a worthy censure is also directed upon him; and the Chapters are also enraged at his attack upon the patronage and property. As long as these corporations were left in quiet possession of their spoil, they were silent; but a high Church power has now laid its hand upon the A spirit of bitter enmity has thus been engendered; and if the Chapters wish to regain their former position and power, they must make common cause with the public, and return to honest administration of their trusts. The Bishops, too, will do well to reflect, that to stir