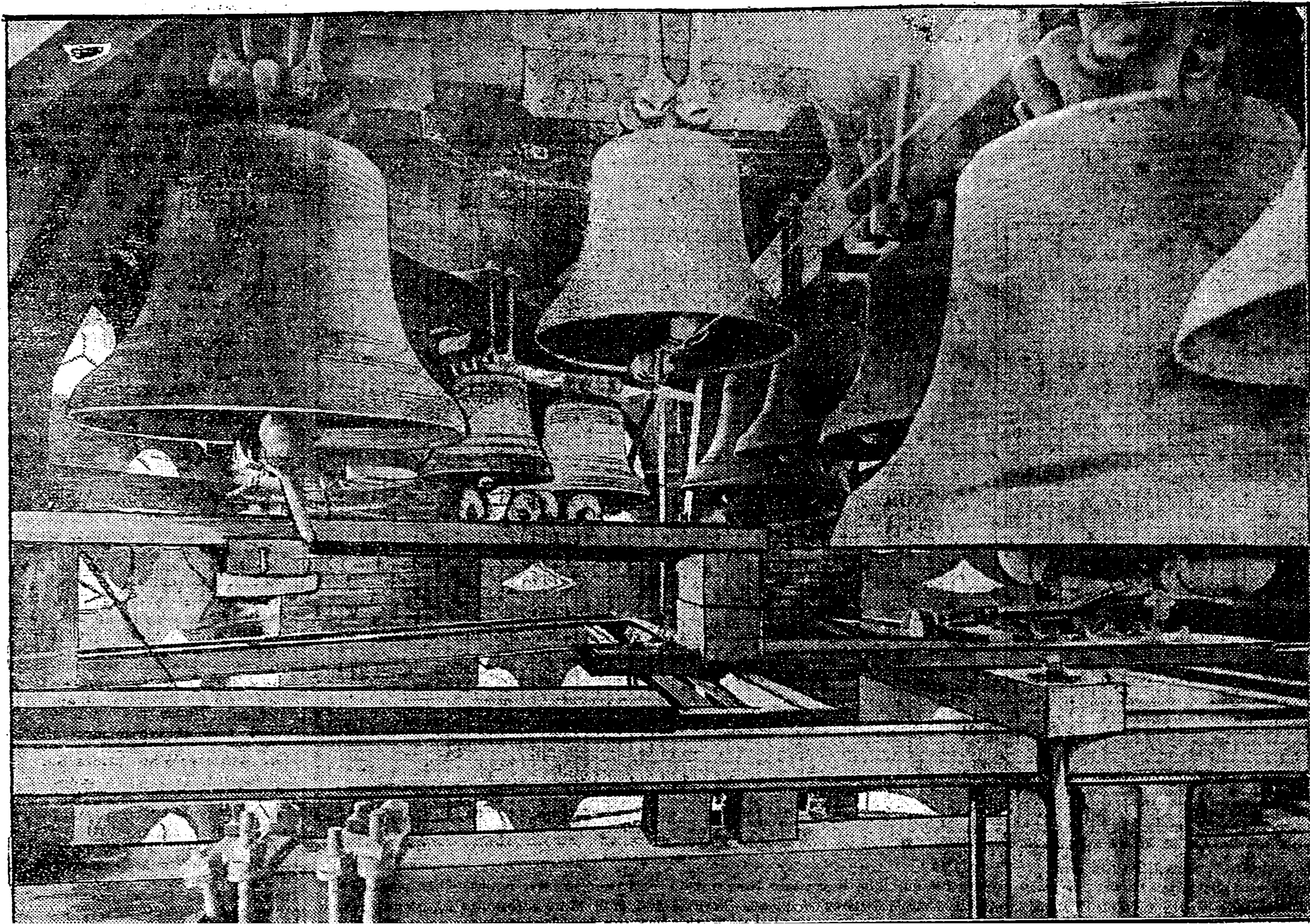
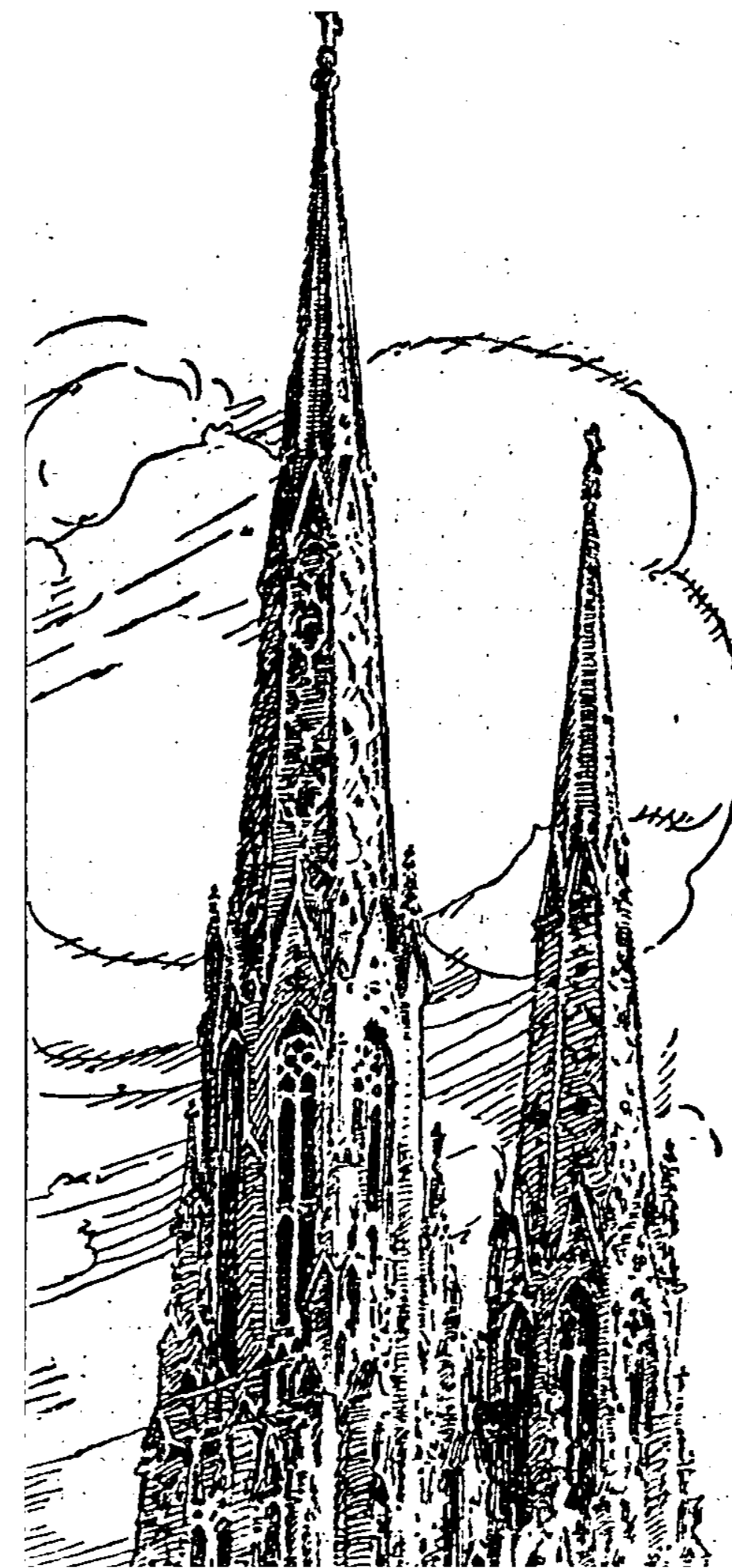


RINGING THE CHIMES OF ST. PATRICK'S ON EASTER DAY



The Chimes of St. Patrick's Cathedral.

How the Levers Are Played Like Keys of an Organ by Montel Toulman, and Something About the Nineteen Big Bells, Each a Gift.



ing every muscle in your legs, but as you stood out upon the balcony of the tower, over two hundred feet above the avenue traffic, and experienced the sensation of hearing the great Angelus clock boom, nearly splitting your ear-drums, you were stricken with a sense of weird horror.

"It's not so hard after one gets used to it—as I must say that I have, after nine years, every Sunday and holiday," Mr. Toulman remarked, encouragingly. "Long ago I came to the conclusion that I was born to my calling—and I am glad to say that I am very fond of it."

"We were a family of musicians. My father, Albert Toulman, was the harpist for St. Thomas's Church, just across the way, for thirty-five years. During that time he was also in charge of the chimes. I learned my profession under my father. I have been eighteen years in my line."

"But those old bells were babies compared with the ones that dangle one hundred and ten feet above our heads. Besides, there were less than a dozen in that cluster, while our three decks contain nineteen."

"It is no easy task to ring the chimes. We have at least ten National holidays. In addition to the fifty-two Sundays in each year. This makes sixty-two times within the twelvemonth that my duty calls me to climb these tortuous staircases. Every holiday means an extra programme of special melodies to be played upon the chimes: 'Prom 'Adeste Fidelis,' on a Christmas morning; to Moore's melodies on St. Patrick's Day; 'Nearer, My God, to Thee,' on Decoration Day; 'The Star Spangled Banner' on the Fourth of July; and appropriate hymns on the occasion of great church festivals. For example, our Easter programme this year comprises an extraordinary list: 'Rejoice, the Lord Is Risen'; 'The Song of Victory'; 'Our Redeemer Liveth'; 'The

pose the majority of the melodies, to bring them down within the voice-callibre of the bells," Mr. Toulman pursued. "But it's very strenuous work—my manner of puffing from the effect of playing the last song is evidence of that. But, it has grown to be second nature to me. One should get used to a duty that one has performed more than six hundred times, as I have, since I began to ring these chimes on Sept. 10, 1902. But there is great satisfaction in doing the work. Think of the joy that the melody of these chimes brings to thousands of people. Besides, consider the gratification experienced by the donors of these bells, knowing that their gifts to the Cathedral ring out tidings of bliss to the living, as well as messages of condolence in memory of those who have passed over the Great Divide."

"I am not positive as to the ingredients that enter into the material of a bell. Tradition says that the composition embraces two parts of copper, to one part of tin. But there is silver in the voice of the chimes of St. Patrick's Cathedral. M. Paccard of Annecy, Savoie, France, made these songsters. Archbishop Corrigan blessed them on Aug. 15, 1897, the consecration having involved a very impressive ceremony, known as 'The baptism of the bells.' The Archbishop washes the bells in holy water, signs them with chrism on the inside, and with the oil of the sick on the outside. This part of the sacrament finished, the Archbishop subjects each bell to the influence of burning incense under the censer."

"The total weight of the chimes, nineteen in number, is 28,900 pounds, in addition to the clappers, whose weight is 1,616 pounds."

An appropriate inscription in Latin verse and the name of the donor are de-

ON Easter morning while the chimes of St. Patrick's Cathedral are pealing forth their songs of cheer, beginning with "Rejoice, the Lord Is Risen!" many, no doubt, will wonder who the hidden musician of the bells is and where the great chimes themselves came from.

Though their music may be heard miles away, it can scarcely be heard in the Cathedral as far back as the Lady Chapel, while the chimes ring themselves, as he stands on the keyboard platform, 110 feet below the bells, operating the levers, will catch but faint murmurs of the melody as he plays. For play he does, when at his duty, after the manner that a man would play the organ, the difference being that instead of using keys, he presses down upon levers. There is a separate lever for each one of the nineteen bells. The device, which is termed the "tracker action," is the same as that used in the playing of chimes generally. A wooden rod, 110 feet long, attached to each lever by means of a leather strap, and to the clapper of each bell, is the controlling agent of melodic communication.

Montel Toulman, the chimes ringer, is such by heritage. One is impressed with this fact, when, just before it is the hour to play upon the bells, he meets you at the little side door which he unlocks, letting you into the passageway leading to the tall minaret.

It is a matter of climbing. There is nothing but darkness before the climbers—their feet instinctively finding the first step at the bottom of a series of steep spiral staircases. The only thing to do is to keep on climbing. Finally, reward comes, as the chimes ringer opens an iron door, admitting the welcome rays of light. You pass through into that portion of the tower which is one hundred feet above the base of the Cathedral and which houses the keyboard platform. The whine of the wind sounds like the keening of a banshee. Two stories further up is the automatic clock, which rings the Angelus at the hours of 8, 12, and 6, respectively, every day of the year.

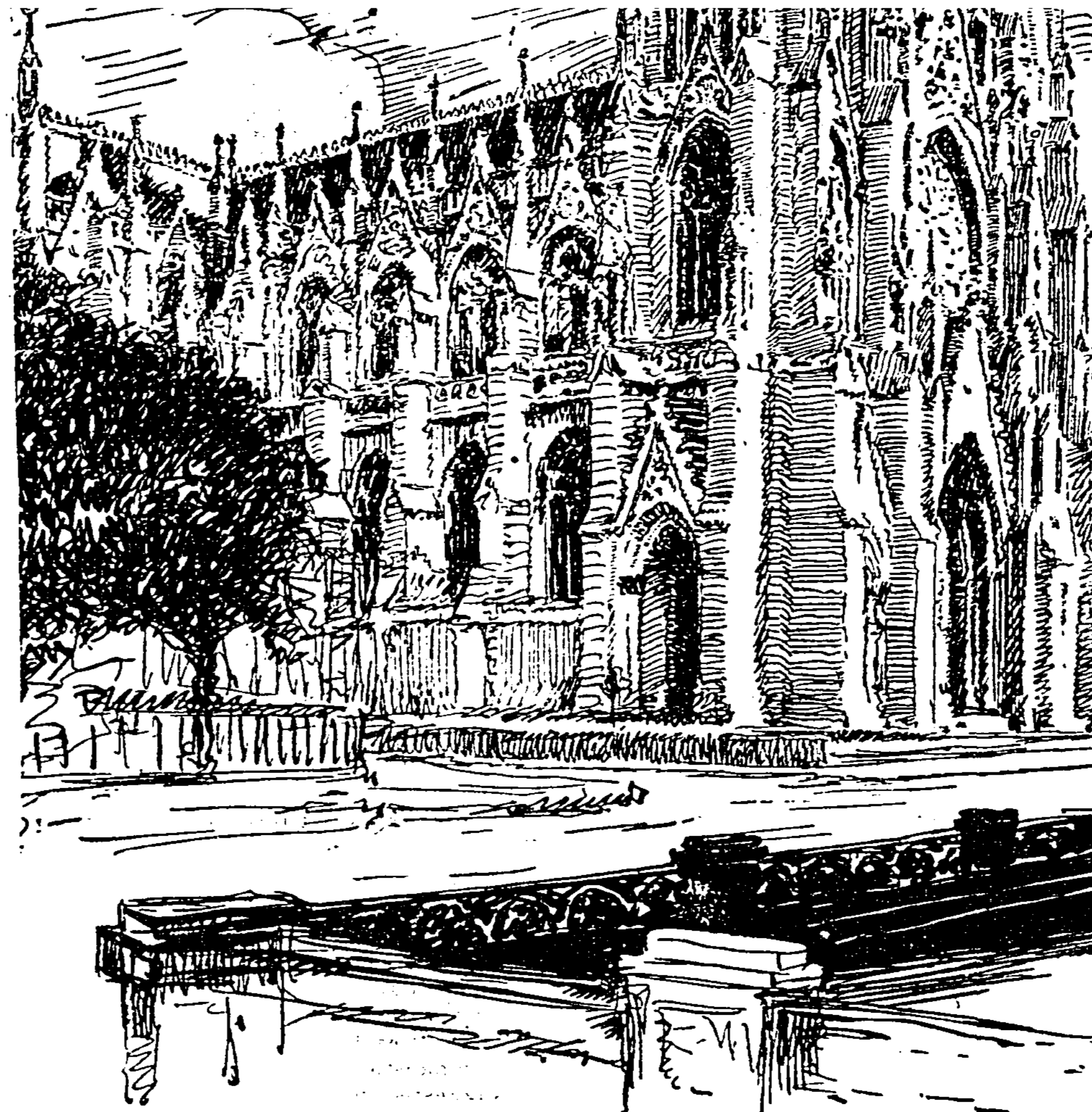
But you still have another climb of



Ringling the Chimes.

110 feet before you, up staircases which are as steep as a ship's ladder, if you would see the bells themselves. The arduous task of ascending causes you to

ask yourself if you may not be the reincarnation of Sisyphus, doing penance by rolling the stone up the hill. In the very cone of the tower the nine-



St. Patrick's Cathedral.

teen wonderful bells are hanging, constituting the most magnificent set of chimes in America. They are arranged on three hexagon-shaped decks: The bass bells rest upon the lower deck; above these are the bells with the middle tone; while on top are the bells having the upper register.

The mechanical installment is well worth the labor of going up to see it. But once having descended into the place of the keyboard platform you are quite willing to drop into the chair which the chimes ringer of melodic name proffers you. For not alone has the laborious climb had the agonizing effect of wrench-



Montel Toulman.

Dawn Is Breaking'; the last three by Grebel; 'White Shepherds Watch,' by Ackley; 'Glory to God in the Highest,' by Teller; and 'Holy God, We Praise Thy Name.'

"I find it necessary to keep my notebook with the score of each song before me, as it is incumbent upon me to trans-

lated to each bell. The Rev. Philip Cardella, S. J., is the author of the verses, the Rev. Michael J. A. McCaffery, L. D., having translated them into English."

It would be impossible to estimate the cost of the chimes of St. Patrick's Cathedral, this being a matter which concerns the donors individually.