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MEMOIRS OF MUSICK BY THE  
HONOURABLE ROGER NORTH,

ATTORNEY-GENERAL TO JAMES II.



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*The Honourable  
Roger North, Esq.  
Ætatis cir 30.*

X

# MEMOIRS OF MUSICK

BY THE

HON. ROGER NORTH,

ATTORNEY-GENERAL TO JAMES II.

NOW FIRST PRINTED FROM THE ORIGINAL MS. AND  
EDITED, WITH COPIOUS NOTES,

BY

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“ I verily think, and am not ashamed to say, that, except Theology, no Art  
is comparable to Musick.” *Martin Luther.*

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LONDON :

GEORGE BELL, 186, FLEET STREET.

1846.





## Preface.



THE "Memoires of Mufick," by the Honourable Roger North, were first made known to the world, through the extracts given by Dr. Burney in the third volume of his "General History of Music." The original MS. was then in the possession of the author's son, the Rev. Dr. North, Prebend of Windsor, the editor of his father's works, the "Lives of the Norths," and the "Examen." At the death of the Rev. Dr. North in 1779 the MS. in question, together with several others, passed into the hands of Roger North, the author's grandson, and from him to the Rev. Henry North of Ringstead in Norfolk. At the sale of the latter gentleman's library, about four years since, the "Memoires of Mufick" had a very narrow escape from destruction, being purchased, with a quantity of others, for a few shillings by one of those persons who attend country sales known by the designation of brokers. The MS. however,



together with another, by the same author, entitled "A Discourse relative to the Bariscope," were fortunately seen and purchased by Mr. Robert Nelson of Lynn in Norfolk; and it is to this gentleman, in conjunction with Mr. G. Townshend Smith, Organist of Hereford Cathedral, to whom Mr. Nelson presented the MS. that we are mainly indebted for its appearance in the present form.

Mr. Smith, upon becoming possessed of the "Memoires of Musick" by the Honourable Roger North, lost no time in communicating the existence of the MS. to the Council of the Musical Antiquarian Society, and in the most liberal manner offered to place it at their disposal for publication. The Council, not feeling authorized, according to the formation of the Society, to commence a series of *literary* publications, suggested its independent publication to the present editor, and it accordingly appears under their sanction.

The MS. from which the "Memoires" are printed, is a small quarto volume of two hundred and sixty five pages, tolerably written, but in a somewhat strange and affected hand. The first portion of the volume consists of a treatise on the Science of Musick, entitled "The Musicall Grammarian," occupying one hundred and eighty-five pages. The remaining eighty form the subject of the present volume.

The work which the author modestly entitles "Memoires of Musick," as "not pretending to a compleat History," is an exceedingly lucid and well drawn sketch of the progress of

the art, from the period of the ancient Greeks down to the commencement of the eighteenth century. It was written when the author was an old man, "quietly retired from the cares of office," and is the result of a retentive memory, coupled with a knowledge and love of his subject rarely met with among persons in his station of life. As a sketch of the History of Music, and the various opinions concerning the art as they existed in the writer's time, it may be considered as comprising not only the fruits of his own information and experience, but also of some of the most learned musicians of the day, the authority of whose opinions is indeed frequently introduced. From the occasional carelessness and incorrectness of the style, it is evident that the "Memoires" were never prepared by the author for the press; but in now presenting it to the public it has been thought proper, with one or two very trifling exceptions, to adhere faithfully to the original MS.

The notes which have been added are the result of much reading, and the peculiar facilities which the editor enjoys of consulting rare works. If their minuteness be sometimes uncalled for in explanation of the text, the new and curious information they convey will, it is hoped, be some excuse for their insertion.

E. F. R.


Grosvenor Cottage, Park Village East,  
Oct. 1, 1846.







## Biographical Notice of the Hon. Roger North.

HE Honourable Roger North was the sixth and youngest son of Dudley the second Lord North. Of his family he has given some account in the preface to the Life of his brother the Lord Keeper Guildford; but of his own personal history little remains upon record, except what may be gleaned from the family memoirs of which he was the author.\* He was born in the year 1650, and was originally designed by his father, who had “a

\* *The Life of the Right Hon. Francis North Baron of Guildford, Lord Keeper of the Great Seal under K. Charles II. and K. James II.* 4to. Lond. 1742. With portrait of Lord Guildford by Vertue. (See the *Retrospective Review*, ii. 238-56.)

*The Life of the Hon. Sir Dudley North, Knt. and of the Hon. and Rev. Dr. John North.* 4to. Lond. 1744. With portrait of Sir Dudley North by Vertue. (See the *Retrospective Review*, v. 136-56.)

The Hon. Roger North's Life of the Lord Keeper is one of the most de-

specious fancy to have a son\* of each faculty or employ used in England," for the Civil Law. By the advice of his elder brother, Francis, his destination was changed, and he was educated to the Common Law bar, in which branch of the profession it was in the power of his brother to render him some very essential services. By his assistance "a petit chamber, which cost his father sixty pounds," was procured for him, and to the scanty allowance which fell to the share of a

lightful books of its kind in the world. Its charm does not consist in any marvellous incidents of Lord Guildford's life, or any peculiar interest attaching to his character, but in the unequalled *naïveté* of the writer—in the singular felicity with which he has thrown himself into his subject—and in his vivid delineations of all the great lawyers of his time. In nice minuteness of detail, and living picture of manners, it almost equals the autobiographies of Benvenuto Cellini, Rousseau, and Cibber.

\* Of the six sons of Dudley Lord North, the eldest succeeded to the title, and to the far greater part of no very large estate. He appears always to have kept aloof from his brethren, who were left to struggle through the world, and rise to eminence by the force of their own attainments. The second son Francis, afterwards Lord Keeper Guildford, led the way; and in him the others seem always to have found a steady, able and affectionate friend, assistant and adviser. For these reasons, and perhaps from the superiority of his talents, he was always styled their *best* brother. The third son Dudley, sought his fortunes abroad as a merchant. The fourth son went to Cambridge, and rose in the Church. The fifth son Montague, was also a Levant merchant, and in partnership with Dudley. The sixth and last was Roger, the faithful friend and companion of his brothers, and the historian of all their lives. We have said *all*, for Montague North appears to have had little to distinguish him, and though no separate memoir is written concerning him, that little is mentioned in different parts of the lives of his brothers. In the lives of the Norths we have an amiable spectacle presented to us of the youngest of four brothers, remaining firmly and tenderly attached to each through life, and after their death spending the last years of his retirement from the world in recording their virtues and describing their actions.

younger brother, his affectionate relative made a timely addition. Nor was his kindness confined to pecuniary assistance, for while Roger North was yet a student, the Lord Keeper, who was then rapidly rising into notice,\* “caused his clerk to put into his hands all his draughts, such as he himself had corrected, that by a perusal of them he might get some light into the formal skill of conveyancing.” The most constant and affectionate intercourse was maintained between the two brothers, the Lord Keeper taking his younger brother with him into all companies and entertainments, and always “paying his scot.” “I do not,” says Roger North, “remember that he so much as took the air without me, and so when he dined or supped abroad, unless with grantees of one sort or other, I was with him.” When Francis was made Attorney General, he divided the profits of one of the offices under him with his younger brother; and when he became Treasurer of the Middle Temple, a perquisite chamber worth one hundred and fifty pounds falling to his disposal, he presented it to him in lieu of the small Student’s Chamber, which he had hitherto occupied.

Upon the promotion of Francis North to the seat of Chief Justice of the Common Pleas, he gave his brother “the coun-

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\* The Honourable Francis North was called to the bar on the 28th of June, 1661. In 1671 he was sworn into the office of Attorney General, and on the same day received the honour of Knighthood. In 1673 he was constituted Solicitor General, and in the following year Lord Chief Justice of the Court of Common Pleas. He was created a Peer of the realm, and appointed Lord Keeper of the Great Seal on the death of the Earl of Nottingham in 1682.

tenance of practising under him at *Nisi Prius*, and when he became a housekeeper, Roger North and his servant "were of his family at all meals."\* On occasion of the fire which destroyed a great portion of the Temple buildings, the Chief Justice, who was unwearied in his kindness towards his brother, "fitted up a little room and study in his chambers, in Serjeant's Inn, for the latter to manage his small affairs of law in, and lodged him in his house till the Temple was rebuilt, and he might securely lodge there. And his Lordship was pleased with a back door in his own study, by which he could go in and out to his brother to discourse of incidents; which way of life delighted his Lordship exceedingly." The practice of the younger brother appears to have advanced with the dignity of the elder. Upon the Great Seal being given to the latter, Roger North was made King's Counsel, and in the

\* Roger North appears generally to have accompanied the Lord Chief Justice in his circuits; and in one of these, at Exeter, "His Lordship agreeable to his great mastership of Musick, took notice of the Organ in the Cathedral Church, where the two side columns, that carry the Tower, are lined with Organ-pipes, and are as columns themselves. His Lordship desired the dimensions of the great double diapason; and the account as returned is thus,

	Feet.	Inches.
Speaking part, long . . . . .	20	6
Nose . . . . .	4	0
Circumference . . . . .	3	11
Diameter . . . . .	1	3

Contents of the speaking part, 3 hogsheds, 8 gallons; weight, 360 pounds."

*Life of the Lord Keeper*, p. 119. The organ here noticed was built by John Loofemore in 1665. Lord Keeper North was "a musician in perfection," and his biographer tells us that he has heard him say, "that if he had not en-



three years ensuing acquired the better part of the fortune which he afterwards possessed. At this time he became a regular member of his brother's family, and had a coach and servants assigned to him, "and all *at rack and manger*, for two hundred pounds a year, which was a trifle as the world went then." Of the tender interest which the Lord Keeper took in the happiness of his younger brother, a pleasing instance is recorded by the latter. "Once he (Roger North) seemed more than ordinarily disposed to pensiveness, even to a degree of melancholy. His Lordship never left pumping till he found out the cause of it: and that was a reflection what should become of him if he should loose this good brother, and be left alone to himself, the thoughts of which he could scarce bear; for he had no opinion of his own strength to work his way through the world with tolerable success. Upon this

abled himself by these studies, and particularly his practice of Musick upon his base or lyra viol (which he used to touch lute-fashion upon his knees), to divert himself alone, he had never been a lawyer." (P. 15.) And again we are told that "his most solemn entertainment was Musick, in which he was not only master, but doctor," (p. 46,) and that "he was in town a noted hunter of Musick-meetings." He published *A Philosophical Essay of Musick, directed to a Friend*. 4to. 1677: "Though some of the philosophy of this Essay," says Burney, (Hist. of Mus. iii. 475,) "has been since found to be false, and the rest has been more clearly illustrated and explained, yet considering the small progress which had been made in so obscure and subtle a subject as the propagation of sound when this book was written, the experiments and conjectures must be allowed to have considerable merit." Perhaps the most perfect mathematical work on Music extant is a MS. in the hand-writing of Dr. Boyce, entitled "Harmonics, or an attempt to explain the Principles on which the Science of Music is founded." It was purchased by Marmaduke Overend, Dr. Boyce's pupil, for fifty guineas, and is now in the Library of the Royal Institution.

his Lordship, to set his brother's mind at ease, sold him an annuity of two hundred pounds a year at an easy rate, upon condition to repurchase it at the same rate when he was worth five thousand pounds, and this was all done accordingly." The affectionate kindness thus displayed towards him by his brother, made a proper impression upon the mind of Roger North, who entertained for his benefactor a tender respect, amounting to veneration. During the reign of James the Second, who was very favourably disposed towards the Lord Keeper and his family, Roger North was raised to the post of Attorney General; and about the same time he was appointed Steward of the Courts under Archbishop Sancroft.\* The breaking out of the Revolution, and his well-known principles, soon however compelled him to retire entirely from public life. In 1690 he purchased of Yelverton Peyton the Manor of Rougham in Norfolk,† and spent large sums in enclosing and planting the lands, and in enlarging and improving the old hall.‡ He also built a library on the south

\* Among the papers discovered by Baker, after the Hon. Roger North's decease, was a curious autobiographical letter relative to his services in that capacity. It was partially communicated by Baker to Dr. Rawlinson. (See Gutch's *Collectanea Curioso*, vol. i. p. xxxvi.) Chalmers (*Biog. Dict.*) and Watt (*Bibl. Brit.*) are wrong in saying that he was Steward of the Courts to Archbishop Sheldon. In the Harleian Collection, British Museum, besides three volumes of letters written to Dr. Sancroft at different periods of his life, and from persons of all descriptions, are thirteen volumes (numbered 3786-3798) of miscellaneous collections made by him, relating to a great variety of subjects. Among them are preserved several of Roger North's official documents.

† See Blomefield's *Norfolk*, edit. 1809, vol x. p. 32.

‡ At the time when this mansion was occupied by Roger North, the net rent-rol of the whole estate did not exceed 400*l.* per annum, since which pe-

sive of the Church, and enriched it plentifully with books of his own and other benefactions.\* His old age appears to have been chiefly past "out of the way," as he expresses himself, at this place where he died in the year 1733, at the age of eighty-three. He was married to Mary, the daughter of Sir Robert Gayer † of Stoke Pogis near Windsor, by whom he had two sons, Roger ‡ and Montague, § and five daughters, Elizabeth, Anne, Mary, Catherine, and Christian.

riod it has (through the skill, industry, and capital of the succeeding tenantry) been gradually advancing, and is now let at no less a sum than 3540*l.* (*Gen. Hist. of Norfolk*, 1829, vol. ii. p. 831. *note.*) Among the improvements made in the old mansion by Roger North, was the addition of a music gallery sixty feet long, for which he had an organ built by Father Smith. Dr. Burney (*Rees' Cyclopaedia*, article NORTH) says, "There was not a metal pipe in this instrument in 1752, yet its tone was as brilliant, and infinitely more sweet, than if the pipes had been all of metal." This organ is now in Dereham Church. (Vide *Gen. Hist. of Norfolk*, ii. 833.) Nothing now remains of the old hall at Rougham but some of the foundation walls.

\* See Blomefield's *Norfolk*, vol. x. p. 38. Among the books in the parochial library at Rougham was a choice collection of Eastern Literature, collected by Dudleia the daughter of the fifth Lord North. "These books to the disgrace of the parties concerned, were sold as waste paper to a bookfeller, about forty years ago." (Vide *Gen. Hist. of Norfolk*, ii. 832.)

† See the author's preface to the *Life of the Lord Keeper*. Collins (*Peerage of Engl.* edit. Brydges, iv. 468) makes a singular mistake in giving Roger North's wife and family to his brother Montague. Roger North, in the same preface, where he speaks of *his* wife and family, expressly says Montague "died without issue." The writer of the Review of the *Lives of the Norths* (*Retrosp. Rev.* v. 130), says that he "died *abroad*;" but Collins (iv. 468) tells us that he died 27th of Sept. 1710, and was buried at Rougham.

‡ The author of a *Discourse of the Poor, or the penurious tendency of the laws now in force*. 8vo. Lond. 1753. Nothing further is known of him.

§ Afterwards the Rev. Montague North, D.D. Prebend of Windsor, and the publisher of his father's works, the *Lives of the Norths* and the *Examen*. In

As a politician, it has been remarked, Roger North appears to have been honest, but deeply prejudiced in favour of those high prerogative notions which were current after the Restoration, and which led him to defend some of the most corrupt measures of that period. These principles led him to write an answer to Dr. White Kennett's *Complete History of England*,\* and occasioned Horace Walpole to style him "the voluminous squabblers in defence of the most unjustifiable excesses of Charles the Second's administration."† His acquirements as a lawyer were probably considerable if we may judge from the high positions which he occupied, and from the professional knowledge displayed in his *Discourse on the Study of the Laws*.‡ The celebrated Earl of Clarendon

his dedication of the *Life of the Lord Keeper*, to the then Lord North, he says, "My father thought it his duty to leave behind him these papers, not only for the sake of truth, but to make some return for the benefits heaped upon him by this illustrious ancestor of your Lordship and his *best brother*." Dr. North was appointed Prebend of Windfor in 1775. He died 1779. See *Gentleman's Mag.* June 1775 (p. 304); August 1779 (p. 424).

\* *Examen; or, an Enquiry into the Credit and Veracity of a pretended Compleat History of England*, 4to Lond. 1740. With Portrait of Roger North by Vertue. The original MS. is in Jesus College, Cambridge. (See a critical examination of this work in the *Retrospective Review*, vii. 183-217; viii. 1-30.) The *Examen* is valuable for the many original anecdotes it contains, and the view it presents of party politics, but as an impartial authority it cannot be in any manner relied on.

† Preface to the *Memoirs of King George II.—Postscript*.

‡ *A Discourse on the Study of the Laws, by the Hon. Roger North. Now first printed from the original MS. in the Hargrave Collection. With Notes and Illustrations by a Member of the Inner Temple*, 8vo. Lond. 1824. The editor in his Preface, which has been of great use to us in drawing up the present Memoir, says of this treatise, "As a guide to the study of the law as it existed



has left us his testimony of Roger North's character in the following passage: "Jan. 18, 1688-9, I was at the Temple with Mr. Roger North and Sir Charles Porter, who are the only two honest lawyers I have met with."\* In the curious autobiographical letter respecting his appointment as Steward of the Courts under Archbishop Sancroft, the writer says, "He [the Archbishop] valued me for my fidelity, which, he being a most sagacious judge of persons, could not but discern, and dispense with my other defects."† As a dilettante musician he ranks deservedly high, and the best proof of his talents is the sound judgment and discrimination by which he has been guided in drawing up the record of the progress of the art, as displayed in the following pages.

in the writer's time, it may be considered as comprising not only the fruits of his own information and experience, but also of his brother the Lord Keeper Guildford, the authority of whose opinions and practice is indeed frequently introduced." It is singular that of Roger North's various works only one was printed during the author's lifetime, i. e. *A Discourse of Fish and Fish Ponds*, printed in 1683. This book must have been popular, for there was a second edition in 1713, a third in 1715, and a fourth in 1749.

\* *Diary of the Earl of Clarendon from 1687 to 1690*. Printed in the Correspondence, &c. 2 vols. 4to. 1828. Edited by S. W. Singer.

† *Collectanea Curiosa*. Vol. i. p. xxxvi.



# Memoires of Mufick

being

Some Historico-Critticall Collections

of that Subject.

1728.





## Advertisement.




HAVING dispatcht the Theory of Sounds, gramaticall speculations of Musick,\* I doe not yet find in my selfe a full discharge of what I owe to that transcendant subject; but as a lover is not satisfyed in his rhapsodys to comend the beauty of his mistress, but he must needs search into her genealogie *cujus caput inter nubila*—so am I in mind urged to look as farr back into the family of our dear art, as my faint opticks will permitt; and the result here I have entituled Memoires, as not pretending to a full History, a work for Herculean shoulders, but onely to collect and modifye some Historico-criticall scrapps, hoping to be thereby eased of an incumbrance that as a dett lyes heavy upon my conscience.

\* Alluding to *The Musical Grammarian*; the MS. treatise noticed in the Preface.





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## Memoires of Musick.

**I**N matters of antiquity there are two extremes, 1. a totall neglect, and 2. perpetuall guesing; between which proper evidences are the temper, that is, if there be any, to make the best of them—if none, to desist. So hounds in a cold scent are dilligent, and all scent failing, desist and hopelessly trot away. This thought came into my mind when I had a fancy to hunt after the antiquitys of Musick, and I had certainly acted the despairing hound, if some personall memory and experience had not detained me: for it hath fallen in my way to observe, not to say practise, some species of musick long since antiquated, and in that respect may justly be taken into the account of antiquitys: and now being engaged in the recollection of those, the inquisitive spirit draws me back into the dark speculation of what musick was in former ages, and if the result in what follows shall appear fond, erroneous, or frivolous, in a pure essay, it may be excused, the rather because

1.  
Antiquity  
subject to  
extreams.

neither religion, the state, or good manners are like to be hurt by it.

2.  
Ancient  
Modes of  
Musick not  
intelligible.

We have large and subtle accounts of the musick of the ancient greeks,\* and after them the latins, with the addition of notes copious, and subtle commentations of moderne wrighters; and notwithstanding all those, wee are yet ignorant how (so much as in possibillity) to reconcile the mysterious modes, and effects reported of them: And many learned men have bin pleased to extoll the antique musick as farr excelling the moderne, and the modernes no less learned, but as I take it, more skillfull, have pronounced the other to be

\* The music of the ancient Greeks has engaged the attention of many searching antiquaries and patient mathematicians, and still the subject is involved in considerable obscurity—chiefly on account of the Greek term music being misunderstood. By μουσική (*μουσική*), the Greeks meant *poetry sung*, with some sort of accompaniment, and the moderns have fallen into error by overrating the importance of the melodic part, treating this as the principal, and poetry only as an ally. (Euclid, *Int. Harm.* p. i. edit. *Meibomius.*) It is thus we account for the effects said to have been wrought by the effects of ancient music; for it is impossible that Plato should have been thinking of mere vocal melody, and the sounds of mean and imperfect instruments, when he said (*De Legibus*, lib. ii.) that no change can be made in music without affecting the constitution of the state, an opinion in which Aristotle acquiesced, and Cicero afterwards adopted: it is not to be credited that the laws of Lycurgus, set to measured sounds by Terpander, were turned into a song, or that this Lesbian musician quelled a sedition in Sparta by singing some pretty air to the mob (Plutarch, *De Musica*): it is absurd to suppose that when Polybius tells us (lib. iv. 3) of a savage nation civilized by music, he means to say by coarse pipes and guitars; and not less ridiculous is it to imagine that men were raised to the rank of chiefs and the dignity of legislators, solely on account of their taste in singing, or their skill on the lyre or flute.

barbarous and unnaturall. This difference can never be reconciled, first because, in matters of taste there is no criterion of better and worse, and men determine upon fancy and prejudice, and not upon intrinsic worth. And next, because we have no specimens of antique musick left for us (whereby as it were) to taste the difference: and as for the skill and manner of performance, language is not sufficient to excite a just idea of it. Therefore, characters apart, all we have to do is to inquire by what means the ancients found out and modeled the use of certain sounds to gratify the sense of hearing, and thereupon instituted the art called Musick. And then to observe as well as we may, the changes that art hath undergone downe to our time. And that I may not appear to faile overmuch in so great an undertaking, I must aforehand declare that I pretend not to see further into the millstone then others have done, or may do, but propose onely by conjecture, to enlighten some obscuritys, whereof the reasons shall be shewed and submitted.

It is the misfortune of all arts, of which the use happens to be discontinued (leaving no reall specimens, which onely can demonstrate what the practice of any such art was, except some dark verball descriptions) and so to fall into the catalogue of the *artes deperditæ*, and be hardly, if ever recoverable. But yet by some cloudy expression found remaining, to make work for critiques, and the world litle the wiser; for arts have peculiar termes, that is, a language understood by the professors, and some few else in the time; but in after times when such arts are attempted to be revived, who should

3-  
Ancient arts  
knowne by  
specimens  
and not by  
words.

make the Dictionary, or adapt things to the words used by obsolete authors. It is certain that nothing, but the very things appearing by specimens (if any are left) can do it; and without such authority, become enigmatical. The mathematical arts have come down to us intire, because the subject (quantum) is knowne to every body. Rhetorick and poetry bring their proper specimens with them, the old speeches and poems: Architecture but imperfectly, of which the antique is knowne almost intirely by the vestiges yet actually, or in pictures, remaining; and without the help of such the formes of the ancient fabricks had never been gathered out of Vitruvius, who wrote on purpose to instruct them, and is not yet effectually understood.

4.  
Musick def-  
titute of prac-  
tique exam-  
ples.

And this inconvenience hath happened to the science and practise of musick in the highest degree, for among the Greek republicks, that art was held in veneration, as if law, liberty, justice, and morality depended upon it; and the modes and effects of it were the admiration, as well as delight of all men both wise and unwise: and according to the disposition of the philosophers of those times, every naturall energye was moulded into a formall science. So Musick had its fate; and from following nature, and imitation, was made an art with laws and rules not to be enumerated; as they say the adding a string to an instrument was made almost high treason.\* And of this subject we have authors upon

\* This alludes to the story of Timotheus, one of the most celebrated poet-musicians of antiquity, who, according to Pausanias (Lib. iii. cap. 12), added four new strings to the Lyre, or Cithara, in addition to the seven which it had



authors, and commentators upon them. But for want of reall or practicable specimens, it is not understood what their musick was, nor yet by meanes of all the pretended discoveries, can any piece be accordingly framed, that mankind will endure to hear, although Kircher hath vainely attempted it.\*

before. A curious *Senatus Consultum* against him is preserved by Boethius (*De Musica*, cap. i.) and thus englished by Stillingfleet (*Prin. and Power of Harm.* 1771, p. 136): “Whereas Timotheus, the Milesian, coming to our city, has deformed the ancient music; and laying aside the use of the seven-stringed lyre, and introducing a multiplicity of notes, endeavours to corrupt the ears of our youth by means of these his novel and complicated conceits, which he calls chromatic; by him employed in the room of our established, orderly, and simple music, &c. It therefore seemeth good to us, the King and Ephori, after having cut off the superfluous strings of his lyre, and leaving only seven thereon, to banish the said Timotheus out of our dominions, that every one beholding the wholesome severity of this city, may be deterred from bringing in amongst us any unbecoming customs,” &c. Athenæus (lib. xiv. with notes by Casaubon, lib. viii. c. 11) says, that when the public executioner was on the point of fulfilling the sentence by cutting off the new strings, Timotheus, perceiving a little statue in the same place, with a lyre in its hand, of as many strings as that which had given the offence, and shewing it to the judges, was acquitted. See also *Arati Phænomena*, ed. Oxon. 1672; Dr. Brown’s *Dissertation on Poetry and Music*, p. 128; Dr. Burney’s *Hist. of Mus.* vol. i. p. 400; and Ed. Jones’s *Lyric Airs*, preface, p. 7.

\* Specimens of Ancient Greek music have been given by Vincenzo Galilei (*Dialogo della Musica antica e moderna*, 1581); Hercules Bottrigari (*Il Melone, discorso armonico*, 1602); Kircher (*Musurgia*, 1650); Edmund Chilmead (*Arati Phænomena*, Oxon. 1672); and M. Burette (*Hist. de l’Academie Royal des Inscript.* tome v.). An account of them may be found in Burney (*Hist. of Mus.* vol. i. p. 83, *et seq.*), where they are also given in modern notation with a conjectural rhythm. See also Böckh (*De Metris Pindari*, Lips. 1811, iii. 12). These specimens have been variously estimated; probably the best that can be said of them is, that no certain notion can now be obtained of their real effect as anciently performed.

5.  
Musick began with vocal pronunciation.

I must observe that these assuming Greeks would needs have the originall, and invention of musick, to have arisen amongst them. And for that end wee have poetick relations of dried nerves in tortoise shells,\* smith's hammers,† and

\* A singular story of the supposed invention of the Lyre is related by Apollodorus (*Biblioth.* lib. ii.). "The Nile," says the Athenian mythologist, "after having overflowed the whole country of Egypt, when it returned within its natural bounds, left on the shore a great number of animals of various kinds, and among the rest a tortoise, the flesh of which being dried and wasted by the sun, nothing remained within the shell but nerves and cartilages, and these being braced and contracted by the drying heat became sonorous. Mercury walking along the banks of the river, happened to strike his foot against this shell, and was so pleased with the sound produced; that the idea of a lyre presented itself to his imagination. He, therefore, constructed the instrument in the form of a tortoise, [hence the name *testudo*, Horace, *Od.* lib. iii. 11] and strung it with the dried sinews of dead animals." The invention of the lyre is also attributed to Mercury by Pausanias (*Græc.* lib. viii. Arcad.), who states in addition, that Mercury found the tortoise-shell on a mountain of Arcadia, called Chelydorea, near Mount Cyllene. The same writer mentions a statue of Mercury, in the temple of Apollo at Argos, "holding a tortoise-shell, of which he proposes to make a lyre." The Egyptian Guitar had only three strings; and it is to this instrument Diodorus alludes (i. 16), when he applies that number to the lyre, which he says corresponded to the three seasons of the year. Its invention he attributes to Hermes or Mercury, who taught men letters, astronomy, and the rites of religion, and who gave the instrument three tones, the first to accord with summer, the second with winter, and the third with spring. That Diodorus confounds the guitar with the lyre is probable, from his attributing its origin to Mercury, who was always the supposed inventor of the latter; though there is reason to believe that the same fable was told him by the Egyptians in connection with the other three stringed instruments, and that it led to his mistake respecting the lyre. "It was no doubt," says Sir J. G. Wilkinson, (*Manners and Customs of the Ancient Egyptians*, ii. p. 298,) "from a conviction of the great talent required for the invention of an instrument having only three chords [i. e. *strings*], and yet equalling the power of one with numerous

practitioners, as Apollo, Orpheus, &c. who might perhaps (as Homer) sing well to a petite instrument at feasts; But I am perswaded that, notwithstanding all these pretensions, Musick had an higher originall, and that is the use of voices, and language among men. And that having such facultys,

strings, that the Egyptians were induced to consider it worthy of the deity who was the patron of the arts; and the fable of his intervention, on this and similar occasions, is merely an allegorical mode of expressing the intellectual gifts communicated from the Divinity, through his intermediate *agency*.”

† We are told by Nicomachus, Gaudentius, Jamblichus, Macrobius, and all their commentators, that “Pythagoras, one day meditating on the want of some rule to guide the ear, analogous to what had been used to help the other senses, chanced to pass by a blacksmith’s shop, and observing that the hammers, which were four in number, sounded very harmoniously, he had them weighed, and found them to be in the proportion of 6, 8, 9, and 12. Upon this he suspended four strings of equal length and thickness, &c. and fastened weights in the above-mentioned proportions, to each of them respectively, and found that they gave the same sounds that the hammers had done; viz. the fourth, fifth, and octave, to the gravest tone; which last interval did not make part of the musical system before, for the Greeks had gone no farther than the Heptachord, or seven strings, till that time.” This is the substance of the account as abridged by Stillingfleet (*Principles and Power of Harmony*, p. 8). Upon examination and experiment it appears, that hammers of different size and weight will no more produce *different* tones on the same anvil, than bows or clappers of different sizes, will from the same string or bell. The effect also of their different weights fastened to strings was discovered by Galileo to be false. Bontempi, in trying the power of weights upon strings in the Pythagoric proportions of 6, 8, 9, 12, found, that instead of giving the fourth, fifth, and eighth, of the gravest tone, they produced only the minor third, major third, and tritonus; so that the whole account falls to the ground. But though modern incredulity and experiment have robbed Pythagoras of the glory of discovering musical ratios by *accident*, he has been allowed the superior merit of arriving at them by meditation and design. Vide Aristid. Quint. (edit. Meibomius, p. 116); Montucla (*Hist. des Mathem.*); Euler (*Tentamen novæ Theor. Mus.*), and all other writers upon Harmonics and Temperament.

they must necessarily stumble upon the exercise of what we call singing, that is, pronouncing with an open and extended voice; and however the flexures might be rude at first, in process of time they would improve; especially considering how usefull singing was in the pastoritall life the primitive race of men led; among whom, any one having a clear and good voice, tho' purely naturall, must be a prime musitian; and perhaps Tuball Cain, or Vulcan, might be such a one, and merit the fame they have had for it.

6.  
Nothing ex-  
prefs before  
K. David.

But to drop all these reflections, and come to the time of K. David, for before him all the notice of musick wee have is of some songs in the Bible, of which nothing more is knowne, but that they were songs; and that shews, that in the highest antiquity there was vocall musick. But when King David, for favour, invited good old Barzillia to his court, he excused himself (partly) by his being unable to hear the voices of singing men and singing women; which is a demonstration that then there was an establisht musick, and not onely vocall, as is there expressed, but instrumentall also\* to attend them, as appears in the account of David's

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\* The construction and use of musical instruments have a very early place among the inventions attributed to the first inhabitants of the globe, by Moses. No mention, however, is made in the Scriptures of the practice of music, till more than six hundred years after the deluge. But in Genesis xxxi. and 26th and 27th verses, about 1739 years before Christ, according to the Hebrew chronology, both vocal and instrumental music are spoken of as things in common use. The exact nature of the musical instruments of the Hebrews is very uncertain. It is asserted in the Talmud that there were no less than thirty-six different sorts; but this is against sacred authority, which gives only sixteen.



harping before Saul with his hand and fingers, and by the Epigraphs to divers of the psalmes, directed to the cheif musician,\* and multitude of references to instruments, and some

However the monstrous fictions of the Talmudists have destroyed all confidence in even their most indifferent statements. Bafnage (*Hist. des Juifs*, lib. i. cap. 1) says the Jews always “neglected the study of arts and sciences; whereas the Egyptians, under whose bondage they groaned, had wit, learning, and ingenuity, and pretended to an origin of much higher antiquity. Dr. Burney (*Hist. of Mus.* i. 255), speaking of ancient musical instruments, hazards the assertion that “we have no account of any nation, except the Egyptians, where music had been cultivated so early as the days of David and Solomon; the Greeks at that time having hardly invented their rudest instruments.” Musical historians have entirely overlooked the advanced state of music in Arabia. At a very early period the Arabians possessed *thirty musical instruments* (see Foreign Quart. Rev. No. 39, p. 108, where they are enumerated). There are several treatises extant upon music by Arabian writers, proving incontestably that the art, and even the science, was well understood by this extraordinary people at a very early period in the history of the world. The work by Al Farabi (called the Arabian Orpheus), treating on the principles of the Art or Elements of Music, and the *Kitab ul Aguni*, a great Collection of Songs by Abulfaraji, A. D. 1226, are in the Library of the Escorial. The titles of many works of a similar kind may be seen in the Index to the *Bibliotheca Arabica Hispanica*, 2 vols. folio, Madrid 1759.

In the first book of Chronicles, chapters 15, 16, and 23, there is a particular account and enumeration of all the musicians appointed by David in the service of the ark, before a temple was erected. 1 Chron. xxiii. 5, David appoints four thousand of the Levites to praise the Lord with instruments; and chap. xxv. 1, the number of such as were *instructed* and were cunning in song, is said to have been two hundred, fourscore and eight. Before this time, it does not appear from the sacred writings, that any other instruments than trumpets, or singing, than in a general chorus of the whole people, was used in the daily celebration of religious rites; though others are mentioned in processions, and on occasions of joy and festivity.

\* The Hebrew word (למנצח) rendered “chief-musician,” has not passed without discussion; but the general opinion which our translators followed

particularly with ten strings\* (which was not permitted to the Argives). And these musitians were not of a precarious quality as Homer, &c. to sing to the kill-cows at feasts,† but a royall consort ; and the king himself, who is styled

seems to be well authorized. See Calmet's *Dissertation sur ces deux termes Hébreux, Lämmätsseach et Sela*. Afaph, Heman, and Jeduthun were the three directors of the music of the tabernacle, under David, and of the temple, under Solomon. Afaph was chief master of music to David. (1 Chron. xvi. 7, and xxv. 6.) Afaph had four sons, Jeduthun six, and Heman fourteen. These twenty-four Levites, sons of the three great masters of sacred music, were at the head of twenty-four bands of musicians, who served the temple in turns. Their number there was always great, especially at the grand solemnities. See Calmet's *Dissertation*.

\* Pf. xxxiii. 2 ; xcii 3 ; cxliv. 9. The instrument alluded to with ten strings was probably the *āshūr*. Some light might be thrown on the names of the various harps, lyres, and other musical instruments of antiquity, if these mentioned in the Bible were more accurately defined ; but much confusion exists between the cithara or kitarus, the *āshūr*, the sambuc, the nabl, and the kinoor : nor can the various kinds of drums, cymbals, or wind instruments of the Jews be more satisfactorily ascertained. The difficulty of identifying them is not surprising, when we observe how many names the Greeks had for their stringed instruments. See J. Pollux (iv. 9), and Athenæus (iv. cap. 25).

† Music and dancing were considered essential at entertainments, among the Greeks, from the earliest times ; and are pronounced by Homer (*Od.* i. 152) to be diversions requisite at a feast ; “ An opinion,” says Plutarch (*de Musica*), “ confirmed by Aristoxenus, who observes that music is recommended in order to counteract the effect of inebriety ; for as wine discomposed the body and mind, so music has the power of soothing them, and of restoring their previous calmness and tranquillity.” Such indeed, says Sir Gardiner Wilkinson (*Mann. and Cust. of the Anc. Egyptians*, ii. 249), may have been the light in which the philosophic mind of Plutarch regarded the introduction of these diversions, and such he attributed to the observation of the poet ; but it may be questioned, whether they always tended to the sobriety either of the Greeks or of the lively Egyptians.

Cytharardus, and (probably) the chief musitian, precenter amongst them. And if wee may suppose the great men of those times to have bin such scriblers as the Greeks were, and had works come downe to us, as theirs have done, what stately accounts had wee had of the musick of those times.

But now to trace a little the history of musick, we must come again among the Greeks, who have left us books enough to show they had an art so called, upon which their restless witts and philosophers had refined infinite ways. But their accounts to us are *tantum non* hieroglifick. However, according to what I have observed, and may guess, that their ancient musick (as that word implyes) lay chiefly in a continuity of verses, which were sung to measures, or some long and short syllables combined, which the poets call feet, without much variation or flexure, and that only as the accents require. So that a poem accented was without more adoe a song; and that, pronounced in manner as fingers use, might be agreeable musick, even to us, especially if kept stiddy, as their use was, by an instrument attendant. Much here might be transcribed out of Plutarch,\* whose discours of Musick

7.  
Greek Mu-  
sick chiefly  
Song.

\* Plutarch was not only a philosopher, mathematician, and historian, but one of the most distinguished of the ancient theoretical musicians. His *Discourse on Music* contains more of the history of ancient music and musicians than is to be met with elsewhere. It is written in dialogue, the speakers being Onesicrates, Soterichus, and Lyfias; the latter of whom at the request of Onesicrates gives a relation of the origin and progress of the harmonic science, down to the time at which he writes. Meibomius (Preface, *Antiq. Musicæ Auctores*), and Doni (*Præstantia Musicæ Veteris*, p. 65), are lavish in their commendations of this treatise: the latter indeed calls it "a golden little work." A Latin

is both criticall and historicall; but I can gather very little of distinct notion out of it. It is said there, that three things are necessary to concur in good musick, the sound, the time, and the syllable, all together at once, which is remarkable. And instruments are scarce ever mentioned but with respect to poems. So that, so farr as I can see, a poet and a fidler were terms convertible and meant almost the same thing. But the changes afterwards happened to divide them, as will appear.

8.  
Voices the  
originall of  
all Musick.

During these elder times, which I may style of the poets, and so downe to those of the philosophers, in musick the poem was the principall, and instruments but occasionall, and for melioration, which regulated the tones of the fraile voice, for those of course would fall into accord with the instrument; therefore the art of musick was originated for the vocall exercise.

9.  
Scales con-  
trived from  
the manner  
of singing.

And the ordinary flexures of the voice in singing, however irregular and perhaps contingent at first, gave occasion for the forming the severall musicall scales used by the ancients; for nothing els could administer to the fancy such *bizzarre*

text was printed at Venice in 1532, and a French translation appeared in 1610. Some doubts have existed regarding its genuineness, but they have been successfully cleared up by M. Burette. (See *Mém. de l' Acad. des Inscrip.* tome onzieme, Amst. 1736.) An English translation may be found in Dr. Holland's edition of *Plutarch's Morals*, and also in the edition of the same printed in 1684. In 1822, a new English translation, accompanied with the original Greek text, was elegantly printed, for presents only, by the Rev. J. H. Bromby, M. A. Vicar of Trinity Church, Hull.



gradations of sounds as some of them carryed; and that is a proof of what was sayd, that singing was the first musick-master, and that nevertheless so because some notes in the scales are found just, for voices will naturally fall into a sort of tuneableness, which instruments might assist and make steady, so that the voices might not swerve as they are apt to doe; but that the just tune of musick notes in some sort or other is naturall may be observed by the singing of some birds, and the common crys of the vulgar about the streets; but more especially when the songs were restricted by numbers poetically, for the returns fell into the same tones over and over again. And it was obvious for the more curious to observe the various tonations, and reduce them to a certain order, or scale, which I shall exhibit, and then it was practicable to adjust instruments so as to humour and attend the voice in unisons: it is, as I sayd, rare to find any mention of musick instruments without regard to voices, as if in practise they were for the most part inseparable, and the poem equally allied in both.

To make this genesis of the musical art more familiar, I shall use this image. We all know in what manner our stage players rehears their heroick verses, with many too-high-too-low, in a pedantick manner, as schoolmasters use to whine out verses of Virgill to their scollars; which is neither singing nor speaking, but yet certain tones may be perceived in it. Now let an artist or philosopher come and observe those tones, and he shall discern the intervalls, and call them dieses, semitone, tone, or fourths, and accordingly

10.  
Originall of  
the Scales or  
Tetrachords.

forme scales of notes, whereby Instruments may be contrived to accompany in unisons and choruses, and together make a pleasing sound, and by usage grow formall in the manner, and in the tones correct. One may guess that in these inceptions of musick, there was not any variations observed exceeding a fourth; but within that space divers orders of change. And a fourth is a consonance a voice is apt to fall into, and there stopp; therefore in early times the cycle of all the alterations was confined to that intervall, and then all to returne by like steps over again. And this was the Tetrachord,\* which regulated the tonations of the voice and instruments from the beginning of the musicall art among the Greeks, and continued but with more latitude for many ages, even as I take it, to the time of Constantine, or lower downe to the possession of the Goths in Italy.

Of these Tetrachords there was three of different orders

11.  
Music various  
and  
idolized.

\* The fundamental system in ancient music was the *tetrachord*, or system of four sounds, of which the extremes were at an interval of a fourth. In modern music it is the *octachord*, and comprehends an octave between the extremes. The important and peculiar property of the latter system, namely the *completeneſs* of its scale, was fully understood (see Aristides, p. 16, 17, edit. *Meibomius*); but it was not taken in theory for the foundation of the scale, or at any rate was considered as made up of two tetrachords. Most of the modern writers, particularly Holden (*Essay towards a rational System of Music*, Glasg. 1770), have thought it necessary to consider the octave as composed of two fourths, which are disjoined or separated by a tone. As a practical introduction to musical science, remarks Dr. Callcott (*Mus. Gram.* p. 21. edit. 1817), this arrangement may be considered as correct; although theory does not allow the perfect mathematical equality of the fourths, in respect to the places of the tones which compose them.



establisht, as I shall shew: And these were as laws among the Greeks, no other, or different order of notes, being ever set up or pretended too in any of the citty, or republicks; but in all other respects they had peculiarities of manner or time, which were nominally distinguisht by countrys, as the Dorick, Phrygian, Lydian, &c.\* And these manners were entertained and used in the severall republicks as happened, or the governor thought most proper, to incline the people to vertue and good order of living, and the philosophers recommended the same accordingly. I waive the cure of Saul's frenzy by Musick as miracular,† otherwise by what charme

\* It is conjectured that there were originally only three modes, corresponding to the three species of tetrachord, and that these were the Dorian, Phrygian, and Lydian. These names derived from countries in Asia, afford strong proof that the musical knowledge of the Greeks, and their system, was derived from the East. Afterwards this number of modes was increased to seven, corresponding with the seven degrees of the octachord; they were denoted by the names Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian, and Hypodorian (Euclid, edit. *Meibomius*, p. 15). In the time of Aristoxenus, the number of modes was thirteen and later writers reckon fifteen. (Euclid, p. 19. Aristid. p. 23, 24.) The descriptions of these modes are very scanty, but they indicate pretty plainly that they were nothing more than transpositions of the *greater perfect system*. Particular measures of poetry were considered appropriate to different modes (Plat. *Legg.* ii. p. 670), and it has even been attempted to divide Pindar's Odes into Dorian, Æolian, and Lydian. (Böckh *de Metris Pindari*, iii. 15). See the chapter on the ancient Greek modes in Dr. Holder's *Treatise of the Natural Grounds and Principles of Harmony*, 1694, p. 133; and the learned article, Music, in Dr. Smith's *Dictionary of Greek and Roman Antiquities*. Lond. 1840.

† 1 Samuel, chap. xvi. This event happened, according to the Bible chronology, 1063 years before Christ. Father Kircher has taken upon him to relate the whole progress of the disposition of Saul by David; and has done it as

it was, wee cannot demonstrate. But it is certain that amongst the grecian republicks Musick was idolized (as I sayd), as if all religion, government, and good manners, depended upon it. And the states interestted themselves to susteine and encourage it, and to keep out innovations,\* so that to add too, or alter the instruments, or modes, was almost piacular.

12.  
Passions excited by Musick ascribed to the poem.

After all my wonder at these representations, I can fix upon no resolution but this, which is that the demon lay more in the poems then in the musick; for it is plain how those might operate upon mens moralls, but how mere modes of sound should doe more than make men merry or sad is past all understanding. And there is scarce any account of Musick, or of very little, which was had without poetry. And it is likely that the severall modes so much spoke of for good or bad morall effects, referred to the subjects of the poems sung with them, more then to the melody of the tunes. For if some modes were apt for idleness and levity, and others for solemnity and good living, the words were alwaies conformable, and being, as their manner was, distinctly and intelligibly pronounced, no wonder that the public authoritys in some places took notice of them. But besides the using one or other of the Tetrachords, I presume the cheif

circumstantially as if he had been present at the time. (See *Musurgia Universalis*, Rome, 1650. tom. ii. p. 214, et seq.)

\* "It was not allowable for painters, or other imitative artists, to innovate or invent any forms different from what were established; nor lawful, either in painting, statuary, or any branches of music, to make any alteration." (Plato, *De Legibus*, lib. ii.)

differences of these modes consisted in the manner of the parts or time. As if instead of German, Itallian, or French modes, wee should say Andante, Allegro, or Current and the like. Wee use all modes promiscouly but the Greeks affected the modes of their peculiar country, and feldome any other. It is not strange that neighbouring people should have different usages especially in their musick, which was their wonder, care, and delight, and a subject of their philosophers subtilery. But wherein consisted the manner of their practise, so intirely in use and with effects discrepant from ours, I think, cannot be made appear, tho' many of our witts & critiques have sweat about it.

But wee must also consider, that the people varied their modes more or less in the consequence of time; for notions as well as practise are alwaies in a way of alteration, especially among the Greeks, that swarmed with witts and philosophers, who were alwaies at work inventing some new thing; their ordinary poetry and heroicks diversified, as the singers contrived clusters of longum and breve syllables, called feet. In the first vol. of St. Austin's works\* there is an

13.  
Musick sub-  
ject to conti-  
nuall change.

\* St. Austin, or Augustine, was born in Africa, A.C. 354, and died 430. Besides the six books written by him upon Music, which are printed in the folio edition of his works at Lyons 1586, there is a MS. tract of his writing in the Bodleian Library, entitled *De Musica*; but it is nothing more than a sermon in praise of Church Music, nor do his six books contain any other rules than those of Metre and Rhythm. Two ancient MSS. of the fourteenth and fifteenth centuries, of the six books on Music may be seen in British Museum, Royal MSS. II. E. xi. and Harl. MSS. 5248.

operose tract of Musick, but more properly of poetry, for it is almost wholly upon feet, of which there is a catalogue enough to fright a minor poet; a mere prosodia or any thing rather than musick, of which there is not the least discovery. But admitting that changes, or as they accounted them improvements (and these mostly of instruments) advanced; yet the principles of their musick, by which the poetry and voices were regulated, that is the severall scales of tones, or Tetrachords, continued the same downe thro' the empire even to the Gothick times. And however the instruments varied in compass, yet they conformed to the modes of the voices, and were for the most part attendant upon them, seldom acting apart; but after Tetrachords and diapasons were heaped one upon another, beyond the compass of song, instruments broke loose and often acted severally, as in the story of Themistocles and other passages in antiquity.\* But as to the grand revolution of musicall affaires I shall have them in consideration when I have done with the Tetrachords.

\* Cicero observes (*Tusc. Quæst.* lib. i.) that "they (the Greeks) considered the arts of singing and playing upon musical instruments a very principal part of learning; whence it is related of Epaminondas, who, in my judgment, was the first of all the Greeks, that he played very well upon the flute. And, some time before, Themistocles, upon refusing the harp at an entertainment, passed for an uninstruced and ill bred person. Hence Greece became celebrated for skilful musicians; and as all persons there learned music, those who attained to no proficiency in it were thought uneducated and unaccomplished." Cornelius Nepos, again, mentioning Epaminondas, observes that "he played the harp and flute, and perfectly understood the art of dancing, with other liberal sciences; though," he adds, "in the opinion of the Romans, these are trivial things, and not worthy of notice, yet in Greece they were reckoned highly commendable."



The Tetrachords or scales of musick tones were three, which *ec nomine* declares a fundamentall error, for in the truth of things, which we call nature, there can be but one, as later experiments have demonstrated, of which in proper time. One of these scales was called the Diatonick, and for degrees hath a semitone, and two tones to come at the fourth. This agrees well with the Orphean harp,\* and finally hath got the better of all the rest, and (with some improvement, as being most agreeable to nature) reigns in the moderne musick at this day. The next is the Chromatick, which stepps by two semitones, and a tritone, or flat third into the fourth. And from hence our masters call all movement by semitones, Chromatick. The other scale is called the Enharmonick; which by its name one would expect had most of harmony, but in truth there is little or none belongs to it; for the steps are by two dieses or (as we term them) quarter notes, and then into the fourth by a ditone, or third sharp.

14.  
The 3 Scales  
1. Diatonick  
2. Chromatick.  
3. Enharmonick.

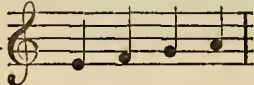
\* The first Mercurian harp, or more properly lyre, had at most, but four strings. Others were afterwards added to it by the second Mercury, or by Amphion; but according to several traditions preserved by Greek historians, it was Orpheus who completed the second tetrachord, which extended the scale to a heptachord, or seven sounds. The assertion of many writers that Orpheus added two new strings to the lyre, which before had seven, clashes with the claims of Pythagoras to the invention of the octachord, or addition of an eighth sound to the heptachord, which made the scale consist of two disjunct instead of two conjunct tetrachords, and of which almost all antiquity allows him to have been the inventor. Nor is it easy to suppose that the lyre should have been represented in ancient sculpture with four or five strings only, if it had nine so early as the time of Orpheus, who flourished long before sculpture was known in Greece.

And these two last seem to differ chiefly as a flat third and a sharp third. And that the comings to them, were but as graces, and the emphasis resting upon the fourth; for to begin with a semitone or less, when musick requires a tone to be the second sound, must be discordant upon any other account.\* And the Ditonean scale as they used it is not without this fault, unless it is used as the common beat upon rising into a sound from the semitone below which the musicians use at the entrance of their play.

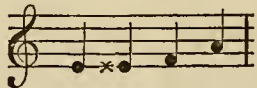
15.  
Enharmonicks Impracticable.

It is difficult to tune these scales, and the Enharmonic seems out of the power of ears to adjust; for who can hear

\* In order to make the honourable writer's explanation of the ancient *Greek genera* perfectly clear, it will be necessary to exemplify it in musical notation. The Greek musicians (as we have seen) used three genera: I. THE DIATONIC, in which the intervals between the four sounds were (ascending) semi-

tone, tone, tone:—  II. THE CHROMATIC; semitone,

semitone, tone and half:—  III. THE ENHARMONIC;

diefis, diefis, double tone:—  (The second note is

made to represent a sound half way between E and F, for which the modern system supplies no notation.) Of these genera the diatonic was allowed to be the most ancient and natural, and the enharmonic the most modern and difficult; the latter, however seems to have become the favourite with theorists at least, for Aristoxenus complains that all writers before his time had devoted their treatises almost entirely to it, to the neglect of the two others (Aristoxenus, p. 2 and 9, edit. *Meibomius*). See also the excellent and elaborate paper on Greek Music in Dr. Smith's *Dictionary of Greek and Roman Antiquities*.



when the diesis' are right? And supposing them just, they can have no consonance with any other, for take any interval that is musically, and add, or detract a diesis, and it becomes damnable discord. It is said of Pythagoras (Plut. *Archus. Irlandro Interprete*) that he disallowed the making a judgment of musick by the senses,\* but he would have it approved by the subtlety of the mind, and harmonicall proportion, and

\* Pythagoras paid the greatest attention to the science of Music, and considered one of the noblest purposes to which it could be applied was to soothe and calm the mind (Plutarch *de Virtute morali*. Strabo, lib. i. p. 11, *ed Casaubon*. Jamblich. *de Vita Pythag.* &c.). He deemed it the duty of a philosopher to look upon it as an intellectual study, rather than an amusement, for his gravity censured the custom of judging Music by the senses, and required that it should be submitted to the acumen of the mind, and examined by the rules of harmonic proportion (Plutarch *de Musica*). It was the idea of this philosopher "that the air was the vehicle of sound, and that the agitation of that element, occasioned by a similar action in the parts of the sounding body, was its cause. The vibrations of a string, or other sonorous body, being communicated to the air, affected the auditory nerves with the sensation of sound; and this sound," he argued, "was acute or grave in proportion as the vibrations were quick or slow." Others were of a different opinion; and Aristoxenus held the ear to be the sole standard of musical proportions. He esteemed that sense sufficiently accurate for musical, though not for mathematical purposes; and it was, in his opinion, absurd to aim at an artificial accuracy in gratifying the ear, beyond its own power of distinction. He therefore rejected the velocities, vibrations, and proportions of Pythagoras, as foreign to the subject, in so far as they substituted abstract causes in the room of experience, and made Music the object of intellect, rather than of sense. Modern investigations, however, have confirmed the statements of Pythagoras, and absolute demonstration has placed them beyond the possibility of doubt. Jamblichus informs us that Pythagoras derived his information upon different sciences from Egypt, and taught them to his disciples (Jambl. *de Vita Pythag.* lib. i. c. 29); that he learnt philosophy from the Egyptian priests (Jambl. i. c. 28); and that he employed Music for curing diseases both of body and mind (Jambl. i. cc. 25, 29, and 31).

not by the faculty of hearing. *O Mirum!* And there it is complained that of late the majesty of the ancient diatonicks are flighted, and many grow so dull, to account the enharmonick dieses insensible, and out of an habitude of mind account what they doe not perceive as next to nothing, and unprofitable, with more of such unintelligible geare, as would sooner burst, then edifye a mans understanding, that should go about to unriddle it. But as I have pickt out a litle here, so another may squeeze out some further misty conjectures, and so, with labour in vain, tire upon the subject till doomsday.

16.  
Chromatiq.  
litle better.

The Chromatick hath not much advantage in practis, for it steps by two semitones, and then leaps over a flat third into the fourth, which is an inscrutable mystery, and inconsistent with melody, and (as the other) not to be reconciled, but by following an humour in singing verses, which one may imagine to play to and fro, falling or rising, with the voice by small intervalls, and sometimes letting it vary a third or a fourth, that is bringing irregular usages, as the variegated sounds of singing birds, into an artfull discipline; and as for the Diatonick I shall say no more here, but that it refers also to singing, and by help of instruments growing upon it, it become at length Guidonian.

17.  
Greeks continually  
disposed to  
change.

These scales were extended by setting one over another, and the second tetrachord came up within a tone of the diapason. But another like tetrachord following did not answer by diapasons to the first; therefore a stop was made there, and to fullfill the diapason, a note was added below out of all

tetrachord, which was called *Proslambanomenos*; as if two tetrachords reached from G to F then F F was the gained note. And thus the compass of a full diapason was gained, which Pythagoras sayd was enough for the purpose of musick.\* Wee must needs suppose that a busy subtile people given to arts and sciences, and all emulous of one & other, as the Greek republicks were, would never let their favourite arts of poetry and musick be stagnant in any manner, without perpetuall profers of alteration, and some succeeding, by many thought for the worse (as from the majesty of the ancients, or from the ditones to the chromes and harmonicks) and with some,

\* “It is not to be supposed,” remarks the learned writer of the article Greek Music in Dr. Smith’s *Dictionary of Greek and Roman Antiquities*, “that the tetrachord could long continue to furnish the entire scale used in practice, though it was always considered as the element of the more comprehensive systems which gradually came into use.” The theory of the genera, as has been seen, required only the tetrachord for its full development, though it certainly could not have been invented till after the enlargement of the scale. When two tetrachords were joined so that the highest sound of one served also for the lowest of the other, they were said to be *conjunct*. But if the highest sound of one were a tone lower than the lowest of the other, they were called *disjunct*, thus  $\overline{B C D E F G A}$ —*conjunct*;  $\overline{E F G A B C D E}$ —*disjunct*. A hendecachordal system, consisting of three tetrachords, of which the middle one was *conjunct* with the lower but *disjunct* from the upper, thus,  $\overline{B C D E F G A}$ — $\overline{B C D E}$  is supposed to have been used about the time of Pericles (See Böckh, *de Metris Pindari*, lib. iii.). Afterwards a single sound called *Proslambanomenos* was added at an interval of a tone below the lowest sound, and a *conjunct* tetrachord was added above. And thus arose a system of two complete octaves, which was called the *greater perfect system*. Another system, called the *smaller perfect system*, was composed of three *conjunct* tetrachords, and these two together constituted the *immutable system*, described by all the writers later than Aristoxenus, and probably known to him. (See Euclid, p. 17, edit. *Meibomius*.)

novelty of modes and verifying, but continually to vary, and that mostly by enlarging its territories; and accordingly tetrachords were pyled up, and the notes honoured with distinct appellations, with marks to each which set over the syllables of verses instructed the musick, and the rations of the intervals subtilized, and the rationale of harmony drawn out of numbers, deferring little to the sense of hearing, which it seems without mathematicks could not distinguish between right and wrong; and all with infinite refining, which is a demonstration that they were upon a wrong bottom, and worked upon false principles; for as well in matters of arts and action, as in discours; trifling, verbosity, and cobling, are never so copious and redundant, as when principles are false, whence proceeds all manner of obscurity and confusion, both in notion and expression.

18.  
Of the tibia  
and fistula.

It is a large branch of this subject, to gaine some cognizance of instruments—these were either flabile or nervous; the former were either trumpets\* (*tuba*), tibia,† or fistula,

\* The *Tuba* or long trumpet, called by the Hebrews the Trumpet of the Jubilee, may be seen in several pieces of ancient sculpture at Rome, particularly on the Arch of Titus, and on Trajan's Pillar. Burney (*Hist. of Music*, vol. i. pl. 4.) has given a representation of the ancient *Tuba* from a *Basso relievo* at the Capitol, representing the triumph of Marcus Aurelius. The trumpet does not appear to have been in very early use among the Greeks, and it is rarely mentioned by Homer at the siege of Troy, where the chief instruments were the flute, lyre and pipe. The trumpet was however known in Greece before that event. Athenæus (iv. 25) says it was the invention of Minerva, or of Tyrrhenus, a son of Hercules. The Greeks according to Wilkinson (*Manners and Customs of the Ancient Egyptians*, vol. ii. p. 263) had six species of trum-



and the other divers sorts of harps.‡ The trumpets were used in warr, as the roman litua, but were not drawne into any tetrachord nor joyned with voices. The tibia, or fistula

pets; the Romans four, in their army—the *tuba*, *cornuus*, *buccina*, and *lituus*. They were the *only* instruments employed by them for military purposes, and in this they differed from the Greeks and Egyptians.

† The *Tibia* was originally a flute made of the shank, or shin bone of an animal; and it seems as if the wind instruments of the ancients had been long made of such materials as nature had hollowed, before the art of *boring* flutes was discovered. The *Fistula* was composed of a number of reeds, of different lengths, tied together. It was also known as the *Syrinx*. This simple instrument preceded the invention of *Foramina*, or holes, by which different sounds could be produced from the same pipe. (Virg. *Buc.* ii. 32, 36.)

‡ The Harp is an instrument of very high antiquity, and was in constant use among the ancient Egyptians. They varied greatly in form, size, and the number of their strings; and are represented in the ancient paintings with four, six, seven, eight, nine, ten, eleven, twelve, fourteen, seventeen, twenty, twenty-one, and twenty-two strings. They were frequently very large, even exceeding the height of a man, tastefully painted with the lotus and other flowers, or with fancy devices; and those of the royal minstrels, in the tombs of the Kings at Thebes, were fitted up in the most splendid manner, adorned with the head or bust of the monarch himself. The oldest harps found in the sculptures are in a tomb, near the pyramids of Geezeh, between three and four thousand years old. They are more rude in shape than those usually represented; and though it is impossible to ascertain the precise number of their strings, they do not appear to have exceeded seven or eight, and are fastened in a different manner from ordinary Egyptian harps. See Sir J. G. Wilkinson's *Manners and Customs of the Ancient Egyptians*, vol. ii. p. 222, *et seq.* The Harp does not appear to have been known to the ancient Greeks, but many stringed instruments, as the Cithara, went from Asia to Greece: and this last, according to Plutarch, (*de Musica*) was originally styled Asiatic. The same author observes that the cithara was employed upon sacred and festive occasions, and Heraclides, of Lesbos, supposed it to have been invented by Amphion; but a diversity of opinion always existed upon the subject of its introduction into Greece. By the Harp, then, we are to understand that the honourable writer means the

were allwaies musicall. It is said the tibia had four foramina,\* which I supposed answered some tetrachord, and in sonoroufness imitated the trumpet, by which I guess it was voiced either by the lipps, as a cornett, or els by some reedall. How the fistula was voiced I can scarce guess; if it had bin after the flute manner, like our comon organ pipes, some discription would have shewed it, but the unhappyness is such, that out of all the philophicks, and sculptures of anti-

Lyre or the Cithara, which in the times of the early Greeks and Romans were the same instrument. (See *Pausan. Græc. lib. iii.*) In later times the Cithara resembled the modern guitar.

\* The flute was at first very simple, and as Horace observes, “with a few holes;” the number being limited to four, until Diodorus of Thebes in Bœotia, added others; improving the instrument at the same time, by making a lateral opening for the mouth. See Jul. Pollux (*Onom. iv. 10*). Clonas, who lived many years after Terpander, was said to have been the first to invent laws and fuitable airs for the flute, though these were supposed to have been borrowed from the Mysians. (See Plutarch, *de Musicâ.*) The ancient flutes were made of reeds, box-wood, laurel, metal, silver, and even gold; and of such value were some of these instruments, that Ismenias, a famous Theban flute-player, is said to have paid three talents (nearly 600*l.* sterling) for a flute. Isaac Vossius, speaking of the ancient flute (*De Poematum Cantio et Viribus Rythmi*, Oxon. 1673), says, “How great the care and diligence of the ancients were in improving this instrument, sufficiently appears from what both Theophrastus and Pliny have wrote concerning the reeds of the lake Orchomenius. It was not sufficient that they were cut at certain periods of years, when the lake was become dry; unless they were also macerated by the sun, rain, and frost, and afterwards softened by long use; and remaining without any defect satisfied the wish of the artists. He who reads these things will the less wonder that sometimes *tibia* have been sold for seven talents, as Lucian testifies.” The various forms of the early flute are depicted in Mersennus (*De Instrumentis harmonicis*, forming the second part of the *Harmonicorum*, Paris, 1636); and in Blanchinus (*De tribus generibus Instrumentorum Musicæ veterum Organicæ Dissertatio*, Rome, 1742).



quity, there is no glimpse of any device whereby these pipes were made to sound,\* tho' it had bin a subject for Pythagoras to have observed as worthy as to note the tones of a smith's anvill.† But it is certain they had no great compass, and that not very just, it not being easy to give pipes and the foramina just accord on unison tones. And there is reason to think the double mouthed or spread tibia used at sacrifices were unisons and had no foramina; for in the columnes the piping boy is made to hold his hands upon the two tibia's full gripe without any signe of foramina or fingering, which one would think should, as well as greater nicetys, have bin expressed if any such had bin in use.‡ But at Baccanall feasts and weddings the antiq. *bafreleivs* show double pipes, and (by the posture of the fingers) foramina;§ but which were tibia, and which fistula, for the forms are various, is hard to say. But it seems very certain that in the Theatres onely the tibia were used and not harps.

\* The pipes of the *fistula panis*, being composed of reeds or canes cut just below the joint, were all *stopt pipes*, like those in the stopt diapason of the organ, in which the wind is emitted at the same place where it enters; and as it has a double motion to make, twice the length of the tube, the tone is an octave lower of a *stopt pipe*, than of an open one of the same length and diameter.

† See note ante.

‡ Double flutes of equal length and diameter, without holes or stopples, are frequently depicted on ancient vases and sculpture. See Sir W. Hamilton's *Etruscan Antiq.* vol. i. pl. 124. The sound produced must have been of the trumpet kind.

§ See the two beautiful paintings, which were found at Resina and Cività Vecchia, and which represent Marsyas teaching the young Olympus to play on the double pipe. (*Ant. d' Ercolano*, i. tav. 9; iii. tav. 19.)

19.  
The tibia for  
loud Musick.

The mention of theatres put me in mind to observe divers things to confirme what hath bin sayd concerning musick following the manners of the voice. It is sayd that Gracchus an impetuous orator, had a piper stood behind him to quallifie the tones of his speeches to the people,\* which the straining to be loud had turned to a right downe singing, with acutes and graves, so as a pipe might conforme, which cannot be done to our ordinary speaking or preaching. And this was (nearly) the same as *tibias canere*, and seems to unriddle the wonderfull use of the tibia in theatres of which I shall take notice afterwards. A man might be Cytharedus and sing to his owne harp; and whilst that instrument was used, the poet and the musitian might be (and for the most part was) the same. But when the song was to be attended by wind instruments, the poet and the musitian or singer divided; for one could not performe both. It is sayd by Plutarch, †

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\* Orators, though not constantly accompanied by an instrument, had their voices sometimes regulated by one. That generally employed was a sort of pitch-pipe, called a *tonorium*. Both Cicero (*De Orat.* lib. iii.) and Plutarch (*Vit. C. Gracch.*) relate the well known story of the voice of the furious tribune, Caius Gracchus, being brought down to its natural pitch, after he had lost it in a transport of passion, by means of a servant placed behind him with a *tonorium*.

† “It was a custom among the ancients, and continued down to the period when Melanippides wrote his dithyrambics, for performers on the flute to engage their services for hire to the poets and composers of music, their province being held in higher esteem than that of the flute-players, who were considered in the light of servants to the composers, and bound to conform scrupulously to their instructions. But in process of time this subordination ceased; and the consequences are described in a lively manner by the comic poet Pherecrates,

that the poets were fain to hire the wind musick and pay 'em; which was an excise upon witt, unless it were in order

who introduces Music on the scene, in the person of a female, covered from head to foot with wounds. He represents her as interrogated by Justice, personated also by a female, on the cause of her miserable state, and answering thus :

MUSIC.

Gladly will I explain : the pleasure mine  
 To tell my sorrows, if to listen thine.  
 The guilty origin of all my wrongs  
 Is Melanippides. To him belongs  
 The dire design alas ! by victory crowned  
 My strength to dissipate. On twelve cords bound  
 He torturing held me ; and beneath his sway,  
 Relaxed and faint, my powers dissolved away.  
 Yet not to Melanippides alone  
 I owe the evils under which I groan ;  
 For cursed Cinesias, of Athenian race—  
 O ! may his name be covered with disgrace !  
 Varying with modulation wild each strain  
 And spurning Harmony's allowed domain,  
 Bereaved me of whatever grace was mine.  
 Just like the shield, the dithyrambic line  
 The form reverses which it gives to view,  
 Nor is to order and to nature true.  
 Yet will not these harsh foes so harsh appear,  
 When all my other injuries you hear.  
 For Phyrnis, with the fury of a storm  
 And eddying whirlpool, twisted all my form ;  
 And by a mischievous contrivance wrings  
 Twelve harmonies from my five simple strings.  
 Yet though from him so many wrongs I date,  
 I can forgive his temporary hate :  
 For though he erred, he penitent confessed  
 His errors, and my grievances redressed.  
 But dearest Lady ! would you truly know

to serve publick celebration as in the theatres. For songs to the harp and to the fistula as I guefs were proper for chamber musick, that required a tranquillity to be familiarly heard.

20.  
The Ancients  
had not our  
Confort Mu-  
sick.

It is probable that after the harps were devided from the simplicity of a few strings, and new forms were devised, and many strings added, the handling became a peculiar art, and the performers were (as in latter times) proud of their play, and using their instruments perhaps singly and without voices, they shewed divers harmonious tricks upon them as wee doe now adays upon ours;\* but as for that which wee call con-

From whom my deepest wounds and miseries flow,  
It was Timotheus drove me from the earth.

JUSTICE.

Say who is he? What country gave him birth?

MUSIC.

Miletus; and he owns another name,  
Pyrrhias, which gives his fiery locks to fame.  
The most atrocious of my foes was he:  
Marks of his brutal violence you see  
I bear: for as alone I chanced to stray  
He met me in my solitary way,  
And rudely seized: my strength and spirits fly,  
And, in his twelve strings bound, I nerveless lie."

(Plutarch *De Musica*; the Rev. J. H. Bromby's translation, p. 77.)

\* "I disapprove," says Aristotle (*Repub.* lib. viii. cap. 6), "of all kinds of difficulties in the practice of instruments, and indeed in Music in general. I call artificial and difficult, such tricks as are practised at the public games, where the musician, instead of recollecting what is the true object of his talent, endeavours only to flatter the corrupt taste of the multitude." The most important event in the early history of Music was the separation of music and poetry,



fort musick otherwise then by unisons, octaves, and diapentes or fourths, clamming together in exact feet, I have not met with any symptome of it before the invention and use of organs. And it was not possible there could be any such, for the ancients did not allow thirds\* and sixths to be concords, and without them, their scales had no notes to sound together but unisons, fourths, fifths, and eighths. And the degrees were so desultory, that it was not possible to bring melody and consort to joyne. They affected only the dulcer

which occurred in the musical contests added to the Pyrrhic games, at the close of the Crissæan war. (*Pausanias Græc. lib. x. cap. 7.*) "From this time Music became a distinct art; the choruses, which till now had governed the melody of the lyrist and tibicen, became subordinate to both. Philosophers in vain exclaimed against these innovations, which they thought would ruin the morals of the people, who, as they are never disposed to sacrifice the pleasures of the senses to those of the understanding, heard these novelties with rapture, and encouraged the authors of them. This species of Music, therefore, soon passed from the games to the stage, seizing there upon the principal parts of the drama, and from being the humble companion of poetry, became her sovereign." (Burney, *Hist. of Mus.* i. 426.)

\* The true major third was either not discovered or not admitted to be consonant till a very late period, Ptolemy being the earliest extant author who speaks of the *minor tone* (See Burney, *Hist. of Mus.* i. 448); a fact which is so extraordinary, and so contrary to all that could have been anticipated, as to destroy all confidence in any *a priori* reasoning on the subject of counterpoint among the ancients. The positive evidence in its favour consists chiefly in certain indications of two modes having been used at once. Thus the expression in Horace (*Epod. ix. 5*),

" Sonante mistum tibiis carmen lyrā  
Hac Dorium, illis barbarum"

is interpreted to mean that the lyre was played in the Dorian mode, and the tibiæ in the Lydian; so that if the *ancient* Dorian and Lydian octave were

of found as the descriptions in authors shew, who have used for a simile, that persons of divers tempers should in action agree like divers musicall notes, which sounding together are pleasing to the sence. They had no imagination of counterchanging harsh & mild consonances, or sour and sweet setting one and other, &c. Nor had they any knowledge of the monarchy of a key with its full accord, nor of the least semple in the way of our art of composition. It is therefore very hard to make a comparison of such meer disparature as the musicall harmony of the ancient and modernes are. It may be allowed that the former might be good, but in *sue genera* not as confort, but some what els which for want of practick examples, wee cannot judge of.

21.  
Of the Theatre Musick.

But now to come downe to the Theatres, where musick was in its altitude. It seems the entertainment was made up of action and singing\* like our operas, about which many

employed, the former being of the fourth species, while the latter was of the second, and pitched two tones higher, the series of intervals heard would consist of fourths and major thirds, or rather double tones. Again, there are passages such as—

Αἰολεύς ἔβαινε Δωρίαν κέλευθον ὕμνων

(quoted from Pindar by the Scholiast on Pyth. ii. 127), which are supposed to indicate that poetry written in one mode and sung accordingly, was accompanied by instruments in another. For a view of the most that can be made of these arguments, see Böckh (*De Metris Pindari*, iii. 10). Consult also Dr. Smith's *Dictionary of Greek and Roman Antiquities* (Article GREEK MUSIC).

\* The Greek dramas consisted of soliloquy, dialogue, and chorus; but as the chorus was never adopted in the Latin comedy, it has been imagined, that such *Cantica*, or soliloquies, as were full of sentiment and passion, had a dif-



questions may be moved. As for the action it was visible upon the stage, but the voices were only heard, and how could that be in an open theatre, *sub dio*, with thousands of auditors in them? and knowing the disturbances incident to crowds, how can we imagine the actors could make themselves understood? As to that I consider, first, that they did not speak, as ours do, but sung\* with all the utterance of sound they could make, and we can conceive that to double the strength of the voice. And next, that they did not mumble, like our common speaking, but pronounced every

ferent, more elaborate, and refined melody and accompaniment set to them, than the *Diverbia*, or dialogues; and that like the chorus of the Greek tragedy, they served as interludes or act tunes. The term *chorus* (*χορος*) equally means a band of singers, and a company of dancers. Many instances occur, however, in ancient authors, where dancing in the old drama of the Greeks, seems but another word for moving and acting gracefully; and the term *hypocritic*, which the Greeks likewise call *archesis*, and the Latins *saltatia*, though it sometimes means dancing, more frequently is used to express gesture, or theatrical action.

\* Everything was upon a large scale in the ancient theatres. The figure, features, and voice were all gigantic. The voice was, in a particular manner, the object of an actor's care; nothing was omitted, says Father Brumoy, that could render it more sonorous; even in the heat of action it was governed by the tones of instruments, that regulated the intervals by which it was to move, and to express the passions. Aristotle tells us (*Poetics*) that "Music formed an essential part of tragedy;" and innumerable passages might be quoted from ancient writers, to prove that all the dramas of the Greeks and Romans were not only sung, but accompanied by musical instruments. The want of natural power of voice sufficient to be heard in the open air, for the ancient theatres had no cover, and by a great multitude, gave rise not only to singing upon the stage, but, perhaps, to chanting in the church. The necessity of augmenting the force of a performer's voice by every possible means likewise first suggested the idea of metallic masks, which were used by the actors upon the principle of speaking trumpets, and to that of the *Echeia* or harmonic vases.

individuall syllable according to its quantity, so that no confusion took place, but all the language was distinct and clear. And then, as Vitruvius describes, a circle of brass vessels were planted round the compass of the theatre,\* tho' I cannot think that Pereault† hath nicked the contrivance, by shutting them up in cavaties which for the purpose should stand open. That these might augment the voice is certain, but then they must be tuned to the quadrichord, or the general tone in which they fung, els they would not augment at all, nor answer to any syllable that did not strike the true tone of the vessels.

But as great an assistance as all this was the chorus of

22.  
Of Choruses  
and panto-  
mimes.

\* The *Echeia* or *vases* used in theatres for the augmentation of sound, are described by Vitruvius (book v. cap. 5). He tells us that they were placed in cells or niches, between the rows of seats occupied by the spectators, to which the voice of the actor had free passage; that they were made of brass or earthenware, and proportioned in magnitude to the size of the building; and lastly, that in the small theatres, they were tuned in harmonical proportions of fourths, fifths, and eighths, with their replicates; and in theatres of great magnitude, there was a vase to correspond with every sound in the disdiapason, or great musical system, in all the genera. The *Echeia* were brought first into Italy from Corinth, by Mummius. Vitruvius continues to these vessels the Greek name—*Vasa Ærea—que Græcè Echeia vocantur*, as more expressive of their use than any term he could find in the Latin language. (See Hawkins, *Hist. of Mus.* i. 187; Burney, *Hist. of Music*, i. 148.)

† Claude Perrault, the celebrated architect and member of the Royal Academy of Sciences at Paris, was the editor of an edition of Vitruvius, published in that city in 1673. He there gives an engraving of part of an ancient theatre on purpose to exhibit the situation of the harmonic vases. Kircher has not only described, but given them imaginary forms resembling bells. (See *Musurgia Universalis*, tom. ii. p. 285.)

tibia, that founded unison to all that was sung;\* this favoured the voices so much that any one might performe his part with half the breath; as every one used to sing in one way, with or without a full thro' base can tell. But I have a farther prospect of advantage, which is that the actors did not sing at all, or but as single persons, and the matter of the drama was made out by choruses of many voices, and with so much vociferation as was easily heard, especially the musick attending. And this manner with them did not run into gabble like our speaking or singing together, for nothing was more sacredly required then distinction of feet and syllables, in which the least disorder made a mutiny in the theatre. And during all this the actors might be but pantomimes, and used the grimace & gesture as if they spoke, as well as acted.† If this was not so, I desire to know to what end panto-mimikery was so much used, and applauded? To see men act, saying nothing must be the dullest sight in the

\* Athenæus has preserved a little poem by Pratinas, of the *Hyporchema* kind, where he gives vent to his indignation, on account of some theatrical performance, in which, instead of the *tibicines* accompanying the chorus, the chorus had accompanied the tibicines: "The flute-players did not *play* to the chorus, but the chorus *sung* to the flute-players."

† The strange custom of dividing the declamation and gestures, or speaking and acting, between two persons was never thought of by the Greeks. It is mentioned by Livy as an invention of Livius Andronicus an old Roman poet (B. C. 240) in order to save himself the fatigue of singing in his own pieces; to which he, like other authors of his time had been accustomed—(*Encyclop. M. Duclos, ART. Declamation des Anciens*). In the younger drama, according to Lucian (*De Salutatione*) a single dancer or *Mime*, was able to express all the incidents and sentiments of a whole tragedy, or epic poem, by dumb signs, but still to music, as the actors recited it.

world; complements and the like may be understood by drye action, but not in *eisdem verbis*, nor anything of science or reasoning. Its true one may act and another speak, and it shall be hard to say which is which; as Tully reports of Roscius, that he was challenged to speak, and Roscius undertook to act what he sayd, as fast as he spoke it. Therefore our paltry imitators are mistaken when they attempt to mime it upon a silent stage; but if the parts were rehearsed (near) and they acted, or (perhaps) as the ancients to a chorus, they might be accepted as the ancient mimes were.

23.  
Of the Tibia  
*pares* and  
*impares*.

I cannot drop this subject, before I have directed another bolt at the theatricall musick of the ancients, aiming chiefly at the *Terentian* comedys which carry some mark of discovery in the short inscriptions.\* It is certain they were fung or rather toned to musick, which were the tibia *pares* and *impares*,† as it is there exprest; and also that the modes

\* The comedies of Terence having been accompanied by the pipe, the following notices are prefixed to explain the kind of music appropriate to each: *tibiis paribus*, i. e. with pipes in the same mode; *tib. imparibus*, pipes in different modes; *tib. duabus dextris*, two pipes of low pitch; *tib. par. dextris et sinistris*, pipes in the same mode, and of both low and high pitch. These terms have given abundance of occupation to critics and commentators, who, after all, have been unable to make anything of them.

† After all that has been written upon the subject of the ancient flutes *pares* and *impares*, the most probable conclusion is that the terms signified *double flutes equal* and *unequal* in point of length and size. For in none of the representations in ancient painting or sculpture, does it appear that the tibicen, either at sacrifices or in the theatre, plays on a *single* flute, though we as often see double flutes of *different* lengths in his hands, as of the same length; and as harmony, or music in different parts, was not practised by the ancients, the flutes of equal



were made by a famed musician. There is nothing in the land of criticism more dark than the sense of these words, *pares* and *impares*. The *tibia* were pipes that sounded by a reedall device like those affixed to bag-pipes, and foraminated for changing the tone when there was occasion. They were also termed *dextera* and *sinistra*,\* because two pipes met in an angle at the mouth, so that to manage them, there was

length may naturally be supposed to imply *unisons*; and *unequal* such as are *octaves* to each other. Among the Greeks and Romans it was so usual for a performer to play on two flutes at the same time, that he was called *canere* or *cantare tibiis*. (*Gellius*, xv. 17; *Corn. Nepos*, xv. 2, § 1.) Caspar Bartholinus, the celebrated anatomist, has written a treatise (*De Tibiis veterum et earum antiquo usu*, Rome, 1677) in which he has brought together a great variety of intelligence respecting the flutes of the ancients. In this work is a chapter entitled "Tibia in Ludis Spectaculis atque Comediis," where the author takes occasion to speak of the *tibiæ pares et impares* and also of the *tibiæ dextræ et sinistræ*, used in the representation of the comedies of Terence, which he illustrates by plates representing the forms of them severally, as also the manner of inflating them, taken from coins and other authentic memorials. In particular he gives an engraving from a manuscript in the Vatican library, of a scene in an ancient comedy, in which a tibicinist is delineated standing on the stage and blowing on the *tibia pares*, or two equal flutes. The *tibia pares* was used by the Saxons, and is depicted in an Anglo-Saxon manuscript (MS. Cott. Cleop. C. 8) in the British Museum. It was also used in the time of Richard II. See a drawing from the *Liber Regalis*, in Strutt (*Manners and Customs*, vol. ii. pl. 6). It may also be seen in the ancient sculptures outside St. John's Church, Cirencester (See Carter, *Specimens of Ancient Sculpture*, vol. ii. p. 11).

\* Supposed to have been called *dextra* and *sinistra* because the former was more properly held in the right hand and the latter in the left. Herodotus (i. 17) calls them "male and female," i. e. probably bass and treble, corresponding to the ordinary sexual difference in the human voice. The *tibia dextra* was used to lead or commence a piece of music, and the *sinistra* followed it as an accompaniment. Hence the former was called *incentiva*, the latter *succentiva* (Varro, *de Rust.* i. 2.)



work for right hand and left; but that position making no difference the critiques allow not the distinction to be from thence but from the scene; that is the right and left of the stage; and as for the *pares* and *impares* some will have it referre to magnitude, but there is no symptome of inequality of the tibia in any peice of antiquity;\* others will have it to the foramina, in one odd and in the other even, by which the tones are unequal; but *pare* and *impare* belongs neither to magnitude nor sounds, but to numbers onely. My thought is that after Aristotle, and other philosophers had began to esteem harmony by numbers mathematically, then all consonances must needs be resolved thereby, and thence all the clatter about rations, *bipartientes*, *super-bipartientes*, *sesquialteras*, *sesquertias*, &c. And so according to 9th Elem. which treats of *pares* and *impares*, &c. by like analogy, some consonances were styled *pares*, and others *impares*. I should not have ventured upon a guess so wide from the ordinary, if I had not found enough in Plutarch (*Eodem Interprete*) to lead

\* Bartholinus (*De Tibiis Vet.* pl. 8) gives an instance of an unequal double flute with plugs; one straight and the other curved; and tells us from Aristotle's *Acoustics*, that loudness and clearness were acquired by the addition of the curve. In the paintings of Herculaneum, some of the double pipes are furnished with pegs, fixed into the upper side of each tube, towards the lower extremity; but it is difficult to ascertain the purpose for which they were intended. Some have two in each; others five in the left, and seven in the right hand pipe; and others again five in the right, and none in the other, which is of much smaller dimensions, both in length and thickness. One of the last named is depicted in Wilkinson (*Man. and Cust. of the Anc. Egypt.* vol. ii. p. 311). Another representation of the unequal double-flute may be seen in Burney (*Hist. of Music*, vol. i. pl. 6.)

me into it; the words are these:—“ *His ergo partibus atque numeris harmonia de Aristotelis sententia componitur. Idem optissime ex finiti et infiniti, paris et imparis atque pariter imparis. Natura eadem constituet ejusque partes. Tota enim par est, cum constet quatuor terminis partes ipsius, proportionibus continentur, quorum termini sunt pares, impares, pariter impares;*” and examples follow. If I am asked if I understand this, I must answer no, no more then the rest of the tract. But I can tell, that the tibia *pares* and *impares* being so styled in Terence cannot be resolved according to any of the critiques, but must be understood according to this mathematicall prescription (such as it is) or not at all. If any one would see a collection of these crittiscifmes, they may be had in Rosinus’\* *Antique*; and in the variorum Terence, at the beginning, there is a note of this subject *ex professo*.

It is impossible to state the mythologie of these descriptions, without repairing to the nature of the subject, which onely can discover what may or may not be intended by them. The Theatres being open to the stage and immensely filled must require magnitude of sound to make an inteligible entertainment, which was to be the comedy sung to the sound of wind musick, called tibia, of which there were divers sorts, knowne by certain names, as *pares*, *impares*, *dextrae*, *sinistrae*, and *sarannae*, mentioned in Terence, and which soever were

24.  
The generall  
disposition  
of Theatre  
musick.

\* John Rosinus, an able antiquary, born in Thuringia about 1550; died 1626. His work is entitled *Antiquitatum Romanorum Corpus absolutissimum*. Bas. 1585, folio. There are many editions.

used, must found concordant; and that could not be but as I sayd in unisons, octaves, (higher or lower) fourth's or fifth's. And this could not be otherwise then in counterpoint with the voice, which was governed by the accents (*ab accinendo*), that is recitative, with deflections as was prescribed, and the ever necessary rule cited out of Plutarch, of the strict coincidence of sound, time, and syllable, observed. And so the clangour of the musick could not drowne the voices, but augmented them, which was the effect of such nice coincidences. And of the pipes the unisons and octaves to the tone of the theatre, or the *vasæ* mentioned by Vitruvius, of which the numbers being as 2, 4, 8, 16, might make them be styled *pares*, and the fourth, as 3 to 4, or fifth, as 3 to 2, might be the *impares*; and the dexter and sinister referre to shapes or modes of handling them; or, as was sayd, to the sides of the stage; and the modes (said allwaies to have bin made) might be as I guessed, altering the time as scenes changed, and suited the subject and persons, and perhaps setting the accents, or tones, of which with other circumstances, the nicety of those times, and the witts that courted them, from the examples of various nations and republicks, gave occasion for endless variety, and might well render the performances no less admirable in their way then the operas of our days are in our manner. And I might say more worthily, and give good reason for it; but comparisons are odious. I must take one thing for granted, which is that whatever the pipes were, the sounding part must be, not like our bag-pipes without stop, but so contrived that the tongue might command the sound with distinction of touch precisely like our Hautboys; els the feet and syllables could

not be exprest, then which in the greatest nicety of time nothing was more essentiall. But neither in the lettered or carved descriptions, is there any symptome of such, or of any, manner of voicing whatever.

I have sayd litle of the Diatonian tetrachord having considerations concerning that which are not proper to the others; for in the first place the degrees are marked out by true harmony, as nature itself accords it;\* and when one is set above another, it fullfills the septenary, which is the treasury of concord, and the whole becomes one scale, of which the tones are allyed to each other, as all are to the first, saving that to accomodate some humour in finging the semitone hath bin put first, which in naturall order follows the two tones. It appears that the ancients affected this scale, as most magnitick, and proper for heroicks, or the tragicall songs in prais of Baccus. But when the versifying vein turned fantastick, and affected variety, and lyricks in comon musick, and comicks in the theatres, came in use, the other scales followed † and perhaps were at first invented for such melodies

25.  
The Diatonian the ancients and juster scale.

\* The regular *diatonic* scale consisted, (as we have seen,) like the modern, of tones and semitones. The ancients attributed peculiar effects to each genus, and speak of many characteristic distinctions of genera, which now appear to be wholly fanciful and imaginary. Aristides Quintilianus (edit. Meibomius, p. 111) tells us that "the diatonic is manly, and austere;" and in another place (p. 19) that it is the most natural, "because all who have ears, though uninstructed in music, are capable of finging it."

† The *chromatic* scale consisted of semitones and minor thirds; and the *enharmonic* of quarter tones and major thirds; distinctions which seem to have been religiously observed in Greece; as the lyre was allowed but four strings to



as had less of harmony, and more of passionate whining than suited with the diatonick intervalls, which difference will be manifest to those who will please to make a comparison of them. The antiquity of the diatonian among the Greeks, being probably the musick of Homer, inclines me to think it was also the scale of the Hebrean, and that their polychord instruments were tuned accordingly, the other scales being the invention of the latter Greeks.

each tetrachord, and flutes were bored in a particular manner for each genus, in which no provision was made for producing the tones peculiar to the other two. Plutarch laments the disuse of the old enharmonic scale in the following words:—"The most beautiful of the musical genera, the *enharmonic*, which on account of its grave and solemn character was formerly most in esteem, is now however wholly laid aside; and there are few persons in the present day, who appear capable of discerning the interval, which is its characteristic. So obtuse are become the perceptive faculties of the generality, that the Enharmonic Diesis is affirmed to be absolutely undistinguishable; and on this assumption it is not only denied a place in the musical scale, but brings on all, who favour the use of it, the name of triflers. Yet the most formidable argument of its opponents amounts to no more than this, that because their auditory organs are unable to discriminate the minute divisions of the tone which the genus admits, there is therefore no foundation for it in nature; and it consequently ought not to be allowed in practice. Another argument, also, urged by them, is the incompatibility of the Diesis with symphony; which is not the case, they say, with the other intervals, viz. the semitone, tone, &c. But they forget that they ought, for the same reason, to discard from practice the third, fifth, and seventh intervals, which consist respectively of three, five, and seven dieses. And indeed all the uneven intervals (or those which contain the smallest diesis an uneven number of times) ought on the same ground to be rejected, since none of them can be used in symphony. It is, in fact, a necessary result of their doctrine, that no divisions of the scale are applicable to practice except those, in which the intervals are expressed by even numbers; the intense diatonic, for instance, and the tonic chromatic." (*De Musica*, the Rev. J. H. Bromby's translation, p. 102—3.)



And that which tended most to revive the Diatonick musick among the Greeks, was the increase of compass in their stringed instruments;\* for so they rose to a disdiapason or higher, which with the proslambomenos made a large catalogue of notes with names and signatures, which are set forth particularly in most authors. These must of necessity lead to the knowledge and practise of accords, however their dutyfull ears did not allow of thirds and sixths. And to lessen the wonder that must attend such mistakes of artificiall men, I have to alledg that the numbers, the mathematick philosophers were pleased to annex to those accords, fell not into such clever proportions, as they thought belonged to concords, and so the numerall elements (*annuente Pythagora*) and not the sence of hearing must governe in those cases. But it is usuall for arts to grow by degrees, and often very slowly, as men happen to be tenacious of old usages. So harmony altho' it was plainely revealed by the polychord instruments, and probably divers of them might be used together in some sort of consort, yet the powers of the vocall manner was so great that it held musick to the tetrachords for divers ages; and wee find in the time of Augustus, when Vitruvius wrote,

26.  
Instruments  
establisht  
fine har-  
mony.

\* About the time of Sappho and Anacreon, several stringed instruments, such as *magadis*, *barbiton*, and others, were used in Greece, and especially in Lesbos. They had been introduced from Asia Minor, and their number of strings far exceeded that of the lyre, for we know that some had a compass of two octaves, and others had even twenty strings, so that they must have more resembled a modern harp than a lyre (Bode, *Gesch. der Lyrisch Dichtkunst der Hellenen*, p. 382, &c. Compare *Quintil.* xii. 10).

who describes musick\* accordingly, and is as hard to be understood as any of the other authors of the Greek musick. And in that manner, that is by tetrachords, the diatonian scale was used in theatres, and ordinary singing, till the use of organs, and other incidents, made a totall revolution of musicall discipline, as I shall shew. But in the mean time I must observe, that after the grandees had a tast of instruments in confort, voices became more slighted, or els conformed, and the chromes and harmonicks (for the difficulty, as authors alledge) layd aside. Instrumentall musick, *post various casue*, hath got ground, and downe even to our days prevails, and voices have had much adoe to maintain their post in musicall entertainments.

27.  
Corruption  
and decay of  
Musick.

Being come so forward as the establishment of the Roman monarchy, there is to be observed a vast alteration of the methods of knowledge in the world. The philosophy of the Greeks, especially the phisicall, slighted the arts mathematicall under gross misconstruction, and the witts refined upon the arts of goverment and warr; but most especially upon the nicetys of oratory, and its fellow poetry. Most other pretensions to knowledge ceased, and matters went forward

\* All that Vitruvius has written upon Music is contained in his work, *De Architectura*, lib. iii. cap. 3, 4, and 5. In laying down the rules for the construction of theatres he speaks of Music in general terms, and afterwards of the *Echeia* or harmonic vases (before mentioned) for the purposes of reverberation. He thence takes occasion to mention the genera of the ancients, which he illustrates by a scale or diagram, composed, as he says, by Aristoxenus, though it does not occur in the valuable edition of that author published by Meibomius.

*more majorem*, onely the sluice gates of luxury were set open, and as an ingredient in that mixture wee have reason to suppose musick to have bin entertained or rather courted. Altho' verses were much in fashion, and lyricks plenty, which wee may suppose were intended to be sung *ad lyram*, yet ordinarily, as I guesse, verses were repeated also plain; for who ever heard that among the Romans, either old Ennius, Lucilius, Horace, Sermones, Virgill, or any poems (out of theatres) were sung. And in the theatres not for the sake of the poetry, but for augmentation of voice. The witts used to rehearse their poems in assemblies, as wee find in Pliny; but no hint of any manner, musically or otherwise. So that poetry and musick, from being twinns, were scarce sisters. There is in Quintillian\* an exquisite encomium of musick, where the originall laudable use, and the then moderne corruption of it, is set forth, as being mired in the theaters, and prostituted by light weomen (*spadicà*) with psalters; and in short, from a sober entertainment of the wise and vertuous, was become a property of vice and intemperance. And so wee must conceive it proceeded, from bad to wors, till it sunk in the gothick warrs, and by means of the Christian churches was happily revived, or rather preserved, and thereby derived to us. †

\* *M. Fabri Quintiliani De Institutione Oratoria*. There is an excellent English translation of the *Institutions* by Patfall, 2 vols. 8vo. 1774.

† In Music as well as in other arts the genius of Greece had left little for Rome to do, but admire and imitate. The ancient Romans derived their knowledge of musical notation, musical instruments, and musical performance, both vocal and instrumental, from the Greeks and Etruscans. Great obscurity,

28.  
Musick in  
the East con-  
founded by  
the Turks.

This matter I shall resume afterwards, but in the mean time have some regard to the division of the empire. This

however, involves the state of Music among the ancient Romans. Almost all the best musicians at Rome seem to have been foreigners. Some writers insist that the ancient Romans had the merit of simplifying the Greek musical notation, by employing in its stead the first fifteen letters of the Roman alphabet. But this is disproved by what remains of the works of the ancient Roman writers upon Music. In the fourth century, the Greek musical characters were in use, and a century later, when Boethius and Martianus Capella wrote. (See their Fragments, edited by Meibomius, *Antiquæ Musicæ Auctores Septem*. Elzev. 1652.) The year B.C. 365 marks an era in Roman Music by its adaptation to theatrical amusements. It is in this year we find mention of a *lectisternium*, at which actors were first brought from Etruria, who, without verses, danced in dumb show to the sound of the flute. Some time later, Livy (ix. 30) mentions a curious tale of the desertion of certain Roman flute-players, who were only brought back by an amusing stratagem. We learn from Valerius Maximus (ii. 5), that the Roman flute-players were incorporated into a college, and Ovid (*Fast.* vi. 657), speaking of their ancient importance, says—

“Temporibus veterum tibicinis usus avorum  
Magnus, et in magno semper honore fuit:  
Cantabit fanis, cantabit tibia ludis,  
Cantabit moestis tibia funeribus.”

There does not appear to be any trace of a Roman musical system entirely distinct from the Greek. A passage in Cicero would lead us to suppose that the laws of contrast, of light and shade, of loud and soft, of swelling and diminishing, were understood by the Romans (*De Oratore*, iii. 44), on which point there is no clear evidence to decide the question with reference to the Greeks. Still the Roman musical writers, as St. Augustin, Macrobius, Martianus Capella, Cassidorus, and Boethius, (all of whom flourished between the fourth and sixth centuries of the Christian era,) did nothing to improve the science of Music, and were little more than copyists of their Greek predecessors. Livy (lib. xxix. cap. 6) mentions, that after the conquest of Antiochus, the great



fell out after Constantine, and it was not long before instead of one, there was two Rome's. The Easterne had a succession of monarchs till in the year [1452] the Turks conquered Constantinople.\* There are historians that write of this easterne government, as Mexia,† &c. who have described the portentous luxury, with the abominable wickednesses of those courts, but no syllable of the musick used amongst them, either in the pallaces, or churches. Whence I may remark, that in times when men lived free and at ease, and which were deservedly accounted good, musick was a friend, and celebrated to posterity as such; but in factious, seditious, gluttonous and debauched times, when men did *tantum non* eat one another, musick was made a slave, and tho' perpetually held in exercise, yet so slighted, that no remembrance of it is left to posterity. But it is presumed the Greek pa-

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King of Syria, the custom was first introduced at Rome of having *Pfaltriæ*, or female musicians, to attend and perform at feasts and banquets in the Asiatic manner.

\* The taking and sacking of Constantinople by the Turks in the year 1452, was followed by an emigration of learning and learned men, who escaping from the destruction that threatened them, settled chiefly in Italy, and became the revivers of literature in the western part of Europe. These men, upon their removal from Constantinople, brought with them into Italy an immense treasure of learning, consisting of ancient manuscripts in all the various branches of science and literature, which they disseminated by lectures in the public schools. Many of these manuscripts have at different periods been printed and dispersed, and others of them still remain unpublished in the public libraries and collections of Europe.

† Pedro Mexia, a Spanish historian of considerable note. His celebrated work, *Historial Imperial y Cesarea*, was printed at Seville in 1547; at Venice in 1558; and in England in 1623.



triark and Bishops had solemne singing in their churches, of which, together with that of the other Rome, I shall speak of afterwards ; but whither with or without instruments, is no where, that I know, declared, but it's judged they used none. But that musick at large received a great improvement in that empire I make no doubt, because it is very plaine that the invention of Organs with wind (instead of working by the force of water) was first introduced there.\*

\* The early history of the Organ is involved in much obscurity, and has afforded ample exercise for the learning and ingenuity of musical antiquaries. The *hydraulic* organ was acted upon by the force of water ; the *pneumatic* by the application of bellows. There was no real difference in the principle, as it is only by the means of air that the pipes can produce a sound. According to Athenæus (iv. 75), the first hydraulic organ was that made by Ctesibius of Alexandria, who lived about B. C. 200. He evidently took the idea from the Syrix or Pandean pipes, a musical instrument of the highest antiquity among the Greeks. His object being to employ a row of pipes of great size, and capable of emitting the most powerful as well as the softest sounds, he contrived the means of adapting keys with levers, and with perforated sliders to open and shut the mouths of the pipes, a supply of wind being obtained, without intermission, by bellows, in which the pressure of water performed the same part which is fulfilled in the modern organ by a weight. On this account, the instrument invented by Ctesibius was called the water organ (*Vitruv.* x. 13 ; Drieberg, *die pneum. Erfindungen der Griechen*, p. 53—61 ; Cicero *Tusc.* iii. 18). Its pipes are said to have been of bronze and partly of reed (See Brunck *Anal.* ii. 403). It continued in use so late as the ninth century of our era. Quix relates, (*Münster-Kirche in Aachen*, p. 14,) that in the year 826, a water organ was erected by a Venetian in the Church of Aquis-granum, the modern Aix-la-Chapelle. The general form of the hydraulic organ is clearly exhibited in a poem by Publilius Optatianus describing the instrument, and composed of verses so constructed, as to show both the lower part which contained the bellows, the wind chest which lay upon it, and over this the row of twenty-six pipes. These are represented by twenty-six lines, which increase in

For it is reported that one of the Greek Emperors sent to his brother at Rome one of them as big as a chariot for a pre-

length each by one letter, until the last line is twice as long as the first. (See Wernsdorf's *Poetae Lat. Min.* v. ii. p. 394—413.)

It is generally understood that the keys of the organ were originally some inches wide, and played on like carillons with a blow of the fist. Be this as it may, we find that as early as the middle of the fourth century the organ was played on with the fingers—See the enigmatical Epigram attributed to the Emperor Julian (*Anthologia Græca.* Edit. Lips. 1794, tom. iii. p. 111). The organ is said by Platina (*Lives of the Popes*, p. 114 of Sir Paul Rycaud's translation) to have been first employed in the public service of the church by Pope Vitalian, A. D. 666. Cardinal Bona (*De Divin. Psal.* 1653) supposes organs to have been used in the church in the fourth century. Whether Vitalian was the first to perceive the fitness of this divine instrument for the service of the church is not quite clear, but this much is certain, that to his emissaries Theodore and Adrian we owe its introduction into the choral service of the English church. At the latter end of the seventh and beginning of the eighth century, the organs of the Anglo Saxons appear to have resembled even in their external decoration those now in use. The following passage from Aldhelm (*Bibliotheca Maxima Patrum*, tom. xiii. p. 3), who died A. D. 709, will shew that our ancestors at that time were accustomed to gild the external pipes :

“ *Maxima millenis aujcultans organa flabris  
Mulceat auditum ventosis follibus iste,  
Quamlibet auratis fulgescant cætera capsis.*”

This passage, as Mr. Sharon Turner observes (*Anglo-Sax.* iii. 458), is alone sufficient to refute the generally received story of Muratori (*Art. Ital.* ii. 357), that the first organ in Europe was that sent by the Greek Emperor Constantine, in the year 757, as a present to Pepin, King of France, the father of Charlemagne. Walter Odington, a monk of Evesham, in the thirteenth century, alludes to the gift of Constantine, in his tract “*De Speculatione Musica.*” He says, that “Anno Dom. 757, venit Organum primo in Franciam missum a potissimo Rege Græcorum Pipino Imperatori.” It also appears that an organ constructed by an Arabian named Giafar, was sent to Charlemagne by the renowned “Commander of the Faithful,” the caliph Haroun Alraschid. The

sent. And the consequence of that most excellent invention must needs be a perfection of the diatonick scale, even as we have it now, and that the harmony of musick must (as in time it did) settle thereupon; but yet it seems the use of tetrachords was not quite worne out there, for I have heard some merrily say, that the Turks in their vulgar singing, have so much of the fourth in their emphasing as smells strong of the tetrachord, as victors are often observed to lick up many ufages from among those they have conquered.

organ as it existed in the tenth century is described in some barbarous verses written by Wulfstan, a secular priest of that period, of which a portion has been translated by Mason (*Essays on Church Music*, p. 37). Mason is however incorrect in saying it is a "faithful description of an organ erected at Westminster." It is the description of an organ erected by St. Elphegus, Bishop of Winchester, in the cathedral of that city, and gives the idea of an instrument of complicated mechanism, large dimensions, and great power. We learn that it had forty keys, and some among them were the semitones of the chromatic scale. This gives a compass of about three and a half octaves. It also seems probable that the instrument was provided with a register of stops. These facts do not accord with the opinions of modern writers, i. e. that the compass of the organ did not exceed two octaves in the twelfth century, or that half notes were invented at Venice in the same century! Praetorius tells us (*Organography*, 1615) that the registers were not invented till towards the conclusion of the sixteenth century. Wulfstan's curious verses may be seen entire in the *Acta Sanctorum Ordini Benedicti. Sæculo. v. p. 631-2.* In the tenth century an organ was erected with brazen pipes in the abbey church at Ramsey. The "brazen" pipes have by modern writers been described as *brass* pipes, but we learn from Gale (*Historia Rameniensis*, tom. iii. p. 420) that they were of copper, a metal generally employed by our Anglo-Saxon ancestors for that purpose. According to Mabillion and Muratori, organs became common in Italy and Germany during the tenth century as well as in England; about which time they had admission in the convents throughout Europe.

Now turning westward : as to the use of musick the scene is little less deplorable. Wee allow it to have flourished in the court of the latter Emperor, for in one of the august historians, it is complained that the Emperor spent his time in his pallaces with hearing of Organs. This is the first notice taken of organs in history. The word *organon*\* is to be met with in authors sooner, but critiques say that *organon* was a word comonly applyed to most musicall instruments, and the *organon hydraulicon* distinguisht the multifistular engine. And it may be depended on that this was the mother of our musicall scale, and of all consort harmony. And after the fabrick came once to be compleated, it was never in any times, good or badd, layd aside, but numerous artists, that call themselves organ builders, have ever bin, are, and probably will be employed in the erection & voicing of them ; and all along, and yet improving, and like to be so to the worlds

29.  
Organs  
compleated.

\* The term *Organum* implied the harmonical accompaniment of a chant. See the treatise on Music by the monk Hubald (written in the tenth century) preserved in Benet College, Cambridge. John Cotton, in his valuable treatise, (MS. Cott. Vespaf. A. 2. Brit. Mus.) after describing Diaphonia as the agreement of different sounds, says, "this kind of singing is commonly termed *Organum*, because the human voice in *sounding double* notes resembles the effect produced by the instrument which is called an organ." This is a very ancient definition of the word, and puts its meaning wholly out of dispute. Bartholomæus (*De Proprietabus Rerum*, ed. Wynkyn de Worde) says, "Organum is a generall name of all instrumentes of musyk, and is nethelesse specyally a propyte to the instrument that is made of many pipes, and blowne wyth belowes. And now, holy churche useth only this instrumente of musyk, in profes, sequences, and ymynes ; and forsakyth for men's use of mynstralsye all other instrumentes of musyk."



end. But as to the Greek musick planted in the Latin empire, it is no wonder it fell, when the empire itself could not stand, but was ever whelmed by deluges of barbarous nations, who became possessors of Italy and the neighbouring territory's and even of Rome itself.

30.  
Poetry and  
singing turn-  
ed Gothick.

And in this disorder and comoniatore of nations, the latine language lost its idiom, and from a vernacular speech became antiquarian or classick, and the gothick dialects prevailed; and then what must become of all the profodies and poetrays on which the musick of former times had depended. Whenever peace returns arts will revive, as poetry, for instance, but in a new forme, and drefs. For in Provence, as Bembo\*

\* Cardinal Bembo (*Prose, o sia della Lingua Volgare*) was of opinion that the first rhymers and poets who wrote in a modern language were of Provence; after them the Tuscans. And both Crescembeni (*Comment. della Volg. Poes.*) and Gravina (*Della Ragion. Poetica*) make the same concession. Nostradamus, brother of the astrologer of that name (*Les Vies des plus célèbres et Anciens Poëtes Provençaux*, Lyons, 1575) says that Provence was called the Mother of the Troubadours and Minstrels; and that Dante, Petrarca, Boccaccio, and other Tuscan poets enriched both their language and fancy from the productions of this country. Burney (*Hist. of Music*, ii. 232) says, "During near two centuries after Guido's arrangement of the Scale and invention of the Time-table ascribed to Franco, no remnants or records of Secular Music can be found, except those of the Troubadours or Provençal poets. And though in the simple tunes which have been preserved of these Bards, no time is marked and but little variety of notation appears, yet it is not difficult to discover in them germs of the future melodies, as well as poetry of France and Italy." The time of the first appearance of the Provençal poets has been stated, and apparently on the authority of Crescembeni, (*Comment. della Volg. Poes.*) to have been in the tenth century; but this is perhaps too early. The most authentic account of them, written by Le Monge des Isles d'Or who lived about 1248, and Henry de Saint



thinks, a new sort of verfyfying was invented, and from thence brought into Italy, and the manner, that is rimes and ftanzas, not onely fetled there, but ſpread all over Europe. This of cours introduced a new manner of finging, and that could take into no channell but that of imitating the instrumentall muſick of thoſe ages, and what that was I may reflect afterwards.

In the mean time wee muſt conſider what became of muſick among the Eccleſiaſticks. That there was a frequent uſage of ſinging Pſalmes and Hymnes\* from the beginning of

31.  
Eccleſiaſti-  
call Muſick  
unaltered.

Cezari, who flouriſhed about 1435, two members of their own body, carries it no farther back than the twelfth century; the earlieſt writer mentioned being Geoffry Rudel, Sieur de Blieux in Provence, who lived in 1161. (See a tranſlation of this work, under the title of *Hiſtoire des Poëtes Provencaux*, prefixed to the firſt volume of *Recherches ſur les Théâtres de France par M. de Beauchamps*, Paris 1735) Paſquier (*Recherches de la France*, Paris 1621, p. 600) diſtinguiſhes the miniſtrels of France from the Provencal poets by ſaying, that the miniſtrels wrote in the general language of France, as it then exiſted, being a compound of the Walloon, the Latin, and Frank or German, while the Provencal poets confined themſelves to the dialeſt of Provence only; and ſpeaking of Dante and Petrarch he remarks, that they began to write, when the Popes had eſtabliſhed themſelves at Avignon; before which time, Provencal poetry had been long in vogue in Provence, under the earls of Provence, and particularly under Raimond Berenger, the laſt of that name. Specimens of the ancient Provencal melodies may be ſeen in La Borde's *Effai ſur la Muſ. Anc. et Mod.*; Burney's *Hiſt. of Muſ.*; and J. S. Smith's *Muſica Antiqua*. See alſo La Borde's *Mémoires hiſtoriques ſur Raoul de Coucy*, 1781; Michel and Perne's *Chanſons de Chatelain de Coucy*, 1830; and the *Annuaire Hiſtorique pour L'année 1837*, Paris, 1836.

\* The earlieſt ſpecimen of a Chriſtian hymn now extant is that of Clement of Alexandria, in the third book of the *Pædagogus*. On the ſubject of primitive

Christianity, wherein consisted a great measure of their devotion, is without all doubt ; but what that manner of singing was is hard to determine, and to referre to the Jewish psalmody, from whence it is supposed to have bin derived, is *Ignotum per ignotius*. It is probable that being began by plain men, as the Apostles were, the singing must be as plaine, and that is a sonorous pronounciation, syllabically, with some turnes in the nature of accents, to which a voice, even in speaking, is propens. A difference might be made between the manner of singing Hymnes and Prayers, the latter with more deliberation and devotion. And so it continued untill the establishment of Christian churches and Bishopricks, when great multitudes used to meet, and then singing was not onely for devotion, but necessity. For without choruses the church service could not be heard. And in times of calamity the Letanys were sung processionally about the streets of great city's in divers choruses.\* Otherwise the singing in churches continued nearly in the same manner downe to

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Psalmody and Hymnology, see J. G. Baumann, *De Hymnis et Hymnopaes veteris et recentis Ecclesiae* ; J. H. Seelen, *De Poesie Christiana*, &c. ; J. G. Walch, *De Hymnis Ecclesiae Apostolicæ*.

\* The Litany, it is believed, was first adopted as a processional service in the year A. D. 400. Gregory the Great, two hundred years after, in the time of a great pestilence, instituted a service called the Septiformis Litanía : a procession to different churches, composed of seven companies of clergy, of laymen, of monks, of virgins, of married women, of widows, and of children. The processional performance of a part of the litany, beginning and terminating at certain suffrages, is still kept up in the Roman Church, as it was in the English rituals before the Reformation. See the Rev. J. Jebb *On the Choral Service of the United Church of England and Ireland*, p. 420.

about the time of Gregory, called the Great; and wee must look abroad for the great metamorphosis of musick that happened after the fall of the empire.

Wee must needs imagine that after the Organ had broke the ice, and shewed the nature and connexion of accords in musick, that other instruments were made to conforme in that manner, that is to a single scale, without tetrachords, taking in the thirds and sixths, without which confort musick did not subsist. By degrees all the old instruments conformed, or by alterations and improvement came in, and new ones invented, and brought into comon use. So that the harmony of instruments subsisted in perfection, without a dependance upon voices to recommend it. And a match was soon made between the old Harp and the Organ, which produced the Spinette kind.\* For since the Harp was to be

32.  
All Instru-  
ments con-  
forme to the  
Organ.

\* From all that can be gathered from ancient writers, it appears that the earliest instrument in which wires were acted upon by keys, was the Clavichord. It was invented by the Italians at the commencement of the fourteenth century, and was afterwards imitated by the Belgians and the Germans. It was of square form, and mounted with a single string only for each tone, and its mechanism consisted of a small tongue of copper attached perpendicularly to the key, below the string upon which it was intended to act. Prætorius (*Syntagma Musicum*, p. 60) says the clavichord was invented and disposed after the model of the monochord. The instrument here alluded to is supposed to have been one of many strings, and not the Pythagorean monochord. Julius Cæsar Scaliger (*Poëtices*, chap. 48) distinctly traces the connection between the monochord, clavichord, harpsichord, and spinet. The clavichord was known in England in the fifteenth century. Skelton, in his poem of *A Comely Coystrowne* (*Pynson* n. d.), says of one of his characters,

“ Comely he clappyth a payre of *clavycordys* ;”

touched by a plectrum, why might not the keys of an Organ be made to work the quills; and the harp itself gained a

and the writer of an old poem on music in the reign of Henry the Eighth has the following passage:—

“ Who pleythe on the harp he should pley trew ;  
 Who syngeth a song, let his voyce be tunable ;  
 Who wrestythe the *clavycorde*, mystuning eschew ;  
 Who blowthe a trumpet, let his wynd be mesurabyle ;  
 For instruments in themselves be firm and stable,  
 And of trowthe, would trouthe to every man’s songe,  
 Tune them then trewly, for in them is no wronge.”

William Cornish, a gentleman of Henry the Eighth’s Chapel gives a similar admonition in his *Treatise between Truth and Informacion*, printed by Wynkin de Worde, n. d.

“ The *clavicorde* hath a tunely kynde,  
 As the wyre is wrested hye and lowe,  
 So it tuenyth to the players mynde,  
 For as it is wrested so must it nedes showe,  
 As by this reson ye may well know,  
 Any instrument mystunyd shall hurt a trew song,  
 Yet blame not the *clavycorde* the wrefter doth wrong.”

In the list of Henry the Eighth’s musical instruments, remaining at Westminster, “in the chardge of Philipp van Wilder,” immediately after the King’s decease (Harl. MS. 1419, f. 200) we find mention of “two payer of *clavicornes*.” When the defects inherent in the construction of the clavichord were discovered, a plan was devised of striking the strings with small pieces of quill affixed to minute springs, adjusted in the upper part of small flat pieces of wood, termed *jacks*. These jacks were directed perpendicularly upon the key, and when the spring had made its escape, after the string had been struck, the jack fell in such a manner as to be able to reproduce anew the sound at will. A slip of cloth applied to each side of the jack had the effect of a damper in stopping the vibration. This new invention was applied to two instruments, which differed only in form; the one was the Virginal, the chest of which was rectan-



body of sound. But as to that and other instruments that sound by nerves, I shall consider afterwards. But first of the

gular, like that of small pianofortes; the other was the Spinet, which had the form of a harp laid in a horizontal position. The most celebrated virginal maker of the sixteenth century was an Englishman, William Lewes, and among the privy purse expences of Henry the Eighth we find the following entry: "Item, the vi daye payed to William Lewes for ij payer of virginalls in one coffer with iiij stoppes, brought to Grenewiche iii*l*. And for ij payer of virginalls in one coffer brought to the More iii*l*. And for a little payer of virginalls brought to the More xx*s*." In MS. Harl. 1419 (before quoted), occurs this entry: "Two faire paire of newe long virginalls made harpe fashion, of cipres with keis of Ivorie." Queen Mary was celebrated for her excellent performance upon the virginals, and in a letter addressed to her by her mother, soon after her separation from Henry, she says, "Sometimes for your recreation use your virginals and lute, if you have any;" and by the privy purse expences, (published by Sir Fred. Madden, 1831,) it appears that she was not slow in following the Queen's advice. Queen Elizabeth was also equally celebrated as a performer, and her music-book is still preserved in the Fitzwilliam Museum. A splendid virginal, said to have been this Queen's, is also in existence. The case is of cedar covered with crimson Genoa velvet, upon which are three gilt locks finely engraved; the inside of the case is lined with strong yellow tabby silk. The front is covered entirely with gold, having a border round the inside two inches and a half broad. It is five feet long, sixteen inches wide, and seven inches deep, and is so lightly and delicately formed, that the weight does not exceed twenty four pounds. There are fifty keys, thirty of ebony tipped with gold, and the remaining twenty (i. e. the semitones) are inlaid with silver and ivory in a most elaborate manner. The royal arms of Elizabeth are exquisitely emblazoned with carmine, lake, and ultramarine, upon gold. In an inventory of the furniture of Kenilworth in the days of the magnificent Earl of Leicester (1584) we have "An instrument of organs, regalls, and virginalls, covered with crimson velvet, and garnished with gould lace," also "a faire pair of *double* virginalls." And at a later period, on occasion of the "Fire Works to be presented in Lincolnes Inn Fields on the 5th of November 1647," (a rare broadside in the British Museum) we read of virginals self-acting, or, as the writer expresses it, "musically playing of themselves." The virginal became so com-



Violl kind, or Chelys as it is called, but for what reason I am to seek.\*

33.  
The inven-  
tion of the  
Viol Goth-  
ick.

Nothing made so great a *denovement* in musick as the invention of horse hair, with rozin, and the gutts of animals twisted and dried. I scarce think that the strings of the old Lyra used in either the Jewish or Greek times, which in latine are termed nerves, were such, becaus it was more or

mon in the seventeenth century, that Pepys, describing the flight of the inhabitants by water at the time of the great fire, says, "I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of virginalls in it" (Diary, Sept. 2, 1666). This instrument continued in use until the beginning of the eighteenth century. One of the last notices of it is in the London Post of July 20, 1701: "This week a most curious pair of virginals, reckoned the finest in England, were shipped off for the Grand Seigneur's Seraglio." Galilei, in his *Dialogo della Musica Antica e Moderna*, 1581 (p. 143), says, "As the harp came from the cithara, so the harpsichord had its origin from the harp; being nothing more than a horizontal harp, as every one who examines its figure with that idea must see." One of the earliest makers, if not the inventor, of the harpsichord was Hans Rucker, of Antwerp, who flourished at the end of the sixteenth century. He was originally a joiner, but quitting that business, devoted himself entirely to the construction of harpsichords, and gained a reputation which was surpassed by no other. He had two sons, Andreas and Hans, both equally celebrated as makers of harpsichords. The English makers of the seventeenth century were Charles Haward (see Salmon's *Vindication of an Essay*, &c. 1672, p. 68); and John Player (see Warren's *Tonemeter*, 1725, p. 7).

\* The Greeks termed the ancient lyre, Chelys, from the legend that Mercury formed the first lyre from a tortoise-shell picked up in Arcadia on a mountain called Chelydorea—See Pausanias (*Græc. lib. viii. Arcad.*) Vincentio Galilei (*Dial. della Musica Ant. e Mod.*) has collected the various opinions of the several Greek writers who have mentioned the invention of the chelys or testudo.

less peculiar to deal in that manner with the *entra* of dead animals. Nor is it any where, as I know, intimated of what materiall these strings were made, but I guess they were mettaline,\* as most sonorous, or of twisted silk; nor is there any hint when the Violl kind came first in use. Had the Greeks known it, some deity, for certain, had bin the inventor, and more worthily then Apollo of the Harp, for it draws a continuing sound, exactly tuneable to all occasions & compass, with small labour and no expence of breath. But as to the invention, which is so perfectly novel as not to have bin ever heard of before Augustulus, the last of the Roman Emperors,† I cannot but esteem it perfectly gothick,

\* Wire strings were not used by the Egyptians in any of their instruments, nor, as far as we can learn from ancient authors, were they of any other quality than catgut; and the employment of this last in the warlike bow is supposed to have led to its adoption in the peaceful lyre, owing to the accidental discovery of its musical sound. There is an Egyptian lyre preserved in the Museum at Florence with a portion of the strings remaining, which are formed from the intestines of animals. Gut strings are distinctly stated to have been used by Hermes or Mercury in the first Greek lyre (Apollid. iii. 10, 2); (Diodorus, v. 75). Marpurg *Geschichte der Music*, p. 17) tells us, without stating his authority, that Linus (who according to Archbishop Usher flourished about 1280 years before Christ) invented gut-strings for the use of the lyre, which, before his time, was only strung with thongs of leather, or with different threads of flax twisted together. Merfennus in his chapter *de Instrumentis harmonicis*, prop. 11, (*Harmonie Univerfelle*, Paris, 1636,) treats largely on the strings of musical instruments, and of the substance of which they were formed.

† The author must here allude to the *Chelys*, or reformed Lyre of Mercury, which according to Bianchini (*De Instrum. Vet.* p. 28), “having the power of shortening the strings by means of a neck, varied the sound of the same string, like several *magades*.” Its form may be seen on an ancient vase in the Giustiniani collection at Rome; published by Boiffard (tom. ii. p. 145) and in

and entred with those barbarous nations settled in Italy, and from thence spread into all the neighbour nations round about, and now is in possession, and like to hold it, as a principall squadron in the instrumentall navy.

34.  
The invention perfect-  
ed.

I doe suppose that at first it was like its native country, rude and gross. And that at the early importation it was of the lesser kind, which they called Viola da Bracchia, and since the violin, and no better then as a rufhy Zampogna used to stirr up the vulgar to dancing, or perhaps to solemnize their idolatrous sacrifices. These people made no scruple of handling gutts and garbages, and were so free with humane bodys as to make drinking cupps of their skulls. And when the discovery of the vertue of the bow was made, and understood, the *vertuosi* went to work, and modeled the use of it, and its subject the viol, with great improvement, to all purposes of musick, and brought it to a paralell state with the Organ it self. And by adapting sizes to the severall diapasons as well above E la as the doubles below, severall persons take their parts, and consorts are performed with small trouble,

the last edition of Gruter (p. 816). It was played on sometimes by the hand, and sometimes with a plectrum. See Scalig. *in Manil.* p. 384. The plectrum (a quill, or piece of ivory in imitation of one) was used by the ancients instead of the bow. The oldest traces of the viol are found in France; a fact established by monuments of incontestable antiquity. One of these is a representation of an ancient French king, in the porch of the Cathedral of Notre Dame, at Paris; who holds a viol in one hand and a bow in the other. Violars, or performers on the viol, whose business it was to accompany the Troubadours in their singing of the Provençal poetry, were common in the 12th century. See a curious figure of a Provençal Violar in Diez, *Poesie der Troubadour.*

and in all perfection. The invention needs no encomium to recommend it to posterity; for altho' it hath bin in practise many hundred years, no considerable alterations of it in forme or application have bin made which any memoriall can account for. And now no improvement is thought of or desired, but in the choice of the materiall, & curiosity of the workmanship. I shall take leave of the Violl with a remembrance onely of a merry discovery of Kircher's\* in one of his windy

\* Athanasius Kircher was born at Fulda, in Germany, in 1601, and at the age of seventeen entered the society of Jesuits. His chief work is his *Musurgia Universalis*, which is written in Latin, in ten books, occupying two volumes in folio, the first containing seven books, the second three. The subjects on which he treats are principally the following: of the propagation of sound—of the elements of practical music—of harmonics, or the ratios of sound—geometric and algebraic division of the monochord—new experiments in the construction of musical instruments—of melody, comprehending new *secrets* for producing every species of melody (!)—a parallel between ancient and modern music, pointing out the dignity of the ecclesiastical *canto fermo*, and the means of arriving at the pathetic style—of composition, or the combinations of sounds, and the application of air to poetical numbers and rhythms in all languages—musical wonders produced by hidden means, and new experiments of all kinds—and, lastly, of the various derivations of music, and the physical and artificial purposes to which it is, or may be applied. Kircher was the inventor of the Æolian harp, which he describes in his *Musurgia* (lib. ix. 352). This work, says Dr. Burney, which undoubtedly contains many curious and amusing portions, is, however, disgraced by the author's credulity and ill-founded assertions. Kircher has been truly called, “*Vir immensæ quidem, sed indigestæ eruditionis*”—a man of immense but undigested learning. Yet, with all its imperfections, the *Musurgia* contains much “curious and useful information for such as know how to sift truth from falsehood, and usefulness from futility;” for a considerable portion of which, however, he was indebted to the *Harmonie Universelle* of Merfenne, which appeared in 1636; the *Musurgia* not having been published till fourteen years later.



volumes, which is a note added to the picture of a Lute and a Guittarre, that the old Hebrews used to sound them with the scratch of an horsetail bow !\*

35.  
Spinetts,  
Lutes,  
stopps or  
fretts, Harp  
and Wind  
Musick.

As the Harpsicord or Spinett kind was a composition of the old harp and organ, so the Lute kind is a composition between the spinett and the viol. They are made of a shape not unlike a Tortois, † which suits with some of the practises (if they are not fables) of the ancients, but so done now for convenience of handling. The stopps, or fretts, of all these instruments are a further improvement wholly unknown to the ancients, and make a distinct instrument with (almost) sufficient compass, of every string. But the Lute kind cannot

\* The ancients seem to have been wholly unacquainted with one of the principal expedients for producing sound from the strings of modern instruments: this is the Bow. It has long been a dispute among the learned whether the violin, or any instrument of that kind, as now played with a *bow*, was known to the ancients. The little figure of Apollo, playing on a kind of violin, with something like a bow, in the Grand Duke's Tribuna at Florence, which Addison and others supposed to be antique, has been proved to be modern by the Abbé Winckelmann and Mr. Mings. All attempts to establish the use of the bow among the ancients from passages in Aristophanes, Plutarch, and other Greek authors, have also proved unsuccessful.

† It seems that in the ancient lyres the *magis*, or cavity formed towards its base to augment the sound, was really formed of the shell of the tortoise; for Pausanius (*Græc. lib. viii. Arcad.*) speaks of a breed of tortoises on Mount Parthenius excellently suited to furnish bellies for lyres. The belly of a Theorbo, or Arch-Lute is usually made in the shell-form, as if the idea of its origin had never been lost; and the etymology of the word Guitar seems naturally deducible from Cithara. The Roman C was hard like the modern K, and the Italian word *Chitarra* is manifestly derived from *Cithara*.

spare the fretts as the Violl may, and in many shapes succeeds better, by plain stopps without them. The common Harp, by the use of gutt strings, hath received incomparable improvement, but cannot be a consort instrument becaus it cannot follow organs & violls in the frequent change of keys; and the wind musick, which by all strefs of invention hath bin brought into ordinary consort measures, yet more or less labours under the same infirmity, especially the cheif of them, which is the Trumpet.

Here is the furniture of the musick school, and from hence, that is from the gothick institution, I fix the epoch of all our moderne harmony; all the antiq. as well vocall as instrumentall together with their poetry, as to these purposes, being sunk in the pitt of Lethe. It is no wonder that the *vertuosi* made the best use and improvement they could invent or contrive for rendring musick compleat; and without being tyed up to the rules of profodia and counterpoint, they spread their movements so as the parts might break one upon the other with sufficient variety and comixtures unknowne to antiquity, and so farr from prejudice, that I may securely add, with wonderfull and (barring some evil customes crept in) perfection of harmony. And all flowing as well vocall as instrumentall uniformly in the same channell without other restraint then the nature of things, and the comon sence of humane kind requires. And thus thro' divers modes of operation, according to the various fancys and fashions of different times and nations, (but all founded upon the same principles,) it is come downe to us, who have our turnes in de-

36.  
Musick taken  
a new  
forme.

scribing disciplinary formes as others have had : and as others before us, so wee claim our performances to be the best.

37-  
Plain song  
and figurate  
musick in-  
troduced by  
the Clergy.

But now, to stepp back a litle, wee must consider that this revolution did not come on all at once, but gradually, and the church men were the means that brought it about ; for their manner of singing the church services and hymnes was never according to the Greek or Latine modells, but rather after the Jewish forme,\* and they did not alter much till the

\* In the primitive Christian church, the service consisted partly of music, which is supposed to have been chiefly that of the Greeks, with an admixture of Hebrew melody. Father Menestrier (*Traité des Représentations en Musique Anciennes et Modernes*, 1681) conjectures that the early ecclesiastical manner of singing was like that of the ancient theatre, and Dr. Burney (*Hist. of Music*, vol. ii. p. 8) concurs in this opinion ; but it seems much more probable that the “songs of Zion,” as performed in the Jewish temple, and the chanting of the hymns at the Pagan altars, were chosen as vocal melodies for devotional purposes, rather than the airs or recitatives in which the comedies of Plautus and Terence were delivered. St. Hilary, Bishop of Poitiers, and St. Ambrose, are said to have been among the first that composed hymns to be sung in the western churches. Both these fathers flourished about the middle of the fourth century ; but Prudentius, a Christian poet, cotemporary with Theodosius, who died in 395, was author of most of the hymns in the Roman Breviary. St. Ambrose digested a musical service for the church of Milan, which is called the Ambrosian chant, and was founded on four of the Greek modes. About the year 600, Gregory the Great enlarged and much improved the chant of the church, by the admission of four other modes, and gave it that form which it still retains in the Romish service, and in which it is known by his name. Fleury (*Hist. Eccl.* tom. viii. p. 150) gives a circumstantial account of the *Scola Cantorum*, instituted by Pope Gregory. It subsisted three hundred years after the death of that pontiff, which happened in 604. It has been stated that the usage of chanting in the English churches was introduced by Osmund, Bishop of Sarum, 1090 ; but we learn from Bede, that Benedict, Abbot

time of St. Ambrose, who introduced the Antiphons. In those days Christians were so numerous, and their episcopall churches so great and splendid, that the prelates exalted the vocall services as much as they could; and indeed it was but necessary, for reasons touched elsewhere. It appears in Kircher and others, that there was no steady scale of muscical notes till the time of Pope Gregory, who contrived the order of them by a septenary of letters,\* and Guido added the vocall syllables, and the notation by lines, which was clumsily expressed before.† This was sufficient for the use of plain-song

of Weremouth, brought Abbot John, the arch-chanter, from Rome to this country, about A. D. 678, at which period Archbishop Theodoric, a Greek by birth, made a visitation of the whole island, and caused instruction to be given in the art "*sonos cantandi in ecclesia*," until then known only in Kent. Bede states even that at an earlier period in the same century Paulinus left at York James the Deacon, who was "*cantandi in ecclesia peritissimus*," and who "*magister ecclesiastice cantionis juxta morem Romanorum, seu Cantuariorum multis cœpit existere*," Bede, lib. ii. 40. (See also lib. iv. 3, and v. 20, and the Appendix, edit. by Smith, p. 719.) The most important treatises on the subject of Church Music are those of St. Nicetus in the sixth century, and Aurelian in the ninth, subsequent to the great change introduced by St. Gregory.

\* Gregory improved the notation of music by substituting the Roman letters A, B, C, D, E, F, G, and a, b, c, d, e, f, g, and aa, bb, cc, dd, ee, ff, gg, for the complicated Greek notation then in use. The capitals expressed the seven sounds of the lowest octave used for voices, and the smaller letters the seven sounds of the octave next above, while the double letters expressed the seven sounds of the next higher octave. The characters known by the appellation of *Gregorian notes* are not supposed to have been invented by Pope Gregory, nor were they in use till many ages after his time; but since their invention, having been appropriated chiefly to the purpose of writing ecclesiastical chants in the antiphony of that pontiff, they obtained his name.

† The invention of *solmifation* is attributed to Guido, a Benedictine monk of Arezzo, in Tuscany, about the year 1022, and, although the system is not



in the churches, and gave latitude enough to vary the modulations for the more splendor of their musick. But yet all was plain-song, that is counterpoint unisonall, and without inequality of time, founding all syllables of a length according to the notes. And this I take to have bin the state of church musick for many years after organs and various instruments, according to a more florid manner of composition, by concords interwoven, called descant, were in use abroad. And the churchmen having the skill of musick primarily amongst them, were chiefly concerned in those improvements, and associated with the laity in carrying them on, by teaching, and performing with them, and probably in time learn-

wholly developed in any of his works, the testimony of writers, very near the period in which he lived, almost renders his claim indisputable. For an analysis of Guido's various works, see Dr. Burney (*Hist. of Mus.* vol. ii. p. 70, *et seq.*) and Sir John Hawkins (*Hist. of Mus.* vol. i. p. 422, *et seq.*). The invention of the *lines* and *spaces* is certainly long anterior to the time of Guido. The learned Gerbert (*De Notis Musicis Medii Ævi Græcis et Latinis, &c.* vol. ii. p. 61) quotes a curious passage from a chronicle of the monastery of Corbie, in Picardy, where the writer, speaking of the year 986, says, "Sub iis temporibus incœptus est novus modus canendi in monasterio nostro, per flexuras et notas, per regulas et spaciâ distinctas, meliusculum dinumerando, quam antea agebatur: nam nullæ regulæ extabant in libris antiphonariorum et graduum ecclesiæ nostræ." This is the earliest notice of *lines* and *spaces* yet discovered. The progress of musical notation from the time of Pope Gregory may be traced in a few words. Gregory's method was the very simple one of writing the words and then placing above each syllable the letter indicating the note to which it was to be sung. Several clumsy expedients were then adopted, of writing the words on parallel lines, placing each word on a higher or lower line according to the comparative height of the sound. The rudiments of the present system are to be observed in the method adopted about the ninth or tenth century, of drawing seven parallel lines, and expressing the notes by *points* placed on these lines. At last, the

ing from them, who might become more florid and ayery then themselves. These exercifes, which at first were cheifly of voices, at length took in the organ and other instruments, but (very improperly) confined their skill to the Guidonian scale, and made the church plain-song the ordinary subject. No wonder therefore that organs and other instruments, with the descant manner at last entered the churches.

Nothing shewed the influence of the ecclesiasticks over the spirits of the laity in those times more then the imposition of the church plain-song in almost all their figurante musicke ; from whence it was at first derived, and continued downe

38.  
Of Descant-  
ing and In  
Nomines.

lines were reduced to four, and points placed not only on the lines, but in the spaces between them. In more modern times it was found more convenient to use five lines in place of four. In Gerbert's work, *Du Cantu et Musica Sacra*, may be found many curious specimens of the notations belonging to different centuries. *Id.* p. 57, curious uncial characters, and various notes and lines, to be found in many of the church-service books of the eighth, ninth, and tenth centuries. Plate iv. musical characters of the tenth century, horizontally placed, strongly resembling those afterwards introduced into modern notation. Page 61, two singular diagrams of old notation, as given by Kircher: the one, of *Greek* notation, from a manuscript of the library of the monastery of the Holy Saviour, at Messina, in Sicily, which manuscript, from the date (A.D. 950), would go much further back than Guido's time. In this diagram, the musical notes are expressed upon eight lines by means of eight letters at the beginning, and by round black dots upon the lines. The other diagram given by Kircher is from some very ancient antiphonaries (still existing) of the monastery of Vallambrosa, in which there are points or dots upon two lines only. Further information, and examples, may be seen in Burney (*Hist. of Mus.* vol. ii. p. 35, *et seq.*) and Hawkins (*Hist. of Mus.* vol. i. p. 461, 2). See also a curious notice of the ancient systems of notation in the *Instructions du Comité Historique. Collection de documents inedits*, 1839.

beyond the Reformation, and so near to our times, which must be ascribed to custome rather than any authority. But it is sure enough that the early discipline of musick in England was with help of the gamut to sing plain-song at sight, and moreover to descant,\* or sing a consort part at sight, also with such breakings, bindings, & cadences, as were harmonious and according to art; and this not of one part onely, but the art was so farr advanced that divers would descant upon plaine-song extempore together, as Mr. Morley shews; † and this exercise was performed not onely by voices and extempore, but whole consorts for instruments of four, five, and six parts, were solemnly composed, and with wonderfull art and invention, whilst one of the parts (comonly in the middle)

\* The term Descant, in its original sense, signified an extemporaneous song, which was no sooner uttered than lost; but it was afterwards applied to the art of composing in several parts. In Skelton's poem, *The Bouge of Court*, Riot is characterized as a rude, disorderly fellow, and one that could "descant" upon any occasion—"Counter he could *O Lux* upon a potte"—that is, he could make extemporary divisions upon the ancient hymn, "*O Lux beata trinitas*," even in his cups. Tigrini, in his *Compendio della Musica*, Venice, 1588, speaks of extemporary descant upon a plain-song as being still practised in the churches of Italy. At p. 113 of the same work, he gives instruction in this species of musical *divination*. The most ancient treatises on descant extant are those of Lyonel Power and Chilton (MS. Lansdowne, 763).

† The second part of Thomas Morley's *Introduction to Practical Musick*, 1597, is entirely devoted to the subject of descant; and in enumerating the various composers who have excelled in writing a number of parts upon a plain-song, he says, "M. George Waterhouse surpassed all who ever laboured in that kind of study." In the Public Library, Cambridge, (Dd. iv.—60) are preserved "Mr. Waterhouse's songs of two parts in one upon the plain-song of *Miserere* 1163 ways, in score."

bore onely the plain-song thro' out. And I gueſs that in ſome time litle of other confort muſick was coveted or in uſe. But that which was ſtyled *In nomine*\* was yet more remarkable, for it was onely deſcantiſg upon the eight notes with which the ſyllables (*In nomine domine*) agreed. And of this kind I have ſeen whole volumes,† of many parts, with the ſeverall authors names inſcribed. And if the ſtudy, contrivance, and ingenuity of theſe compositions, to fill the harmony, carry on fuges, and interſpers diſcords, may paſs in the account of

\* Before the introduction of the *Fantafy* in parts, the moſt popular inſtrumental composition in England was the *In Nomine*, ſo called from its being founded upon an ancient eccleſiaſtical chant, conſiſting of ſeven notes anſwering to the ſyllables *In Nomine Domini*. The air of this chant was always preſerved in one of the parts (generally the tenor), and was performed in long drawn-out notes, whilſt the other inſtruments executed, at the ſame time, paſſages in rapid diviſion. Dr. Burney derives the chant from that part of the maſs beginning “*Benedictus qui venit in nomine Domini* ;” Sir John Hawkins, from the nineteenth Pfalm in the Vulgate, “*Lætabimur in ſalutari tuo : et in nomine Dei noſtri magnificabimur.*” (See more in the Editor’s Introduction to Gibbon’s *Fantafies of three Parts*, published by the Muſical Antiquarian Society.)

† One of theſe volumes, formerly in the poſſeſſion of the North and L’Eſtrange families, is now in the Editor’s library. It conſiſts of “*In Nomines and other Solfainge Songes of 5, 6, 7, and 8 partes, for Voyces or Inſtrumentes,*” by Robert Johnson, Tye, Shepherd, Mundy, Phillips, Malery, Strogers, Tallis, Byrd, Taverner, Clement Woodcock, &c. Butler, in his *Principles of Muſic*, 1636, p. 91, ſpeaks in terms of high commendation of the *In Nomines* of Parſons, and alſo of thoſe of Tye and Taverner. In the Life of Milton, by his nephew Phillips, prefixed to the Engliſh tranſlation of his State Letters, it is ſaid, that John Milton the father, who was ſo eminently ſkilled in muſic as to be ranked among the maſters of the ſcience in his time, compoſed an *In Nomine*, for which he received from a Poliſh prince a preſent of a gold chain and medal.



skill, no other fort whatsoever may pretend so more. And it is some conformation that in two or three ages last bygone the best private musick, as was esteemed, consisted of these.

39.  
The Effects  
of plain-song  
Musick.

I would not have it thought that, by what is here observed, I am recommending this kind of musick; for in one principall article, nothing can be more defective, and that is variety or what is called air. I might mention other imperfections, but that is enough. It is a sort of harmonius murmer, rather then musick; and in a time, when people lived in tranquillity and at ease the entertainment of it was agreeable, not unlike a confused singing of birds in a grove. It was adapted to the use of private familys, and societys; and for that purpose chests of violls,\* consisting of two trebles, two means,

\* A chest of viols generally consisted of six in number, and were used for playing *Fantasties* in six parts. A particular description of their tuning may be seen in John Playford's *Introduction to the skill of Musick*, 1655. Old Thomas Mace, in his humorous and instructive work, *Musick's Monument*, 1676, p. 245, says, "Your best provision (and most compleat) will be a good chest of viols, six in number (viz.), 2 basses, 2 tenors, and 2 trebles, all truly and proportionably suited. Of such there are no better in the world than those of Aldred, Jay, Smith, yet the highest in esteem are Bolles and Rofs (one bass of Bolles' I have known valued at 100*l.*), these were old, but we have now very excellent workmen, who (no doubt) can work as well." In a collection of airs entitled *Tripla Concordia*, published in 1667, by John Carr, is the following advertisement, "There is two Chests of Violls to be sold, one made by Mr. John Rofs, who formerly lived in Bridewell, containing 2 trebles, 3 tenors, and one basse: The chest was made in the year 1598. The other being made by Mr. Henry Smith, who formerly lived over against Hatton house, in Holbourn, containing 2 trebles, 2 tenors, 2 basses: The chest was made in the year 1633. Both chests are very curious work." At the beginning of

and two bafes were contrived to fulfill the parts, and no thro'-baf\* (as it is called) was then thought off—That was re-

the laft century, “chefts of viols” were fo completely out of fafhion that Dr. Tudway, in a letter to his fon (Harl. MS.), thus describes them. “A cheft of viols was a large hutch, with feveral apartments and partitions in it; each partition is lined with green bays, to keep the inftruments from being injured by the weather; every inftrument was fized in bignefs according to the part played upon it; the leaft fize played the treble part, the tenor and all other parts were played by a larger fized viol; the bafe by the largeft fize. They had fix ftrings each, and the necks of their inftruments were fretted. Note: I believe the treble-viol was not higher than G or A in alt, which is nothing now.”

\* The term Baffo Continuo, General Bafs, or Thorough Bafs, though now generally confounded with Figured Bafs, and understood to be the fame thing, was at firft diftinct. Ludovico Viadani, of Milan, was the firft in Italy who made ufe of the *continued* or thorough bafs. In the preface to his *Centi Concerti Ecclefiaftica*, Venetia, 1603, he informs us that he invented thefe pieces in 1597, at Rome, and that his chief reafon for compofing them, was that “there were no pieces of the kind conftituted for one, two, and three voices, with an organ bafs.” In thefe concertos the organ bafs runs throughout each piece without the flighteft paufe; it was therefore properly termed a *continued* or thorough bafs; but it has no figures. Although it is faid that the art of figured bafs took its rife in Italy, yet we have evidence of its praftice in the Netherlands before the beginning of the feventeenth century. Richard Deering, our own countryman, publifhed at Antwerp, in 1597, *Sacræ Cantiones quinque vocum cum baffo continuo ad Organum*, wherein the figure 6 is ufed wherever that chord occurs. From this it is evident that the praftice of ufing figures to a *continued bafs* crept in imperceptibly. Ludovico Viadani was the author of a work, entitled, *Opera omnia Sacrarum Concertuum cum baffo continuo et generali, organo applicato, novaque inventionione pro omni genere et forte cantorum et organiftarum accommodata. Adjuncta infuper in baffo generali hujus novæ inventionis instructione et succineta explicatione Latine, Italice et Germanice*. This work is ftated to contain *rules* for the performance of a *thorough bafs*, but the Editor has not been able to confult a copy. It was firft printed at Venice and Franckfort in 1609; fubfequent editions appeared in 1613 and 1620. Galeazzo Sabbatini, in

served to other kinds of musick I shall mention. But this began before organs came into churches, and while the pure plain-song prevailed in them. And then the most celebrated forms came into secular use, and so continued in credit, in England at least, downe so low as the reigne of K. Charles I. which I can judge by some plain-song concerts I have seen of so late compofure. But in our days, nothing can be more monstrous and insupportable then such a concert would be, so mighty is the power of custome and fashion in musick. Nor doe I pretend that the whole musicall employment was restrained to these formes, for at the same time even from the first launching of descant, pieces of music were composed in

his *Regola facile e breve per suonare sopra il Basso continuo nell' Organo, Monocordo, o altro simile strumento*, Venetia, 1628, is stated, to claim the invention of figured basses; a mistake which has arisen from the heading of the first chapter, "Intention of the author" having been read "Invention of the author." The practice of figuring basses became common about the year 1623, as appears from several works in the Editor's collection, particularly *Madrigali Concertati a due, tre, e quattro voci, per cantar, e sonar nel clavecembalo, chitarone, ò altro simile instrumento, Di Zelippo Bonaffino Messinese*. In Messina Appresso Pietro Brea MDCXXIII. ; in which the bass part is figured throughout. The harmonical combinations are, besides the common chords without figures, the chords of the 6th, the 5-6, the 6-5, and the suspensions of the 4-3 and 7-6. The accidental sharp third is indicated as at present with the sharp over the bass note, without a figure. The earliest work printed in England with a figured bass is Martin Pierfon's *Mottetts or Grave Chamber Musique*, W. Stansby, 1630. The first musician who drew up rules in this country for the performance of figured basses was William Penny, who in 1670 published his *Art of Composition, or Directions to play a Thorow Bass*—See Clavel's *Catalogue of Books printed in England* for that year, and H. Playford's *General Catalogue of Musick-books* (Harl. MS. 5936, No. 443). Matthew Locke's *Melothesia or certain General Rules for playing on a continued Bass*, 1673, has hitherto been considered the earliest book of the kind.



different styles, and for various purposes, as for merriment, and dancing, &c.,\* which need not much to be inquired after. But thus farr is materiall, the earlyer consorts were composd for 3, 4, & more parts, for songs in Itallian or Latine out of the Psalmes, of which I have seen divers, and mostly in print, with the names of the *patroni* inscribed.† And in England when composers were scarce, these songs were copyed off, without the words, and for variety used as instrumentall consorts, with the first words of the song for a title. And of this printed musick, vocally performed, many will shine against the best moderne compositions, and I suppose instrumentally would not loose much of their excellence. And as alterations with endeavour to advance are continually profered, so the Itallian masters, who always did, or ought to

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\* “Of Vocal Musick made for the solace and civil delight of man, there are many different kinds; as namely, Madrigals, in which fuges and all other flowers of figurate Musick are most frequent. Of these you may see many sets of 3, 4, 5, and 6 parts, published both by English and Italian authors. Next, the Dramatick, or Recitative Musick; which (as yet) is something a stranger to us here in England. Then Canzonets, Vilanella’s, Airs of all sorts; or what else Poetry hath contrived to be set and sung in Musick,” &c.—Christopher Simpson’s *Compendium of Practical Musick*, 1667, p. 139. It is somewhat singular that the Hon. Roger North, in the course of these “Memoires,” does not once allude to that delightful style of composition, the Madrigal. Its reign indeed was but brief, extending only (according to the dates of the printed copies) from 1588 to 1632; but still we can scarcely conceive it possible that its use was entirely laid aside in our author’s younger days. Such however must have been the case, or it certainly would have received some notice from one so diligent in musical enquiries. See Oliphant’s *Musa Madrigalesca* and the Editor’s *Bibliotheca Madrigaliana* for full information upon this subject.

† The writer here alludes to the dedications which appear to nearly all the original copies of the motetts and madrigals of the 16th and 17th centuries.



lead the van in musick, printed peices they called Fantazias,\* wherein was air & variety enough; and afterwards these were imitated by the English, who working more elaborately, improved upon their patterne, which gave occasion to an observation, that in vocall, the Itallians, and in the instrumentall musick, the English excelled.†

40.  
About  
Henry 8.  
Musick be-  
gan to  
flourish.

For want of registers or memorialls of times, wee can scarce assert any thing cronicaly of musick, which is wholly destitute of those advantages, which few other arts want. But if one may guesse, Church musick was at its perfection in the reigne of Henry viii.‡ He was a lover, and they say

\* See the Editor's Introduction to Orlando Gibbons' *Fantazias*, printed for the Musical Antiquarian Society.

† Christopher Simpson (*Compendium of Practical Musick*, 1667, p. 145) says, "You need not seek outlandish Authors, especially for Instrumental Musick; no Nation (in my opinion) being equal to the English in that way; as well for their excellent, as their various and numerous Consorts, of 3, 4, 5 and 6 Parts." Matthew Locke, in the curious preface to his *Little Consort of three Parts*, 1656, has the following passage: "And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their own country-men's, because there have been and are some excellent things done by strangers, I shall make bold to tell them (and I hope my known experience in this science will enforce them to confesse me a competent Judge) that I never yet saw any Foreign Instrumental Composition (a few French Corants excepted) worthy an English man's transcribing."

‡ The history of the English school of Church Music has never received proper attention. The accounts given by Burney and Hawkins are meagre and unsatisfactory, and all that has been written since has only tended to involve the subject in greater confusion. The difficulty of access to ancient documents, and the destruction of the *original* part-books of our cathedrals, have conspired to render the subject one of great difficulty. The Editor has now devoted many

composed Anthems.\* In some times royall familyes were all fighters, and in others all scollars: for as he was learned, so

years to researches connected with our ancient cathedral music, and the result will soon be laid before the public in a work to be entitled *The Choral Music of the Reformation*.

\* According to Hall (*Chron. An. 2, Henry VIII.*), the King exercised himself daily in "shotyng, singing, daunsyng, wraustelyng, casting of the barre, playing at the recorders, flute, virginals, and in setting of songes, making of ballettes, and did set ii goodly masses, every of them fyve partes, which were song oftentimes in hys chapel, and afterwarde in diverse other places." Hollingshed has also a passage to the same effect (see *Chron. iii. 806*). Lord Herbert of Cheshire tells us (*Life of Henry VIII.*) that "his education was accurate, being destined to the Archbishopricke of Canterbury, during the life of his elder brother, Prince Arthur. By these means, not only the more necessary parts of learning were infused into him, but even those of ornament, so that besides being an able Latinist, Philosopher, and Divine, he was, (which one might wonder at in a King) a curious Musician; as two entire masses composed by him, and often sung in his chapel, did abundantly witness." Sir John Hawkins says (*Hist. of Mus. vol. ii. p. 533*) that Henry VIII. "not only understood music," but "was deeply skilled in the art of practical composition." In a collection of anthems, motets, and other church offices, in the hand-writing of John Baldwin, of the Chapel Royal, which collection appears to have been completed in 1591, is a composition for three voices, subscribed *Rex Henricus Octavus*. The words beginning "*Quam pulchra es et quam decora,*" are taken from the *Canticum Canticorum*, and are supposed to have been addressed by the King to one of his favourite females, whom, in his early years, he had under his protection at Greenwich (See Puttenham's *Arte of English Poesie*). The composition is printed in Hawkins (*Hist. ii. 534*). *The Kynges Ballad*, beginning "Passetyme with good company," is preserved (with the music in three parts) in the British Museum (*Add. MSS. 5665*). The anthem, "O Lord the maker of all thing," composed by William Mundy, is incorrectly attributed to Henry VIII. in the Tudway Collection (*Harl. MS. 7339*), and in Boyce's *Cathedral Music* (vol. i. p. 1). The mistake, according to Dr. Croft (Preface to *Divine Harmony*, 1712) originated with Dr. Aldrich. The words occur in Henry the Eighth's Primer, which probably led to the error. The music is attributed to Mundy in

he bred all his children to learning, and also to musick, as some of the Histories shew. Queen Elizabeth\* had a good touch on the Harpsicord, and Organ, and *sub deo* confirmed the musick in churches upon the Reformation,† which the

a MS. set of part-books formerly belonging to the Chapel of Edward VI. and in many part-books of the sixteenth and seventeenth centuries. It is also printed with Mundy's name as the composer in John Barnard's *First Booke of Selected Church Music*, 1641. The "ii goodly masses," mentioned by Hall as the composition of the royal tyrant, are not known at the present time. Music seems not to have been omitted in the education of Henry's successors. See Cardan's character of the young Prince Edward VI. (Burnet, *Hist. of the Reform.* part ii. p. 2), and the young King's own journal in the British Museum. Queen Mary was a proficient on the virginals and lute. She was taught by Mr. Paston on the former, and by Philip Van Welder on the latter. (See *The Privy Purse Expenses of the Princess Mary*, edited by Sir Fred. Madden, 8vo, 1831.)

\* Elizabeth, as well as the rest of Henry the Eighth's children, and indeed all the Princes of Europe at that time, had been taught music in early life. Camden (*Annales*, 1635, p. 6), in giving an account of her studies, says, that "she understood well the Latin, French, and Italian tongues, and was indifferently well seen in the Greek. Neither did she neglect Musick, so far forthe as might become a Princesse, being able to sing, and play on the lute prettily and sweetly." Playford (*Introduction to Musick*, Preface, edit. 1670), tells us that "Queen Elizabeth was not only a lover of this divine science (Music), but a good proficient therein; and I have been informed (says he) by an ancient musician, and her servant, that she did often recreate herself on an excellent instrument called the *poliphant*, not much unlike a lute, but strung with wire." There is reason to conclude that she continued to amuse herself with music many years after she ascended the throne. See Sir James Melvil's account of her performance on the virginals (*Memoirs*, 2nd edit. Edinb. 1735). There is a curious account of Queen Elizabeth's skill on the virginals, in Vandernoodt's *Theatre, wherein he represented as wel the miseries and calamities that follow the voluptuous worldlings, as also the great joyes and pleasures which the faithful do enjoy*. Lond. 1569.

† In 1559, Queen Elizabeth published injunctions for the clergy in the 49th,



brutallity of the Puritans would have throwne out, as the more brutall rebbells, in Charles the first's time actually did. But now taking a stand (Reg. Hen. 8.), and looking backwards for some time, & then forewards downe to Reg. Jac. 1, there will be small show of skill in musick in England except what belonged to the Cathedrall Churches, and Monasterys (when such were), and for that reason the consortiers wherever they went (from Minsters, as the word was), were called Minstrels,\* and then the whole faculty of musick the

of which there is one for choral music. See Sparrow's *Collect. of Articles, Injunctions, and Canons*, 1684, and Heylin, p. 289.

\* The word *Minstrel* does not appear to have been in use here before the Norman Conquest; but it had long before that time been adopted in France. *Minstrel*, so early as the eighth century, was a title given to the *Maestro di Cappella* of King Pepin, the father of Charlemagne; and afterwards to the Coryphæus, or leader of any band of musicians. (Vide Burney, *Hist. of Music*, ii. 268.) This term *Menestrel*, *Menestrier*, was thus expressed in Latin, *Ministrellus*, *Ministrallus*, *Menesterellus*, &c. (Vide *Gloss. Du Cange* and *Supplem.*) Minstrels sometimes assisted at divine service, as appears from a record of the 9th of Edw. IV. (See Rymer's *Fœdera*, xi. 642.) By part of this record it is recited to be their duty "to pray (*exorare*, which it is presumed they did by assisting in the chant, and musical accompaniments, &c.), in the King's chapel, and particularly for the departed souls of the King and Queen when they shall die, &c." The minstrels derived their knowledge from the schools belonging to the monasteries. They learnt something of the theoretical principles of Music, the practical part of singing, and the elements of grammar; including also perhaps, as much knowledge of poetry as was sufficient for the composition of a song or ballad. Persons already acquainted with the principles of Music, could find little difficulty in acquiring sufficient skill to play on the viol, or some such instrument, a simple melody; and the whole of this together formed a sufficient body of theoretical science and practical skill, to enable them to compose and play a variety of simple tunes. Like the ecclesiastics, these men must have been disgusted with the monotony of church music; and



minstrelsie. And the word is (nearly) so interpreted by Howell in his Etymologys, and by Minshew in his Spanish Dictionary. And as for corporation and mercenary musick, it was chiefly flabile, and the professors, from going about the streets in a morning, to wake folks, were, and are yet, called Waits,\* quasi Wakes. And that kind of musick did not ill suit the minstrels, becaus wind musick was frequently used in churches instead of voices, or else to enforce the chorus.† But in the reigne of King Jac. I., and the paridi-

that disposition to hilarity and merriment which they appear to have possessed, would naturally lead them to the composition of gay and lively melodies; a method known to those skilled in church music, by the name of Descant. Extending their skill still further, they at length formed melodies of more originality, and became in time the sole authors of the music, as well as of the words, of the compositions which they sung and played. For full information concerning the ancient minstrels, see Percy's *Reliques of Ancient English Poetry*; Ritson's *Ancient Songs and Ballads*; J. S. Hawkins' Preface to Smith's *Musica Antiqua*; Botfield's *Manners and Household Expences of England*, &c.

\* Butler (*Principles of Music*, p. 93), says, "WAYGHTEs or WAITs are Hautbois." It is remarkable of this noun that it has no singular number; for we never say a Wait, or the Wait, but the Waits. In the *Etymologicum* of Junius the word is used to signify the players on these instruments, and is thus explained: "WAITs, lircines, tibicines, citharædi, f. à verb to wait, quia, fc. magistratus and alios in pompis instar stipiatorum, sequantur, vel à G. guet, vigilia, guetter, quia noctu exubia agunt quæ eandem agnoscunt originem ac nostrum watch, vigiliæ. Skin." In the account of the *Privy Purse Expences of Henry VIII.* (published by Sir Harris Nicolas in 1827) are two curious entries of payments to the "ways of Caunterbury." This is perhaps the earliest instance known of the use of the word, in the sense of nocturnal musicians, as Archdeacon Nares does not cite any older authority than Beaumont and Fletcher. They appear to have played to the King whilst at Canterbury, on his route to Dover, on the 9th of October, and on his return the 18th of November, 1532.

† In the statutes of Canterbury Cathedral, provision is made for players on

ficall part of the reign of King Cha. I., many musick masters rose up and flourished.

Their works lay most in compositions for violls; but at that time the Lute was a monopolist of the ayery kind, and the masters, gentlemen and ladyes, for the most part used it. And the lessons for that instrument were usually broke into strains, two to a lesson, were it ayre, courant, &c.\* but for pavins, † or more serious lessons, three. And then the musick

41.  
The Lute  
enlivened  
Musick  
which im-  
proved to  
Reg. Car. II.

Sackbuts and Cornets, which on high festivals might probably be joined to, or used in aid of the organ. Roger North in his *Life of the Lord Keeper* (p. 279), speaking of the Cathedrals of York and Durham, says, "In these Churches wind music was used in the choir; which I apprehend might be introduced at first for want of voices if not of organs; but as I hear, they are now disused. To say the truth nothing comes so near, or rather imitates so much, an excellent voice, as a cornet-pipe; but the labour of the lips is too great, and it is seldom well founded." Matthew Lock (*Present Practice of Musick Vindicated*, 1673, p. 19), says, "For above a year after the opening of His Majesty's Chappel, the orderers of the Musick there were necessitated to supply the superior parts of their musick with cornets and men's feigned voices, there being not one lad for all that time capable of fingering his part readily."

\* The most celebrated instruction book for the Lute was that published by Adrian Le Roy at Paris, about the year 1570. It was translated into English, and printed by Jhon Kingston, in 1574. A similar work, by an English musician, John Alford, appeared as early as the year 1568. Specimens of the various kinds of Lute lessons may be seen in these works, and in *A New Booke of Tabliture for the Lute*, W. Barley, 1596; and Thomas Robinson's *Schoole of Musicke*, T. Este, 1603.

† "A Pavan," says Christopher Simpson (*Compendium of Praetial Musick*, 1667, p. 143), "be it of 2, 3, 4, 5, or 6 parts, doth commonly consist of three strains; each strain to be play'd twice over." The name is probably derived from the city of Padua, where the tune is said to have been invented.

masters fell to imitation of these, for after the Fancys, in which they had some ayre, they added a suit of lessons called Ayres, Galliards,\* or other conceits. The violin was scarce knowne † tho' now the principall verb, and if it was any where seen, it was in the hands of a country croudero, who for the portability served himself of it. And in this state, when the troubles came foreward, and the whole Society of the masters in London were turned adrift, some went into the

\* "Next in course after a *Pavan* (says Simpson) follows a Galliard, consisting sometimes of two and sometimes of three strains." It was so called from the country, Gallia, whence it came.

† The Violin was in use among the common people of England at a very early period. Representations of Saxon and Norman violins occur in Strutt's *Manners and Customs*. Upon the grand door of Barfreston Church in Kent, which is of Norman architecture (probably of the eleventh century), there is the figure of a man playing upon the violin; and in the sculptures outside St. John's Church at Cirencester, is depicted a minstrel playing upon a violin with three strings. (See Carter, *Ancient Specimens*, &c. vol. ii. p. 11.) A curious representation of an Anglo-saxon concert may be seen in the British Museum. (MS. Cott. Tib. c. 6.) One musician has a harp of eleven strings, which he holds with his left hand, while he plays with his right; another is playing on a violin of four strings with a bow: another blows a short trumpet supported in the middle by a pole, while the fourth is in the act of sounding a curved horn. The only representation of a Norman concert is that sculptured on a double capital in the Chapter house of St. Georges de Bocherville. (See Dawson Turner, *Tour in Normandy*, vol. ii. p. 13.) Much valuable information, upon the subject of the ancient violin has been collected together by M. L'Eveque de la Ravilliere (*Poesies du Roi de Navarre*, tom. i.). See also Millin, *Antiquites Nationales*, tom. iv; the *Neu Rheinische Mercur* for 1819, p. 19; and a valuable Essay on the History of the Violin by G. C. Anders, printed in the "Cecilia," for 1832. The latter essay is illustrated with thirteen figures of violins of the 16th century, taken from the *Musica Instrumentalis*, published by Martin Agricola in 1542.

to Mr Simpson. P. 80 Footnote Galliard also Representation  
to Sax or Concert. Brit Museum -





armyes, others disperfed in the countrys and made mufick for the confolation of the cavalier gentlemen. And that gave occafion to divers families to entertein the fkill and praftife of mufick, and to encourage the mafters to the great increas of compofition. And this good humour lafted fome time after the happy Reftauration, and then decayed, which with the reafons may be difcourft of afterwards.

In the reign of King James the firft mufick had the greateft encouragement, for the mafques at Court,\* which were a fort of Balles, or Operas, found employment for very many of them, and in the Theaters at Court they were adorned with liverys, that is divers coloured filk mantles and fcarfs with rich capps, and the mafter in the fhape of an Appollo,† for decoration of the fcene. And they had the

42.  
The Court  
Mafques in  
Jac. and  
Car. I.  
Operas.

\* The Mafques of this period were court entertainments, or performed in the houfes of the nobility, on particular occafions of feftivity; the neceffary machinery and decorations rendered fuch exhibitions too expenfive for the ordinary public theatres. Indeed, the feveral parts in the Mafques of the fixteenth and feventeenth centuries were ufually represented by the firft perfonages in the kingdom; if at court, the king, queen, and princes of the blood often performed in them. And this was the cuftom in France and other parts of Europe. The Mafques of James's Court were the precurfors of the Opera in England, and belong "to the chain of dramas which completed the union of poetry and mufic on our ftage." They were fpoken in dialogue, fometimes in recitative, performed on a ftage, ornamented by machinery, drefles and decorations, and have always mufic both vocal and instrumental. The chief writers of thefe entertainments were Ben Jonfon, John Daniel, and Dr. Campion. The compofers were Alfonfo Ferabofco, Nicholas Laniere, Thomas Lupo, Nathaniel Giles, and Dr. Campion the poet.

† A cuftom praftifed in the early days of the mufical drama in Italy.

favour to be made a corporation,\* with a charter, whereby they had divers priviledges, and a jurisdiction over the faculty; no less formal than the Colledge of Phisitians; and this charter is still in force, but not, as I know, made use of.† The musick at these masques (as must be supposed),

\* James I. in the second year of his reign, by letters patent incorporated the Musicians of the City of London into a COMPANY, and they still continue to enjoy privileges in consequence of their constituting a fraternity and corporation; bearing arms azure, a swan argent within a tressure counter-flure, or: in a chief, gules, a rose between two lions, or: and for their crest the celestial sign Lyra, called by astronomers the Orphean Lyre. See Butler's *Principles of Musick*, 1636, dedication; Playford's *Introduction to the skill of Musick*, edit. 1670; and Hatton's *New View of London*, 1708, ii. 612. Thomas Ravenscroft (*Briefe Discourse*, 1614), speaks in no very favourable terms of this Company. (See Preface, fig. A. i.) Burney (*Hist. of Music*, iii. 359) says that "this Company has ever been held in derision by real professors, who have regarded it as an institution as foreign to the cultivation and prosperity of good Music, as the train-bands to the art of war."

† The Company of Musicians, for a considerable time after North wrote, continued to exclude from performances within the city such musicians as were not free of the Company. A remarkable instance of this kind occurred in the year 1737. "One Povey, a whimsical man, and known to the world by his having been the original projector of the Penny-post Office, engaged a number of musicians, some from the opera, to play at a weekly concert, for which he obtained subscriptions, to be held in a great room in an old house in a court in St. Martin's le Grand. The first night of performance was the Saturday after the interment of Queen Caroline; the bills and advertisements announced that an oration would be delivered, deploring the death of that princess; but in the midst of the performance, such of the musicians as were known to be foreigners, were arrested at the suit of the Company of Musicians of London: a proceeding which, had it been contested, would scarcely have been warranted, seeing that St. Martin's le Grand is not part of the City of London, but a liberty of Westminster." (MS. note in the Editor's copy of Burney's *Hist. of Music*.)

was of the ayery kind,\* with as much variety and novelty as could be contrived to pleas the Court, and among other conceipts there was a confort of 12 lutes, which must needs be (in our dialect) very fine and pretty. The entertainments consisted of consorts, singing, machines, short dramas, familiar dialogues, Interludes and dancing; wherein the yonger quallity had no small share. And taking the whole together, and excepting the advantage of a single voice or two, these diversions were not inferior to our operas, and considering that the most vulgar composition in a stately theater, comes not short of that which is more artfull, for magnitude and force of sound is among the cheif excellencys of musick, provided there is in it no absurdity. Wee must not brave it as some doe that there never was good musick in England but in our time.

It imparts not much to the state of the world, or the condition of humane life, to know the names and styles of those authors of musicall composition whose performances gained to the nation the credit of excelling the Itallians in all but the vocall; therefore the oblivion that is come over all is no great los. But for curiosity, as other no less idle antiquitys

\* Specimens of the Court Masque Music may be seen in *Ayres by Alfonso Ferrabosco, 1609*; *The Description of a Maske presented before the Kinges Majestie at White-Hall on Twelfth Night last, in honour of the Lord Hayes and his Bride, 1607*; *Ayres made by Severall Authors and sung in the Maske at the Marriage of the Right Hon. Robert Earle of Somerset and the Right Noble Lady Frances Howard, 1614*; and *The Maske of Flowers presented by the Gentlemen of Graies-Inne at the Court of Whitehall, 1613*.

43.  
Of divers  
Masters, and  
an account  
of Jenkins.



are courted, any professor would be contented to know their names, and the characters and works. And much might be done that way, if there were means to come at some gentlemen's old collections, not yet rotten, where many of them are still deliquescent, and there one might find some of Alfonso Ferrabosco,\* Coperario,† (anglice Cooper) Lupo,‡ Mico,§

\* Alfonso Ferrabosco was born at Greenwich of Italian parents, about the year 1580. He was an intimate friend of Ben Jonson, and composed the music to many of his Masques. In 1609 he published two works, the *Ayres* (before noticed) and a collection of *Lessons for 1, 2, and 3 Viols*. Ben Jonson wrote some complimentary verses on both occasions. He was living in 1641 when his name occurs in a warrant exempting the King's Musicians from the payment of subsidies; Christopher Simpson, (*Compendium of Practicall Musick*) speaks of him as "deceased" before the year 1665.

† Giovanni Coperario was an English musician named John Cooper, who, after having spent some time in Italy, returned to his native country with an Italian cognomen. He composed the music for the *Masque of the Inner Temple and Gray's Inn*, 1612; and the *Maske of Flowers*, 1614. He also assisted Lanieri in composing the music for the *Maske presented at the Marriage of the Earl of Somersset and Lady Frances Howard*, 1614. He was a celebrated performer on the Lute and Viol da Gamba, and was the musical instructor of the children of James I. In 1606 he published *Funeral Teares for the death of the Right Hon. the Earle of Devonshire, figured in Seaven Songs*; and in 1613, *Songs of Mourning bewailing the untimely death of Prince Henry*. He composed a set of Fancies for his royal pupil King Charles I. the original MS. of which is still extant. John Playford, speaking of Charles's skill in music, says, "He could play his part exactly well on the Bass-Viol, especially of these incomparable Fancies of Mr. Coperario to the Organ." (*Introduction to the Skill of Musick*, edit. 1683, Preface.) He died during the Protectorate.

‡ Thomas Lupo was one of the Court Musicians to James I., and retained by Charles I. (See Rymer's *Fœdera*, xviii. 728.) He was appointed one of the musicians to Prince Henry at a salary of £40 yearly. (See Birch's *Life of Prince Henry*.) He composed, in conjunction with Thomas Giles and Dr.

The dyra viol was a viol-da-Gamba  
with six strings - foot note P. 85.



Este,\* and divers others, especially of one Mr. John Jenkins, whose musickall works are more voluminous, and in the time more esteemed then all the rest, and now lye in the utmost contempt. I shall adventure to give a short account of this particular master, with whom it was my good chance to have had an intimate acquaintance and friendship. He lived in King James' time,† and flourished in King Charles the firsts. His talents lay in the use of the Lute, and Base or rather Lyra-Viol;‡ he was one of the court musitians, and once was brought to play upon the Lyra-Violl afore King Charles the first, as one that performed somewhat extraordinary. And after he had done, the King sayd he did wonders upon an inconsiderable instrument. After the court was disbanded he

Campion, the music to a *Maske in honour of Lord Hayes and his Bride*, performed at Whitehall in 1607. He died before the Restoration.

§ A composer of this name flourished in the reign of James and his successor, but no particulars of him are known. Simpson speaks of him as "deceased" before the year 1665. (See Simpson's *Compendium of Practicall Musick*.)

\* Michael Este, Mus. Bac. and Master of the Choristers of the Cathedral Church of Litchfield, was an eminent musician of the seventeenth century. His vocal and instrumental works are more numerous than many of his contemporaries, and consist of seven different collections of Madrigals, Part Songs, Anthems, and Fancies, all printed between the years 1600 and 1638. The dates of his birth and decease are uncertain.

† John Jenkins was born at Maidstone in Kent, in the year 1592. He studied music from childhood, and was greatly patronised in early life by a Norfolk family of the name of Deerham.

‡ The Lyra-Viol was a Viol-da-Gamba, with six strings, but differently tuned from the common six-string bass. Its notation like that of the lute was written in *entablature*. (See *Musick's Recreation on the Lyra-Viol*, printed by John Playford, 1650.)



left the towne, and passed his time at gentlemens houfes in the country, where musick was of the family; and he was even courted and never slighted, but at home where ever he went. And in most of his friends houfes there was a chamber called by his name, for besides his musicall excellencies he was an accomplitht ingenious person, and so well behaved as never to give offence, and wherever he went was allwais welcome and courted to stay. Even in his extream old age, when as to musick he was almost *effete*, and withall obnoxious to great infirmitys, he was taken care of as a friend, and after having spent some of the last years of his life with Sir P. Woodehous,\* he dyed at Kimberly † in Norfolk, and not

\* “ Sir Phillip Wodehouse, Bart. was one of the burgeses for Thetford, in that Parliament that restored Charles II. A. D. 1660; he was baptized at Kimberley, July 24, 1608, and was a man of good learning, ready wit, and exceeding skilful in musick. He died at Kimberley, and was buried there May 6, 1681, of whom there is the following just character on his grave-stone, which hath the arms, crest, and motto of WODEHOUSE, impaling COTTON, *viz.* an eagle displayed *or*, armed and beaked *gul.* and lies in the altar rails on the south side :

Hic jacet PHILIPPUS WODEHOUSE, Bart. Qui in Deum,  
Principem, et Patriam, Eximium Pietatis Exemplar emicuit,  
Clementia fuit in suos, omnesque quibuscam vixerat admiranda,  
Theologiæ simul et Philosophiæ ita operam dedit, ut utramque  
Vita et Moribus expresserit, Musas et Musicam studiose colens,  
Vitam sibi et suis amœniorem reddidit, Quumque Annos fere tres,  
Supra Septuaginta exegerat, tranquillam obijt Mortem quinto  
Nonas Maij, Anno Salutis 1681.”

Blomefield's *Norfolk*, edit. 1805. ii. 556.

† The parish register of Kimberly records that “ John Jenkins, Esq.” was “ buried Oct. 29th 1678.” In Blomefield's *Hist. of Norfolk*, vol. i. p. 759,

poor but capable to leave, as he did, handsome remembrances to some of his friends. I never heard that he parted with any gentleman where he resided, but accepted what they gave him. And he kept his places at Court, as I understood to the time of his death, and then he for many years was incapable to attend; the court musicians had so much value for him that advantage was not taken; but he received his salary as they were paid.

It is not possible to give an account of his compositions,\* they were so many that he himself outlived the knowledge of them. A Spanish Don sent some papers to Sir P. Lely,

44.  
Of his compositions,  
new, airy,  
and easy.

the following epitaph is inserted, which is said to have been copied from his grave-stone in the middle of that church; but it is now gone.

“ Under this Stone rare *Jenkyns* lye,  
The Master of the Musick Art,  
Whom from the Earth, the God on high,  
Called up to him, to bear his part.  
Aged 86, October 27,  
In Anno 78, he went to Heaven.”

Anthony Wood (*Diary Oxf.* p. 94.) calls Jenkins “the mirror and wonder of his age for Music.” He was “excellent for the Lyra-Viol and Division-Viol, good at the Treble-Viol and Treble-Violin, and all comprehended in a man of three or 4 and twentie yeares of age. He was much admired at the [Oxford] Meetings, and exceedingly pittied by all the faculty for his loss.” In another place, he says that Jenkins “though a little man, yet he had a great soul.”

\* In the library of the Music-School, Oxford, is preserved the following collection of Jenkins' Compositions. 1. Fancies for Instruments in six parts to the organ; 2. Fancies for treble and two basses to the organ (dated 1654);

containing one part of a consort of 4., of a sprightly moving kind, such as were called Fancys, desiring that he would procure and send him the other parts *costa che costa*. Lely gave me these papers, as the likeliest person to get them supplied; I shewed them to Jenkins, who sayd he knew the consort to be his, but when, or where made he knew not, and could not recollect any thing more concerning them. It is supposed that when he first began to compose, he followed in the track of the most celebrated masters, of whom I have named some, and consequently his style was, as theirs, solemn and grave. I have seen an *In nomine* of his of six parts, most elaborate; but his Lute and Lyra-Violl wrought so much upon his fancy, that he diverted to a more lively ayre and was not onely an innovator, but became a reformer of musick. His Fancys were full of ayery points, graves, tripla's, and other variety, and his lesser peices imitated the dulcer of Lute-lessons, of which he composed multitudes; and all that he did, untill his declyning age, was lively, decided, and (if I may be credited) capriccioso. And of this kind there was horsloads of his works, which were dispersed about, and very few came together into the same hands; but the private

3. Fancies of four parts; 5. Fancies of three parts, 2nd set; 6. Fancies of three parts to the organ; 7. Fancies of three parts to the organ, 2nd set; 8. Ayres for two trebles and two basses to the organ; 9. Ayres of four parts. In 1660, he published *Twelve Sonatas for two Violins and a Base, with a Thorough Base for the Organ or Theorbo*. This work was reprinted at Amsterdam in 1664. None of the infinite number of pieces that he composed for Viols, which occur in all the manuscript collections of the times, were printed. Jenkins's Sonatas were professedly in imitation of the Italian style, and the first of the kind which had ever been produced by an Englishman.

musick in England was, in great measure, supplied by him; and they were courted because his style was new, and (for the time) difficult, for he could hardly forbear divisions, and some of his concertos was too full of them. And if that, as the moderne caprice will have it, be a recommendation, his compositions wanted it not; but this is further to be said of him, that being an accomplished master of the viol, all his movements lay fair for the hand and were not so hard as seemed.

His vein was less happy in the vocal part, for tho' he took pleasure in putting musick to poems,\* he retained his instrumentall style so much, that few of them were greatly approved. Nor was his teaching scholars to sing (as for want of professed masters he did) better, for he had neither a voice, nor any manner fitt for it. But some anthems of his remain

45.  
Fell short in  
the vocal;  
some pieces  
humour-  
some.

\* In 1652 was published a work entitled *Theophila or Love's Sacrifice, a Divine Poem by Edward B(enlowe) Esq. several parts thereof set to fit aires by Mr. J. Jenkins.* He also wrote "An Elegiack Dialogue on the sad losse of his much admired friend Mr. William Lawes, Servant to his Majestie," printed in the *Choice Psalmes put into Musick for three Voices. Composed by Henry and William Lawes.* 1648. The other published vocal compositions of this author are the following: "A boat, a boat," and "Come pretty maidens," two rounds, printed in John Hilton's *Catch that catch can,* 1652; "See see the bright light," a song for two voices, printed in the *Treasury of Musick*, Bk. i. 1669; "Why sighs thou Shepherd?" a dialogue and chorus, also inserted in the same work, and "When fair Aurora," a song for two voices, printed in the second part of the *Musical Companion*, 1672. The words of an "Hymn on the Divine use of Musick," beginning "We sing to him whose wisdom form'd the ear," are prefixed to Playford's *Psalmes and Hymns*, 1671, and said to be "Composed to Musick for three Voyces by Mr. John Jenkins."



in the Cathedralls, where they are in cours fung, and, in that service, are not amifs. He would be often in a merry humour, and make Catches, and some strains he called Rants,\* which were like our staccatas. He made a peice called the *Cryes of Newgate*, which was all humour, and very bizzarre. But of all his conceipts, none flew about with his name so univerfally as the fmall peice called his *Bells*.† In thofe days the country fidders were not fo well foddered from London, as fince, and a mafter that made new tunes for them, was a benefactor. And thefe *Bells* was fuch fupply, as never failed to pafs in all companys. It was a happy thought, and well

\* “The Mitter Rant,” composd by John Jenkins, was a favourite tune in the latter part of the feventeenth century. It may be feen in Playford’s *Mufick’s Hand-maid*, 1678, and many other publications of the time. “The Fleece Tavern Rant,” and “The Peterborough Rant,” two popular airs of the time, were alfo the compofition of Jenkins. See Playford’s *Apollo’s Banquet*. 1690.

† Dr. Burney (*Hift. of Music*, iii. 413) fays, “What gave rife to this Trio or *Confort*, as it was called, feems to have been a book called *Tintinologia, or the Art of Ringing*, published in 1668; a work not beneath the notice of muficians who wifh to explore all the regions of natural melody.” Dr. Burney (*Hift. of Music*, ii. 189) fays, “About the year 1668, a book entitled *Tintinologia*, &c. was published. It excited very general attention; and Jenkins, having perufed the contents, was ftruck with the idea of compofing a piece analogous to the mufic of the bells.” Unfortunately however for the theory of the two Doctors, Jenkins’ “Five bell *Conforte*” was composd and published *fix* years before the appearance of the faid work on the art of ringing. This “*Conforte*” was composd at the request of Lady Katherine Audley, who had refided in the Netherlands, and had imbibed a love for Carillions, and was named after her, “The Lady Katherine Audley’s Bells, or the Five Bell *Conforte*.” It was firft printed in John Playford’s *Courtly Masquing Ayres*, 1662, but in *two* parts only. The *third* part (as given by Burney) was added by the Compofer at a fubfequent period.

executed, and for the variety, might be styled a Sonnata; onely the sound of bells being among the vulgarities, tho' naturally elegant enough, like comon sweetmeats, grows fulsome, and will not be endured longer then the humour of affecting a novelty lasts.

It will be now asked how it can consist that the musick of Mr. Jenkins, if it were such as here is pretended, should be now so much layd aside, or rather contemned as it is, when the art is thought to be arrived at a perfection. This would be harder to answer, if it were not a great truth, and notorious, that every age since Apollo did not say the same thing of the musick of their owne time. For nothing is more a fashion then musick; no not cloathes, or language, either of which is made a derision to after times. And so it is of all things that belong to the pleasures of sence. For allowing that there is somewhat preferable in right reason, as some cloathes may be more convenient, and language concise, and significant; yet there is a great deal indifferent, and so much, that the prejudice of custome will get the better of it. And the grand custome of all is to affect novelty, and to goe from one thing to another, and despise the former. And it is a poorness of spirit, and a low method of thinking, that inclines men to pronounce for the present, and allow nothing to times past. Cannot wee put ourselves in *loco* of former states, and judge *pro tunc*? Therefore as to all *bon gusto* wee ought to yield to the authority of the proper time, and not determine comparatively where one side is all prejudice. It is a shallow monster that shall hold forth in favour of our fashions and

46.  
Why now  
layd aside.

relishes, and maintaine that no age shall come wherein they will not be despised and derided. And if on the other side, I may take upon me to be a fiding prophet, I may with as much reason declare that the time may come when some of the present celebrated musick will be as much in contempt as *John com kifs me now, now, now,\** and perhaps with as much reason, as any is found for the contrary at present.

\* The air of "John come kifs me now," corrupted from "*Joan come kifs me now,*" was once a popular theme for fancies and divisions, for the Virginals, Lute, and Viol. It may be seen, with variations for the Virginals by William Byrd, in Queen Elizabeth's Virginal Book; and with variations for the Violin by David Mell, and Thomas Baltzar, in Playford's *Division Violin*, 1685. The words of this popular ballad were paraphrased in *Ane Compendious Booke of Godly and Spirituall Songs*, Edinb. 1590.

The monstrous effect of the *seria mista jocis*, in matters of a religious nature, has seldom been so glaringly exemplified as in some of the "godly and spiritual songs" as they were strangely miscalled, to be found in this *Compendium*. "John come kifs me now," as Mr. Tytler well observes, "makes his appearance, stripped, indeed, of his profane drefs, which had promoted 'sin and harlotrie,' but in exchange, so strangely equipped in his penitential habit, as to make a more ludicrous figure than his brother Jack in the *Tale of a Tub*."

"Johne, cum kis me now,  
 Johne, cum kis me now ;  
 Johne, cum kis me by and by,  
 And make no more adow.  
 The Lord thy God I am,  
 That John dois thee call  
 John represents man,  
 By grace celestiall  
 My prophites call, my preachers cry,  
 Johne, cum kis me now ;  
 Johne, cum kis me by and by,  
 And make no more adow."

But as to Mr. Jenkins in particular, there is somewhat more to be sayd; his style is thought to be slow, heavy, moving from concord to concord, & consequently dull. And I grant that he was obnoxious to an excess the english were, and I believe yet are, obnoxious too—and that is perpetually moving up and downe, without much saltation or battering as the Italians use. But els as to activity of movement, and true musically ayre in his passages, none had more than Mr. Jenkins; but the unhappynes is that all his earliest and most lively compositions are sunk and lost, and none remaine but those of his latter time, when he lived in country family's, and could compose no otherwise then to the capacity of his performers, who could not deal with his high flying vein. It is no wonder that few or none but those of the latter sort are to be met with; and so the whole force of a man is measured according to a member that is lamed. But in his old age he made some essays of his art which, not being useful where he resided, I had the honour to carry as a present from him to good Mr. Stephkins,\* who was much esteemed by him; whither they are extant or not I know not. He was certainly a great master of divisions, and encouraged

47.  
First compositions  
lost: and his  
character.

The popularity of this air at various periods is evinced by the notices of it in Heywood's *Woman killed with kindness*, 1600; *Tis merry when Gossips meet*, 1609; Burton's *Anatomy of Melancholy*, 1621; *Westminster Drollery*, 1671; Henry Bold's *Songs and Poems*, 1685, &c.

\* Theodorus Stefkens was a foreign professor of the Viol, resident in London in the latter half of the seventeenth century. He is spoken of with commendation in Salmon's *Essay to the Advancement of Musick*, &c. 1672, p. 82. Frederick and Christian, his two sons, were also famous performers on the Viol,



Sympson, the Division Violist, by a copy of verses at the beginning, and some exemplars of divisions at the latter end of his book.\* But as plaine as his latter compositions are, if performed (not with dull but) brisk hands, distinguishing the graves and allegro's, I may challenge the most skillfull of the masters (fashion apart) to find fault with the musick; for his ayre is unexceptionable, and if he hath not so many hard notes as are now used, (which by the way are not absolutely necessary, but onely as an ornament to harmony) a skillfull hand will supply enough of them, for there are very few but what occur in the comon gracing of musicall performances. And now to conclude as to Mr. Jenkins, he was certainly a very happy person, for he had an uninterrupted health and was of an easy temper, superior in his profession, well accepted by all, knew no want, saw himself outrun by the world, and having lived a good christian, dyed in peace.

(See *The Theory of Music reduced to arithmetical and geometrical proportions*, by Thomas Salmon, printed in the *Philosophical Transactions of the Royal Society*, Jones's *Abridg.* vol. iv. pt. 11. p. 469.) They were members of the royal band of King William in 1694 (See Chamberlayne's *Present state of England*, printed in that year). The elder Stefkins had a brother named "Deitricht" who was one of the royal band of Charles the First in 1641 (See Collier's *Annals of the Stage*, vol. ii. p. 103).

\* Christopher Simpson's *Compendium of Practical Musick* was deservedly popular for more than half a century after its first appearance. The *first* edition was printed in 1665 (not 1666, as generally stated); the *second* in 1667; the *third* in 1678; the *fourth* in 1706; the *fifth* in 1714; the *sixth* in 1721; the *seventh* in 1727; the *eighth* in 1732; and the *ninth* and last (published without date) about 1790. Jenkins addresses Simpson as "his much Honoured and very precious Friend." The "exemplars of divisions" were first prefixed to the third edition of the work.

Mr. Math. Lock was the most considerable master of musick after Jenkins fell off.\* He was organist at Somersethous chappell as long as he lived,† but the Itallian masters, that served there, did not approve of his manner of play, but must be attended by more polite hands; and one while one Sabinico,‡ and afterwards Sig. Baptista Draghi§ used the

48.  
Mr. M.  
Lock a good  
Composer in  
the old and  
new way.

\* Matthew Lock was a native of Exeter, and a chorister in the Cathedral of that city, where he was initiated in music by William Wake, the organist. He afterwards received instruction from Edward Gibbons, the organist of Bristol Cathedral, and very early in life attained a considerable degree of eminence in his profession. We learn from Ogilby's *Relation of His Majesty's Entertainment passing through the City of London to his Coronation*, April 22, 1661, that he composed the whole of the music for the public entry of Charles II.; on which occasion he received the appointment of "Composer in Ordinary" to that monarch.

† It is presumed that when Lock was appointed Composer in Ordinary to the King, he was professedly a member of the Church of England; but towards the latter part of his life he became a Roman Catholic, and was appointed Organist to Queen Catherine of Portugal, the consort of Charles II. The Queen was permitted the exercise of her religion, and had a chapel at Somersethouse, (the palace of the Queen Dowager,) together with a regular ecclesiastical establishment. It seems probable that Lock also resided in the palace, for his last publication is dated from his lodgings in the Strand. He died in 1677, and was buried in the Savoy. The celebrated Henry Purcell wrote an elegy "On the Death of his Worthy Friend Mr. Matthew Locke, Musick-composer in Ordinary to his Majesty, and Organist of her Majesties Chappell, who dyed in August 1677." It is printed in the second book of the *Choice Ayres and Dialogues*, 1679.

‡ An obscure Italian musician who came to this country with Mary D'Este, princess of Modena. Some of his compositions are preserved in the Oxford Musick School.

§ Giovanni Battista Draghi was an Italian by birth, and probably related to Antonio Draghi, Maestro di Capella at Vienna, and Carlo Draghi, organist to

great organ, and Lock (who must not be turned out of his place, nor the execution) had a small chamber organ by, on which he performed with them the same services. In musick he had a robust vein, and many of his compositions went about; he set most of the psalmes to musick in parts, for the use of some vertuoso ladies in the city;\* and he composed a magnifick consort of 4 parts after the old style,† which was the last of the kind that hath been made, so wee may rank him with Cleomenes King of Sparta, who was styled *ultimus heroom*. He conformed at last to the modes of his time, and fell into the theatricall way, and composed to the semioperas divers peices of vocall and instrumentall entertainment, with very good successe;‡ and then gave way to the divine Purcell

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the Emperor Leopold. He was an excellent composer, and joined with Lock in composing the music to Shadwell's Opera of Psyche, produced in 1673.

\* The original MS. of the Psalms composed by Lock for "the vertuoso ladies in the city" is now in the Editor's library. It was formerly in the possession of Dr. W. Haynes. It is written in a small neat hand on forty-nine folio pages, and contains the following anthems (the words selected from the Psalms), for three and four voices:—Blessed is the man; O Lord, rebuke me not; O Lord, how marvellous; Let God arise; Behold, how good and joyful; Praise the Lord, all ye Gentiles; When I was in tribulation; Sing unto the Lord; From the depths; O Lord, hear my prayer; In the beginning, O Lord; Arise O Lord; Lord, now lettest thou. At the end are several latin hymns for voices and instruments, probably composed for the Chapel of Queen Catherine. A large number of Lock's sacred compositions are preserved in the Fitzwilliam Museum, and in the library of Ely Cathedral.

† In Bartleman's Sale Catalogue, lot 101 is thus described: "Locke (M) Concert of 4 parts *scored by his own hand.*" See also the sale catalogue of Edward Jones, the Welsh bard. (Lot. 476.)

‡ Lock's first attempt at dramatic composition was probably Shirley's masque



and others, that were coming full fail into the superiority of the musicall faculty.

But now to observe the stepps of the grand metamorfosis of musick, whereby it hath mounted into those altitudes of esteem it now enjoys. I must remember that upon the restauration of King Charles, the old way of comforts were layd aside at court, and the King made an establishment, after a french model, of 24 violins,\* & the style of the musick was

49.  
The band of violins, Mr. Balfesar, and the style of Baptist.

of *Cupid and Death* performed in 1653. A complete copy, in the hand writing of the composer, is still extant (See Dr. Rimbault's Preface to *Bonduca*, published by the Musical Antiquarian Society, p. 13). He also composed the music for *The Step Mother*, 1663; *The Tempest*, 1670; *Psyche*, 1673, and probably many other pieces not recorded. The music of Macbeth, now popularly known as Lock's, is the composition of Richard Leveridge and was performed for the first time on the 25th January, 1704. Lock's music composed in the reign of Charles II. is entirely different.

\* It was not until the restoration of Charles II. that instruments of the violin species formed the exclusive royal band. The state band of Henry VIII. (1526) consisted of 15 trumpets, 3 lutes, 3 rebeckes, 3 taborets, a harp, 2 viols, 4 drumflades, a fife, and 10 sackbuts.—(MS. roll in the Editor's possession.) The first mention of violins in the royal band occurs in the year 1561 (4th Eliz.), when the annual amount paid to the performers on that instrument amounted to 230*l.* 6*s.* 8*d.* (See MS. *Lansd.* No. 5.) In 1571 the cost was considerably increased, as we learn by the following entry in the royal book of expenditure for that year (MS. *Cott. Vesp.* C. xiv.):—"Item to the vyolons, being vij of them, every one at 20*d.* per diem for their wages, and 16*l.* 2*s.* 6*d.* for their lyveries. In all per ann. 325*l.* 15*s.* 0*d.*" The royal band of Charles I. (1625) consisted of 8 hautboys and sackbuts, 6 flutes, 6 recorders, 11 violins, 6 lutes, 4 viols and a harp, exclusive of trumpeters, drummers, and fifers. By a warrant in the Rolls house, dated April 17, 1641, exempting the king's servants from the payment of subsidies, we learn that the royal band then consisted of no less than fifty-eight musicians. The violin was now rapidly rising



accordingly. So that became the ordinary musick of the court, theatres, and such as courted the violin. And that

in estimation, and the following list of performers (included in the warrant just noticed) contains the names of several afterwards highly distinguished in their profession.

“ *Musicians for the Violins.* ”

Thomas Lupo	Nicholas Pikard	Ambrose Byland
Thomas Warren	Stephen Nau	Theophilus Lupo
Leonard Mell	Richard Dorney	Bastien Lapiere
John Hopper	James Woodington	George Turgis.”
Davies Mell	Simon Nau	

Charles II. who during the usurpation had spent a considerable time on the continent, where he heard nothing but French music, upon his return to England, in imitation of Louis XIV., established a band of violins, tenors, and basses, commonly known as the four-and-twenty fiddlers. Anthony Wood (*Account of his Life*, p. 97), speaking of the introduction of the violin into the Oxford music meetings, says: “but before the Restoration of K. Ch. 2. and especially after, Viols began to be out of fashion, and only Violins used, as Treble-Violin, Tenor, and Bass-Violin; and the King, according to the French mode, would have 24 Violins playing before him, while he was at meales, as being more airie and brisk than Viols.” It would have been well had the King confined the performance of his “four-and-twenty fiddlers” to the accompaniment of his “meales.” John Evelyn speaking of a visit to the royal chapel (Dec. 21, 1662, *Diary*, vol. i. p. 356), says “One of his Majesties chaplains preach’d, after which, instead of the antient, grave, and solemn wind musiq accompanying the organ, was introduced a concert of 24 violins betweene every pause, after the French fantastical light way, better suiting a tavern or playhouse than a church.” An exchequer document, in the editor’s possession, contains the names of the royal “twenty-four” with the amounts of their respective salaries. The document runs thus.

“ The Names of the Gents of his Majesties Private Musick paid out of the Exchequer.

Tho. Purcell . . . . .	}	200	0	0
Pelham Humpreys . . . . .				

200  
1.233.

1433

1233.7.8

1.233



instrument had a lift into credit before, for one Baltzar,\* a Swede, came over and did wonders upon it by swiftness and

John Hardinge . . . . .	40	0	0
William Hawes . . . . .	46	10	10
Tho. Blagrove, <i>sen.</i> . . . .	40	9	2
Alf. Marfh . . . . .	40	0	0
John Goodgroome . . . . .	40	0	0
Nat. Watkins . . . . .	40	0	0
Mat. Lock . . . . .	40	0	0
John Clayton . . . . .	152	13	4
Izaack Stagins, <i>sen.</i> . . . .	46	10	10
Nich. Stagins, <i>jun.</i> . . . .	46	10	10
Tho. Battes . . . . .	90	0	0
John Lilly . . . . .	40	0	0
Hen. Gregory . . . . .	60	0	0
Theop. Hills . . . . .	46	10	10
Hen. Madge . . . . .	86	12	8
John Gambell . . . . .	46	10	10
Rich. Dorney . . . . .	20	0	0
John Banifter, <i>sen.</i> . . . .	100	0	0
Phil. Beckett . . . . .	60	2	6
Rob. Blagrove, <i>jun.</i> . . . .	58	4	2
John Singleton . . . . .	46	10	10
Rob. Strange . . . . .	46	10	10
15 May, 1674.	(Signed)	T. Purcell."	

\* Thomas Baltzar, born at Lubeck, about 1630, was esteemed the finest performer on the violin of his time. He came to England in 1656 (not 1658, as generally stated), at which time the instrument had not yet been enabled to assert its powers here, nor to emerge (as it shortly afterwards did), from the low estimation in which it was held. An account of Baltzar's performance shortly after his arrival here, has been left us by John Evelyn. Under the date of March 4, 1656 (*Diary*, vol. i. p. 298), that amusing writer tells us, "This night I was invited by Mr. Roger L'Estrange to hear the incomparable Lubicer on the Violin. His variety on a few notes and plaine ground with that wonderful dexterity was admirable. Tho' a young man, yet so perfect and skillful



doubling of notes, but his hand was accounted hard and rough, tho' he made amends for that by using often a lyra-

that there was nothing, however cross and perplex, brought to him by our Artists, which he did not play off at sight with ravishing sweetness and improvements, to the astonishment of our best Masters. In sum he plaid on that single instrument a full concert, so as the rest flung down their instruments, acknowledging the victory. As to my own particular, I stand to this hour amaz'd that God should give so great perfection to so young a person. There were at that time as excellent in their profession as any were thought to be in Europe, Paul Wheeler, Mr. Mell, and others, till this prodigie appear'd. I can no longer question the effects we read of in David's harp to charme evil spirits, or what is said some particular notes produced in the passions of Alexander, and that King of Denmark." Anthony Wood (*Diary of his Life*, 1772, p. 111) tells us, under the year 1658, that "Tho. Balfar, or Baltzar, a Lubecker borne, and the most famous artist for the Violin that the world had yet produced was now in Oxon, and this day (July 24) A. W. (Anthony Wood) was with him and Mr. Edw. Low, lately Organist of Ch. Church, at the Meeting house of Will. Ellis. A. W. did then and there, to his very great astonishment, heare him play on the Violin. He then saw him run up his fingers to the end of the Finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before. A. W. entertain'd him and Mr. Low with what the house could then afford, and afterwards he invited them to the Tavern; but they being engaged to other company, he could no more heare him play or see him play at that time. Afterwards he came to one of the weekly meetings at Mr. Ellis's house, and he played to the wonder of all the auditory: and exercising his fingers and instrument several wayes to the utmost of his power, Wilfon thereupon the public Professor (the greatest judge of musick that ever was) did after his humourfome way, stoop downe to Baltzar's feet to see whether he had a huff (hoof) on, that is to say, to see whether he was a devil or not, because he acted beyond the parts of Man. About that time it was, that Dr. Joh. Wilkins, Warden of Wadham Coll. the greatest curioso of his time, invited him and some of the musitians to his lodgings in that Coll. purposely to have a Consort, and to see and heare him play. The instruments and books were carried thither, but none could be perswaded there to play against him in consort on the

tuning, and conformable lessons, which were very harmonious, as coppys now extant in divers hands may shew; but

violin. At length the company perceiving A. W. standing behind in a corner neare the dore, they haled him in among them, and play, forsooth he must against him. Whereupon he being not able to avoid it, he took up a violin and behaved himself as poor Troylus did against Achilles. He was abashed at it, yet honour he got by playing with and against such a grand master as Baltzar was. Mr. Davis Mell was accounted hitherto the best for the Violin in England, as I have before told you; but after Baltzar came into England, and shew'd his most wonderful parts on that instrument, Mell was not so admired, yet he played sweeter, was a well bred gentleman, and not given to excessive drinking as Baltzar was." At the restoration of Charles II. Baltzar was appointed leader of the King's band of twenty-four violins, and about the same time, according to Wood, (*Lives of English Musicians*, MS. in the Ashmolean Museum, No. 8568) "he commenced bachelor of musick at Cambridge." This celebrated violinist died in July 1663, and was buried in the cloister adjoining to Westminster Abbey. Wood (*Diary of his Life*, p. 190) says of him that "being much admired by all lovers of musick, his company was therefore desired: and company, especially musicall company, delighting in drinking, made him drink more than ordinary, which brought him to his grave."

The arrival of Baltzar in this country may be considered as an event which tended in no small degree to place the violin in that station among the *stringed* tribe which it has since so deservedly occupied. He is said to have first taught the English the practice of shifting (that is to say of what is termed the *whole-shift*) and the use of the upper part of the finger-board. It is certain that the power of execution and command of the instrument exhibited by Baltzar were matter of novelty among us, although we had a native performer of no mean abilities at that period, in the person of Davis Mell, who in delicacy of tone and manner, seems even to have exceeded the more potent and renowned German. Dr. Burney, speaking of Baltzar's merits as a composer, says, "his compositions have more force and variety in them, and consequently required more hand to execute them, than any music then known for his instrument."

The compositions of Baltzar are now very rarely met with. Dr. Burney (*Hist. of Music*, vol. iii. p. 428, *note*) mentions a MS. collection of his solos then in his possession, and which had been presented to him by the Rev. Dr. Montague

this manner, which was but a complement to the lute, and not fit for consort, did not take at all. But during the first years of Charles the Second all musick affected by the *beau mond* run into the french way; and the rather, becaus at that time the master of the Court musick in France, whose name was Baptista,\* (an Italian frenchified,) had influenced the french style by infusing a great portion of the Italian harmony into it, whereby the ayre was exceedingly improved. The manner was theatricall, and the setts of lessons composed, called Branles (as I take it), or Braules, that is beginning with an Entry, and then Courant etc.†. And the Entrys of Baptista ever were, and will be valued as most stately and compleat harmony; and all the compositions of the town were strained to imitate Baptists vein; and none came so near

North. "A Set of Sonatas by Baltzar for a lyra violin, treble violin, and bass," formed lot 55 of the sale catalogue of Thomas Britton, the musical small-coal man. The only *printed* compositions of this master are the solos contained in Henry Playford's *Division Violin*, 1692.

\* Jean Baptiste Lully, the son of a Tuscan peasant, born 1633, died 1687. He contributed greatly to the improvement of instrumental music, and invented the dramatic overture. Handel took him as a model for his opera-overtures.

† The word *brawl* in its signification of a dance is from the French *branle*, indicating a shaking or swinging motion. The music to a great variety of *brawls* is given in the curious treatise on dancing by Thoinet Arbeau, entitled *Orchesographie*, Lengres, 1588, 4to. *The brawl* continued in fashion until a very late period both in England and France. See Playford's publications, *The English Dancing Master*; *Apollo's Banquet*; *Treble-Violin Book*; *Division Violin*, &c. At the end of the seventeenth century was published "At the musick printer's next the Sun Tavern Holborn," *Lessons for the Harpsichord or Spinnet, viz. Almands, Corants, Sarabands, Airs, Minuets, Jiggs, Brawls, Entries, &c. Composed by Mr. Baptista Lully.*



it as the honorable and worthy vertuoso Mr. Francis Roberts.\* But the whole tendency of the ayre had more regard to the foot, then the ear, and no one could hear an Entree with its starts, and faults, but must expect a dance to follow, so lively may human actions be pictured by musick.

King Charles the Second was a professed lover of musick,† but of this kind onely, and had an utter detestation of Fancys, and the less for a successles entertainment of that kind given him by Secretary Williamson, after which the Secretary had no peace, for the King (as his way was) could not forbear whetting his wit upon the subject of the fancy-musick, and its patron the Secretary. And he would not allow the matter to be disputed upon the point of meliority, but run all downe by saying, *Have not I ears?* He could not bear any musick

50.  
King Char.  
2d. a novel-  
list; and a  
comparison  
of nations.

\* The Hon. Francis Roberts was the author of a Paper on the Trumpet, and Trumpet Marine, printed in the Philosophical Transactions for 1692. This Paper is alluded to in terms of praise, by Ambrose Warren in a scarce tract entitled *The Tonometer*, 1725, p. 8.

† Charles the Second had a slight knowledge of music; he understood the notes, and sung, to use the expression of one who had often sung with him, "a plump bass;" but it nowhere appears that he considered music in any other view than as an incentive to mirth. In a letter of his to Henry Bennet, afterwards Earl of Arlington, dated from Bruges, August 18, 1655, he says, "Pray get me pricked down as many new Corrant and Sarrabands and other little dances as you can, and bring them with you, for I have got a small fidler that does not play ill on the fiddle (see the *Account of the Preservation of King Charles II.* &c. p. 150); and in another letter to the same person, dated Sept. 1, 1656, he says, "You will find by my last, that though I am furnished with one small fidler, yet I would have another that plays well, I would have you do it." (*Ibid.* p. 168.)



to which he could not keep the time, and that he constantly did to all that was presented to him; and for the most part heard it standing. And for songs he approved onely the soft vein, such as might be called a *step tripla*,\* and that made a fashion among the masters, and for the stage, as may be seen in the printed books of the songs of that time. Once the King had a fancy, for a comparison, to hear the singers of the several nations, Germans, Spanish, Italian, French, and English, performe upon the stage in Whitehall. The Itallians had that mentioned elsewhere, *Che dite, che fatti, &c.*† The English brought up the arrere under great disadvantage, with *I pass all my hours in a shady old grove, &c.*‡ For the King chose that song as the best; others were not of his opinion.

\* The young chapel composers, Humphries, Blow, and Wife, by the introduction of several of these movements, are accused by Dr. Tudway, and others, of indulging the King's French taste so far as to introduce theatrical *corants* and dancing movements into their anthems. Even the great Purcell is not exempt from this charge, and many of his finest anthems are disfigured by *fiddling symphonies* invented only to tickle the ears of the wretched Charles. They are now wisely left out in performance.

† Composed by Giacomo Carissimi, Chapel Master of the German College at Rome, about 1640. Purcell was much indebted to the productions of this great master. Dr. Aldrich formed a large Collection of his Cantatas, which is still preserved in the library of Christ Church, Oxford.

‡ This song, beginning,

“ I pass all my hours in a shady old grove,  
 But I live not the day when I see not my love;  
 I survey ev'ry walk now my Phillis is gone,  
 And sigh when I think we were there all alone:  
 Oh then 'tis! oh then! that I think there's no Hell,  
 Like loving, like loving too well,”

was written by the King himself, and composed by Pelham Humphries. It is

The French manner of Instrumentall musick did not gather so fast as to make a revolution all at once, but during the greatest part of that king's reigne, the old musick was used in the countrys, and in many meetings and societys in London. But the treble-violl was disregarded, and the violin took its place. In some families organs were used to accompany concerts, but the old masters would not allow the liberty of playing from a thro' base figured, as harpsichords of late have univerrally practised, but they formed the organ part express; because the holding out the sound required exact concord, els the concert would suffer; or perhaps the organists had not then the skill as since, for now they desire onely figures. They were also divers Societys of a politer sort, who were inquisitive after forrein concerts, and procured divers, as from Itally, Cazzati,\* & Vitali; † and one from Sweden by

51.  
Old Musick  
and forrein,  
retained by  
some.

printed in *Choice Ayres, Songs, and Dialogues to sing to the Theorbo-Lute, or Bass Viol; being most of the Newest Ayres and Songs, Sung at Court and at the Publick Theatres*, 1676. folio.

\* Mauritio Cazzati, born at Mantua, was, in the year 1664, Chapel Master to the Church of St. Peter at Bologna (See Masini, *Bologna Perlustrata*, p. 687). The following works of this author are preserved in the Music School, Oxford: "Il secondo libro delle Sonate a tre, due Violini, e' Violone, con il sue Basso continuo. *Bologna*. 1648." "Canzonè da Sonare a tre, due Violini è Violone, con il sue Basso continuo. *Bologna*. 1663." "Correnti e Balletti alla Francese et all' Italiana. *Bologna*. 1667." Walther (*Musicalisches Lexicon*, p. 150) mentions several other works of this writer, whose productions, instrumental and vocal, in the year 1678, amounted to *sixty-five*.

† Giovanni Battista Vitali, a native of Cremona, published many instrumental works at the latter end of the seventeenth century. They are not recorded by Walther. The Oxford Music School contains the following:

Becker,\* composed for from 2 to 6 parts, which was too good to be neglected and lost, as it is at present. And however England came to have the credit of musically lovers, I know not, but am sure that there was a great flocking hither of foreign masters, as from Germany, Sheiffar,† Voglesank,‡ and others; and from France, Porter§ and Farinell,|| these latter for the violin. And they found here good encouragement, so that the nation, (as I may term it) of musick was very well prepared for a revolution.

“Varie Sonate alla Franceſe et all’ Itagliana à ſei Stromenti. *Modena*. 1684.”  
 “Sonate a due Violini. *Venetia*, 1685.” “Balletti a due Violini. *Venetia*, 1685.”  
 “Correnti e Balletti da Camera a due Violini, col ſuo Baſſo continuo per Spinetta o’ Violone *Bologna*, 1686.” “Sonate a tre, doi Violini, e violoncello col Baſſo per l’ Organo. *Modena*. 1693.”

\* Dietrich Becker, one of the ſtate violin players at Hamburg, published Sonatas for a Violin, Viol da Gamba, and Baſſo continuo, in 1668 (See Walther, *Muſicaliſches Lexicon*, p. 82). Dr. Burney (*Hiſt. of Muſic*, vol. iv. p. 579) ſays “The violin ſonatas of Becker were well known in England during the latter end of the laſt century, and I have copies of many of them, but they are of a coarſe texture.” Henry Playford in his “General Catalogue of all the Choiceſt Muſick-books” (Harl. MS. No. 5936) advertiſes “Beccar’s Sonatas in 5 parts.”

† This compoſer’s name does not occur in any biographical or bibliographical work that the editor has conſulted.

‡ Johann Vogelsank, a native of Lindau; the grandſon of the celebrated theorist of the ſame name. His works are but little known.

§ Ercole Porta, a celebrated Bologneſe compoſer of inſtrumental muſic in the latter half of the ſeventeenth century. He published a ſet of Sonatas at Paris in 1675.

|| Farinelli, compoſer, violiniſt and director of the muſic in the electoral palace of Hanover about the year 1684. He was the uncle of Carlo Broſchio Farinelli, the celebrated ſinger. (See Mattheſon, *Vollkommenon Capelmeiſter*, 1739.)



A great means of bringing that forward was the humour of following publick concerts, and it will not be out of the way to deduce them from the beginning. The first of those was in a lane behind Pauls,\* where there was a chamber

52.  
Publick  
Meetings,  
and one Ben  
Wallington.

\* This place of entertainment was known by the sign of the Mitre, and was situated at the north-west end of St. Paul's Cathedral. It was established early in the reign of Charles the Second by one Robert Hubert, alias Forges, a noted lover of music and a collector of curiosities. In 1664, he published a small pamphlet, entitled, *A Catalogue of the many natural rarities, with great industry, cost, and thirty years travel into foreign countries, collected by Robert Hubert, alias Forges, Gent. and sworn servant to his majesty; and daily to be seen at the place called the Musick-house at the Mitre near the west end of St. Paul's church.* This collection was afterwards purchased by Sir Hans Sloane, and added to his celebrated museum. The "musick-house" was burnt down in the great fire, and afterwards rebuilt. Sir John Hawkins (*Hist. of Music*, vol. iv. p. 379) conjectures that it was situated in London-house yard, at the north-west end of St. Paul's churchyard, and on the spot where formerly stood the house known by the sign of the Goose and Gridiron, which tradition said had once been a music-house. "It seems," says Sir John, "that the successor of Hubert was no lover of music, but a man of humour, and it is said that in ridicule of the meetings formerly held there, he chose for his sign a goose stroking the bars of a gridiron with his foot, and called it the Swan and Harp."

Another place of entertainment of the same kind was the "Musick-house" at Stepney, situated in the row of houses fronting the west end of Stepney church; it had for a sign the head of Charles II. and was the resort of sea-faring people and others.

Ward (*London Spy*, Part XIV.) has given a particular description of a music-house which he visited in the course of his ramble, surpassing all of the kind in or about London. Its situation was in Wapping, but in what part of that suburb we are not told. The sign was that of the Mitre, and by the account this author gives of it, the house, which was both a tavern and a music-house, was a very spacious and expensive building. He says that the music-room was a most stately apartment, and that no gilding, carving, painting, or good con-



organ that one Phillips\* played upon, and some shopkeepers, and foremen came weekly to sing in consort, and to hear and enjoy ale and tobacco; and after some time the audience grew strong, and one Ben Wallington† got the reputation of a notable base voice, who also set up for a composer, and

trivance were wanting in the decoration of it; the seats, he says, were like the pews in a church, and the upper end being divided by a rail, appeared to him more like a chancel than a music-loft. Of the music he gives but a general account, saying only that it consisted of violins, hautboys, and an organ. The house being a tavern, was accommodated as well to the purpose of drinking, as music; it contained many costly rooms, with whimsical paintings on the wainscoting. The kitchen was railed in to prevent the access to the fire of those who had nothing to do at it, and overhead was what this author calls an harmonious choir of canary birds singing.

Another ancient music-house was that founded in 1683 by Sadler, and still known as Sadler's Wells. Francis Forcer, the composer of various songs in the *Theatre of Music* (printed in the year 1685, 1686, and 1687) was for many years after the death of Sadler, the proprietor of the wells and music-house. He was succeeded by his son who was the first that introduced the diversions of rope-dancing, tumbling, &c.

\* John Phillips, a composer of numerous half-sheet songs, at the close of the seventeenth century.

† In Playford's *Catch that Catch can, or the Musical Companion*, 1667, Benjamin Wallington, "Citizen," is mentioned as one of the "endeared friends of the late Musick-Society and Meeting in the Old-Jury, London." In the second part of the same work, published in 1672, there is a glee for three voices, of his composition, beginning, "How harmless and free;" and in *New Ayres and Dialogues Composed for Voices and Viols of two, three, and four parts*, published by John Banister and Thomas Low in 1678, there are three duets entitled as follows: "Tis Musick that giveth;" "In a fair pleasant lawn;" "Laurietta once I did." One other specimen, a song "for a bass alone," in *Choice Ayres and Dialogues*, book ii. 1679, comprises all the worthy "citizen's" composition in Print. Roger North has truly characterized them as of "very low excellence."

hath some songs in print, but of a very low excelence; and their musick was cheifly out of Playford's Catch book.\*

\* The popular Catch book of the reign of Charles II. was entitled *Catch that Catch Can, or a Choice Collection of Catches, Rounds, and Canons, for 3 or 4 Voyces. Collected and Published by John Hilton, Batch. in Musick. London: printed for John Benson and John Playford, and to be sould in St. Dunstan's Churchyard, and in the Inner Temple, neare the Church Doore, 1652.* Another edition with considerable additions was printed in 1658. But it was not until the year after the great fire of 1666 that Playford augmented the collection, and published it under the title of *Catch that Catch Can, or the Musical Companion. Containing Catches and Rounds for Three and Four Voyces. To which is added a Second Book, containing Dialogues, Gleees, Ayres, and Ballads, etc. Some for Two, Three, Four Voyces. London: printed by W. Godbid for J. Playford, at his Shop in the Inner Temple, 1667.* Playford dedicates this volume "To his endeared Friends of the late Music-Society and Meeting in the Old-Jury, London," one of the earliest music meetings or societies of which we have any record. These friends were, Charles Pigon, Esq., Mr. John Tempest, Gent., Mr. Herbert Pelham, Gent., Mr. John Pelling, Citizen, Mr. Benjamin Wallington, Citizen, Mr. George Piggot, Gent., Mr. Francis Piggot, Citizen, and Mr. John Rogers, Gent. In this work there are no fewer than 143 catches, 3 dialogues for 2 voices, 11 gleees for 2 and 3 voices, 53 ayres, ballads, and songs for 3 and 4 voices, and 8 Italian and Latin songs, in all 218 compositions. It is considered the earliest work in which the glee is mentioned; but this is an error, as that term is used for some two-part songs in *Select Ayres and Dialogues*, published by Playford in 1659. In 1673 Playford produced a new edition of the *Musical Companion*, to which he added 51 gleees and songs. It was ushered into the world by commendatory verses written by Matthew Locke, C. Pidgeon, and Thomas Jordan, the city poet. In 1685, the *Second Part of the Musical Companion* appeared, containing "Seventy New Catches and Songs, many of them printed from the author's own copies." This was reprinted in 1687, with "some old revised songs sometime sung at the Theatres." Among the latter is the still celebrated song, "Mad Tom," erroneously attributed to Purcell, but composed by Giovanni Coperario for a mask performed at Gray's Inn in 1600. Between 1685 (the date of the first edition) and 1730 this work passed through ten editions. The title page to the fourth edition (which was

But this shewed an inclination of the citizens to follow musick. And the same was confirmed by many little entertainments, the masters voluntarily made for their scollars, for being knowne they were always crowded.

53.  
Banister in  
White  
Fryars.

The next essay was of the elder Banister, who had a good theatricall vein, and in composition had a lively style peculiar to himself. He procured a large room in Whitefryars, near the Temple back gate, and made a large raised box for the musitians, whose modesty required curtaines.\* The room

much enlarged from the former) states it to have been "Published chiefly for the encouragement of the Musical Societies which will be speedily set up in all the chief Cities and Towns in England." It is dated 1701. This edition contains 53 catches by Henry Purcell, and 11 by Dr. Blow.

\* John Banister, the originator of these concerts, succeeded the celebrated Baltzar as leader of the King's band of violins in 1663. He is reported to have been sent by Charles II. to France for improvement, but soon after his return, was dismissed the King's service for saying that the English violins were better than the French. Pepys, in his interesting Diary, under the date Feb. 20, 1666-7, says, "They talk how the King's violin Bannister, is mad; that the King hath a Frenchman come to be chief of some part of the King's musique." The Frenchman appointed by Charles was the impudent pretender Louis Grabu, of whom Pepys has left us the following notice (*Diary*, Oct. 1. 1667): "To White Hall, and there in the Boarded Gallery did hear the Musick with which the King is presented this night by Monsieur Grebus, the Master of his Musick: both instrumental (I think twenty-four violins) and vocall; and an English Song upon Peace. But, God forgive me! I never was so little pleased with a concert of musick in my life. The manner of setting of words, and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocall musick being lost by it. Here was a great press of people; but I did not see many pleased with it, only the instrumental musick he had brought by practice to play very just."

Banister commenced his concerts in 1672, and the lovers of music were



was rounded with seats and small tables, alehouse fashion. One shilling was the price, and call for what you pleased; there was very good musick, for Banister found means to procure the best hands in town, and some voices to come and

invited by advertisements in the *London Gazette*, the forms of which were as follows:—

“These are to give notice, that at Mr. John Banister’s house (now called the Musick-school) over against the George tavern in White Fryers, this present Monday, will be musick performed by excellent masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour” (*London Gazette*, No. 742. Dec. 30, 1672).

“At the Musick-school in White-Fryers, this present Monday, several new Ayres will be performed, beginning at seven of the clock in the evening; the usual publick room to be wholly abated, and the other rooms and boxes the one halfe; this is to continue till Michaelmas next” (*London Gazette*, No. 878. January 10, 1674).

“On Thursday next, the 14th instant, at the Academy in Little Lincoln’s-Inn Fields, will begin the first part of the Parley of Instruments, composed by Mr. John Banister, and perform’d by eminent masters, at six o’clock, and to continue nightly, as shall by bill or otherwise be notifi’d. The tickets are to be deliver’d out from one of the clock till five every day, and not after.” (*Lond. Gaz.* No. 1154. Dec. 11, 1676.)

“On Thursday next, the 22d of this instant November, at the Musick-school in Essex Buildings, over-against St. Clement’s church in the Strand, will be continued a consort of vocal and instrumental musick, beginning at five of the clock every evening, composed by Mr. John Banister” (*Lond. Gaz.* No. 1356. Nov. 18, 1678).

Many similar advertisements may be seen in the *London Gazette* from 1672 to 1678, from which it appears that Banister continued these concerts from their commencement till near the period of his decease, which occurred in 1679. He was buried in the Cloisters of Westminster Abbey. In 1678 (the year of the close of Banister’s concerts) the club or private concert established by John Britton, the musical small-coal man, in Clerkenwell, had its beginning and continued till 1714.



performe there, and there wanted no variety of humour, for Banister himself (*inter alia*) did wonders upon a flageolet to a thro' Base, and the severall masters had their solos. This continued full one winter, and more I remember not.

54.  
The Gen-  
tlemens  
Meeting.

There was a society of gentlemen of good esteem, whom I shall not name, for some of them as I hear are still living, that used to meet often for confort after Baptist's manner, and falling into a weekly course, and performing exceeding well, with Bass violins (a cours instrument as it was then, which they used to hire) their friends and acquaintance, were admitted, and by degrees, as the fame of their meeting spread, so many auditors came that their room was crowded; and to prevent that inconvenience, they took a room in a tavern in Fleet street, and the taverner pretended to make formall seats, and to take money, and then the society disbanded. But the taverner finding the sweets of vinting wine and taking money, hired masters to play, and made a pecuniary consort of it, to which for the reputation of the musick, numbers of people of good fashion and quallity repaired.

55.  
The York  
Musick  
house, and  
how failed.

The masters of musick finding that money was to be got this way, determined to take the business into their owne hands; and it proceeded so far, that in York buildings,\* a

\* About the year 1680, the principal professors of music in London had a room built and fitted up for concerts in Villiers street, York buildings, "where the best compositions and performers of the time were heard by the first people in London." This was called the *Music Meeting*. The room was situated on the right hand side of the street, near the bottom, and adjoining what is still

fabrick was reared and furnished on purpose for publick musick. And there was nothing of musick valued in towne, but

called the "water-office." It was used for concerts down to the middle of the last century, when the attractions of other rising "musick-rooms" caused it to be entirely abandoned, and about the year 1768 it was pulled down and two small houses erected upon its site. The following are a few of the most interesting advertisements which appeared in the daily papers shortly after the establishment of the "musick-meeting."

"The Confort of vocal and instrumetal musick, lately held in York Buildings, will be performed again at the same place and hour as formerly, on Monday next, being Easter Monday, by the command and for the entertainment of her Royal Highness the Princess of Denmark" (*London Gazette*, No. 2651. April 9, 1691).

"The Italian lady (that is lately come over, that is so famous for her singing) has been reported that she will sing no more in the confort in York-buildings: This is to give notice, that next Tuesday, being the 10th instant, she will sing in the Confort in York Buildings, and so continue during this season" (*Lond. Gaz.* No. 2834. Jan. 9, 1692).

"These are to give notice that the musick meeting in which the Italian woman sings, will be held every Tuesday in York buildings, and Thursdays in Freeman's yard in Cornhill, near the Royall Exchange" (*Lond. Gaz.* No. 2838. Jan. 23, 1692).

"At the confort-room in York-buildings, on this present Thursday, at the usual hour will be performed Mr. Purcell's Song composed for St. Cecilia's Day in the year 1692, together with some other compositions of his, both vocal and instrumetal, for the entertainment of his Highness Prince Lewis of Baden" (*Lond. Gaz.* No. 2943. Jan. 25, 1693).

"Seignor Tosi's confort of musick will begin on Monday the 30th inst. in York-buildings, at 8 o'clock in the evening, to continue weekly all the winter" (*Lond. Gaz.* No. 2917. Oct. 25, 1693).

In November 1702 a concert at York Buildings is advertised in the Daily Courant "by performers lately come from Rome." The advertisement is several times repeated in this and the following month. The next year, 1703, Sig. Gasparini and Sig. Petto performed together at the "confort in York-buildings," and Sig. Saggione "lately arrived from Italy" composed. In March of

was to be heard there. It was called the Musick-Meeting; and all the quality and *beau mond* repaired to it, but the plan of this project was not so well layd as ought to have bin, for the time of their beginning was inconsistent with the park and the playhouses, which had a stronger attraction. And what was worse, the masters undertakers were a rope of sand, not under the rule or order of any person, and every one foreward to advance his owne talents, and spightfull to each other, and out of emulation substracting their skill in performing; all which together scandalized the company, and poysoned the entertainment. Besides the whole was without designe or order; for one master brings a consort with fuges,

the same year Sig. Francesco advertises a concert "with Songs by Signora Anna lately arrived from Rome." At the beginning of the eighteenth century foreign composers and singers of all kinds flocked into England in abundance, and the concerts in York buildings seem generally to have been chosen as their first essay for public favour.

In 1710, Sir Richard Steele became proprietor of the concert-room in York-buildings, when three obscure musicians, Clayton, Haym, and Dieupart (who had lost their influence at the Opera house, through the arrival of Handel) solicited subscriptions and endeavoured to establish a series of concerts upon the plan of the former "musick-meetings." But the glory of York-buildings had departed, and it does not appear (although they were abetted and patronized by Sir Richard Steele, see *Spectator*, No. 158 and 178) that their plans took effect.

In April 1732, the "Daily Journal" announces: "Never performed in public, at the great room in Villar's-street, York-buildings, by the best vocal and instrumental musick, Esther, an Oratorio, or sacred drama, will be performed, on Thursday, April 20th as it was composed for the Most Noble James, Duke of Chandos, by George Frederick Handel. Each ticket five shillings." This appears to be the last event worth recording in the history of this once famous music-room.

another shews his guifts in a ſolo upon the violin, another ſings, and then a famous lutiniſt comes forward, and in this manner changes followed each other, with a full ceſſation of the muſick between every one, and a gabble and buſtle while they changed places; whereas all entertainments of this kind ought to be projected as a drama, ſo as all the members ſhall uninterruptedly follow in order, and having a true connexion, ſet off each other. It is no wonder that the playhouſes got ground, and as they ordered the matter, ſoon routed this Muſick-meeting.

It had bin ſtrange if the gentlemen of the theaters had ſate ſtill all this while, ſeeing as they ſay a pudding creep, that is a violent inclination in the townē to follow muſick, and they not ſerve themſelves of it. Therefore Mr. Betterton, who was the chief ingineer of the ſtage, contrived a ſort of plays, which were called Operas, but had been more properly ſtyled Semi-operas, for they conſiſted of half muſick, and half drama. The cheif of theſe were *Circe*,\* *The Fayery*

56.  
The Semi-  
Operas at  
the Theatres.

\* The tragedy of *Circe* was written by Dr. Charles Davenant (eldeſt ſon of Sir William Davenant) and produced at the Duke of York's theatre in 1676. Downes (*Roſcius Anglicanus*) calls it an "Opera," and ſays, "All the Muſick was ſet by Mr. Banifier, and being well performed, it answered the expectation of the Company." A portion of the muſic, conſiſting of the firſt act only, is preſerved in a MS. volume now in the library of the Sacred Harmonic Society. One of the Songs is printed in the ſecond book of *Choice Ayres and Songs*, 1679. From a peruſal of theſe ſpecimens, the editor is inclined to give Banifier a much higher ſtation among the dramatic compoſers of this country than has hitherto been assigned him.



Queen,\* Dioclesian,† and King Arthur;‡ which latter was composed by Purcell, and is unhappily lost. These were

\* The operatic play of *The Fairy Queen* was an anonymous adaptation of Shakespeare's *Midsummer Night's Dream* produced at the theatre in the Haymarket in 1692. "This in ornaments," says Downes, (*Roscius Anglicanus*) "was superior to the other two (i. e. *King Arthur and Dioclesian*); especially in cloaths for all the Singers and Dancers; Scenes, Machines, and decorations; all most profusely set off, and excellently perform'd: chiefly the instrumentall and vocal part compos'd by the said Mr. Purcell, and dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the expences in setting it out being so great, the Company got very little by it." The music to this play is less known than any other of Purcell's dramatic works. A collection of "the favorite songs" appeared in the year of its performance, and some few others may be found scattered through the various collections of the time, but as a whole it is to this day *unknown*. This may be accounted for by the following advertisement, which appeared in the *London Gazette* of Oct. 13, 1700: "The Score of Musick for the Fairy Queen, set by the late Mr. Henry Purcell, and belonging to the Patentees of the Theatre Royal in Covent Garden, London, being lost by his death; Whosoever brings the said Score, or a copy thereof to Mr. Zachary Baggs, Treasurer of the said Theatre, shall have 20 Guineas Reward." This advertisement was repeated in the same paper of the 20th, but we have no means of ascertaining whether it was recovered. The probability is, as the opera was not revived, that it was not.

† *Dioclesian, or the Prophetess*, was an adaptation from Beaumont and Fletcher's play of the *Prophetess*, by Betterton. It was produced at the Queen's theatre in 1690, and the "vocal and instrumental music," was, as Downes expresses it, "done by Mr. Purcell." He also tells us (*Roscius Anglicanus*) that "it gratify'd the expectation of Court and City; and got the author great reputation." In the following year, 1691, Purcell printed the music in score with a Dedication to Charles, Duke of Somers. This opera was afterwards "newly revived" when Purcell made considerable alterations and additions.

‡ Dryden's opera of *King Arthur* was produced at the Queen's theatre in 1691, with the unrivalled music of Henry Purcell, and both Downes and Cibber record its "great success." The honourable writer could scarcely be unaware that the *Fairy Queen* and *Dioclesian* were also the composition of Pur-

followed at first, but by an error of mixing two capitall entertainments, could not stand long. For some that would come to the play hated the musick, and others that were very desirous of the musick, would not bear the interruption that so much rehearfall gave; so that it is best to have either by it self intire.

But nothing advanced musick more in this age then the patronage of the nobility, and men of fortunes, for they became encouragers of it by great liberallitys, and countenance to the professors. And this was made very publick by a contribution amongst them, to be given as a premio to him that should best entertain them in a solemne consort; and divers of the masters enterd the lists, and their performances were in the theater successively heard, and the victories decided by the judgment of the subscribers.\* But this method gave no

57.  
Of the Prize  
Musick, and  
the ill effects  
of competi-  
tion.

cell! But his testimony, regarding King Arthur, points to the conclusion, which is too well confirmed by other evidence, that the complete score of that opera speedily vanished. (See the edition of *King Arthur* printed for the members of the *Musical Antiquarian Society*.) The score of King Arthur was probably lost from the theatre at the same time with that of the *Fairy Queen*. Five pieces are still unknown at the present day.

\* In the *London Gazette*, No. 3585, for March 21, 1699, appeared the following advertisement: "Several persons of quality having, for the encouragement of musick advanced 200 guineas, to be distributed in 4 prizes, the first of 100, the second of 50, the third of 30, and the fourth of 20 guineas, to such masters as shall be adjudged to compose the best; this is therefore to give notice, that those who intend to put in for the prizes, are to repair to Jacob Tonson, at Gray's-Inn-gate, before Easter-day next, where they may be further informed." It is conjectured, from the dedication of the *Orpheus Britannicus*, book ii. that the Earl of Halifax was a liberal contributor to the fund out of

satisfaction; for the Lords & the rest that subscribed (as the good King Charles the Second) had ears, but not artificial ones, and those were necessary to warrant the authority of such a court of justice. I will not suppose, as some did, that making interest as for favour and partiality influenced these determinations; but it is certain, that the community of the masters were not of the same opinion with them. And so instead of encouraging the endeavours of all, the happy victor only was pleased, and all the rest were discontented, and some who thought they deserved better, were almost ready to relinquish the faculty; and Mr. G. Finger,\* a ger-

which these sums were proposed to be paid (see Hawkins, *Hist of Mus.* iv. 540). The poem chosen as the subject of the musical composition was the *Judgment of Paris*, written by Congreve. Weldon, Eccles, Daniel Purcell, and Godfrey Finger were the successful competitors. Weldon obtaining the first prize, Eccles the second, Daniel Purcell the third, and Finger, the best musician perhaps among the candidates, the fourth. Jeremiah Clark, being asked why he did not compose for the prize, made answer, that "the nobility were to be the judges," leaving the querist to draw his own inference. These compositions were performed on the stage at Drury Lane and Dorset Gardens, in the years 1701-4. Finger's Ode appears to have been so ill received that the composer left this country in disgust soon after its performance. In the Harleian MS. No. 5961. (art. 241) is preserved the printed ticket "For the Musick prize Compos'd by Mr. Finger. Friday, March the 28, 1701." Eccles' and Purcell's music to the *Judgment of Paris* was printed in score by Walsh; the other two compositions exist only in manuscript. Weldon's glee "Let Ambition fire thy mind" is the only portion of his prize ode now known. The original MS. occurred in the Rev. J. Parker's sale, 1813 (lot 37), and in Shade's catalogue of old music for the following year.

\* Godfrey Finger was a voluminous composer of vocal and instrumental music, for many years resident in England. He was a native of Olmutz, in Moravia, not of Silesia, as generally stated. In 1685, he received the appoint-



man, and a good musitian, one of the competitors, who had resided in England many years, went away upon it, declaring

ment of Chapel Master to King James II. and in 1688 he printed *Sonatæ XII. pro diversis Instrumentis quarum tres priores pro Violino et Viola di Gamba, proximæ tres pro ii Violinis et Viola di Basso, tres sequentis pro iii Violinis, reliquæ pro ii Violinis et Viola, omnes ad Bassi Continuum pro Organo seu Clavycymbalo. formantur. Authore Godefrido Finger, Olmutio-Moravo, Capellæ Serenissimi Regis Magnæ Britaniæ Musico. Opus primum. Anno 1688.* This rare work is embellished with a portrait of the author in the act of kneeling before a bust of his Majesty, to whom the Sonatas are dedicated. In 1690 he printed *VI. Sonatas or Solo's; three for a Violin, and three for a Flute, with a Thorough Bass for the Harpsychord: Most humbly Dedicated to the Right Honourable Charles Earl of Manchester, Viscount Mandevil Baron Kimbolton and Lord Lieutenant of the County of Huntingdon, by the author Godfry Finger.* No printer or publisher's name is attached to this work, from which we may conjecture it to have been a private publication. In the following year he published, in conjunction with John Banister (a son of the celebrated violin player before mentioned), *Ayres, Chacones, Divisions, and Sonatas, for Violins and Flutes.* They are advertised in the "London Gazette" of November 5, 1691, to be sold at "Mr. Banister's house, in Brownlow-street, Drury-lane." Shortly after this date he joined Godfrey Keller in publishing *A Set of Sonatas in Five parts for Flutes and Hautboys* (see Henry Playford's *General Catalogue*, 1701). The titles of various other instrumental works of this author are briefly given in the Amsterdam catalogues. In 1693 he composed the Ode for St. Cecilia's Day, which was thus advertised for performance in the "London Gazette" of Feb. 1, for that year: "At the Confort in York-buildings on Monday next the 5th instant, will be performed Mr. Finger's St. Cecilia's Song, intermixed with a variety of new musick, at the ordinary rates."

Finger is chiefly regarded as a composer of instrumental music, and the fact of his having been a large contributor to the dramatic music of his day has been entirely overlooked by musical antiquaries and historians. The plays for which he composed the music (as far as the Editor has yet discovered) are as follows: *The Wives Excuse*, written by Southerne, and performed at Drury Lane, 1692. *Love for Love*, written by Congreve, performed at Lincoln's Inn Fields, 1695. *The Loves of Mars and Venus*, written by Motteaux, performed at Lincoln's



that he thought he was to compose musick for men, and not for boys. So much a mistake it is to force artists upon a competition, for all but one are sure to be malecontents. And more happened upon a competition for an Organ at the Temple Church, for which the two competitors, the best artists in Europe, Smith and Harris, were but just not ruined.\*

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Inn Fields, 1696. *The Anatomist, or Sham Doctor*, written by Ravenscroft, performed at Lincoln's Inn Fields, 1697. *The Humours of the Age*, written by T. Baker, performed at Drury Lane, 1701. *Love at a loss*, written by Mrs. Trotter, performed at Drury Lane, 1701. *Love makes a Man, or the Fops fortune*, written by Cibber, performed at Drury Lane, 1701. *Sir Harry Wild-hair*, written by Farquhar, performed at Drury Lane, 1701.

Several of Finger's songs may be found in Playford and Carr's various collections. In the *Theaurus Musicus* (book iv. p. 5) is "A Song upon Mrs. Bracegirdle's acting Marcella in Don Quixote;" and in the same book (p. 10) is "A new Song sung by the Boy at the Confort in Duke-street, Covent Garden," both set to music by Finger. After the ill success of his Ode (see previous note) Finger returned to Germany, and according to Mattheson (*Grundlage einer Ehrenpforte, Hamb. 1740*) in 1702, received the appointment of Chamber-musician to Sophia Charlotte, Queen of Prussia. In 1717 (see the same writer), he was appointed Chapel-master to the Court of Gotha.

\* This celebrated contention between Smith and Harris was carried on with such spirit, not to say violence, as perhaps never happened before or since on a similar occasion. The circumstances connected with the case are briefly these. About the latter end of King Charles the Second's reign (i. e. 1681) the Societies of the Temple determined to have an organ as complete as possible erected in their church. They received proposals from Smith and Harris. These distinguished artists were supported by the recommendation of such an equal number of powerful friends and celebrated organists, that they were unable to determine among themselves which to employ. They therefore told the candidates, if each of them would erect an organ in different parts of the church, they would retain that which, in the greatest number of excellencies, should be

But as yet wee have given no account of the decadence of the French musick, and the Itallian coming in its room.

allowed to deserve the preference. Smith and Harris agreed to this proposal, and in about nine months each had, with the utmost exertion of his abilities, an instrument ready for trial. Dr. Tudway, their contemporary, and the intimate acquaintance of both, says that Dr. Blow and Purcell, then in their prime, performed on Father Smith's organ on appointed days, and displayed its excellencies; and, till the other was heard, every one believed that this must be chosen. Harris employed Baptiste Draghi, organist to Queen Catherine, (not the celebrated Jean Baptiste Lulli, as generally stated,) "to touch his organ," which brought it into favour; and thus "they continued vying with each other for near a twelvemonth." At length Harris challenged Father Smith, to make certain additional reed stops, within a given time: these were the *vox humana*, *cromorne*, (not *cremona*, as Dr. Tudway calls it,) the *double courtel*, or double bassoon, and some others. These stops, which were newly invented, or at least new to English ears, gave great delight to the crowds who attended the trials; and the imitations were so exact and pleasing on both sides, that it was difficult to determine who had best succeeded. At length the decision was left to Lord Chief Justice Jefferies, afterwards King James the Second's pliant Chancellor, who was of the Inner Temple; and he terminated the controversy in favour of Father Smith. Old Roseingrave assured Dr. Burney that the partizans for each candidate, in the fury of their zeal, proceeded to the most mischievous and unwarrantable acts of hostilities; and that in the night preceding the last trial of the reed stops, the friends of Harris cut the bellows of Smith's organ in such a manner, that when the time came for playing upon it, no wind could be conveyed into the wind-chest. Harris's organ, after its rejection at the Temple, was part of it erected at St. Andrew's, Holborn, and part in the Cathedral of Christ-Church, Dublin. The latter was removed by Byfield about 1750, and ultimately placed in one of the churches at Wolverhampton. Smith seems to have excelled in the diapason or foundation stops; Harris principally in the reed stops. The latter appears to have been sensible of the superiority of Smith's diapasons, for at the last trial of the Temple organ, he challenged him to make, not diapason, but reed stops, which Smith accepted; and as we have seen, carried the palm against him. The swell was added to the Temple organ by

58.  
Italian Mu-  
sick, and the  
Character of  
the elder N.  
Matteis.

This happened by degrees, and the overture was by accident, for the coming over of Sig. Nicolai Matteis gave the first start.\* He was an excellent musician, and performed wonderfully upon the violin. His manner was singular, but in one respect excelled all that had bin knowne before in England, which was the arcata. His staccatas, tremolos, devisions, and indeed his whole manner was surprizing, and every stroke of his was a mouthfull. Besides, all that he played was of his owne composition, which showed him a very exquisite

Byfield about 1750. This important improvement upon the old organs was invented by Jordan in 1715 (see his Advertisement in the original edition of the Spectator). For particulars of the recent alterations in this organ see Mr. Burge's *Account of the Restoration and Repairs of the Temple Church*, 1843, pp. 68—73. Smith's principal organs are those at St. Paul's (erected 1697); Durham Cathedral; Christ Church, and St. Mary's, Oxford; Trinity College, Cambridge; Southwell Minster; St. Mary's, Woolnoth; St. Mary at Hill; St. Martin's, Ludgate hill; St. Clement Danes; and Trinity Church, Hull. The latter is said to have been originally intended for St. Paul's Cathedral in addition to the present instrument. Harris's principal organs are those at St. Dionis, Backchurch; St. Lawrence, near Guildhall; St. Sepulchre's; St. Giles's, Cripplegate; St. Andrew's, Undershaft; St. Bride's; Christ Church, Newgate Street; St. James's, Piccadilly, &c. &c.

\* Nicola Matteis came to England about the year 1672, and the earliest account we have of his wonderful powers on the violin is given us by the gossiping Pepys: "Novemb. 19, 1674. I heard that stupendous violin, Sig. Nicholao (with other rare musicians), whom I never heard mortal man exceed on that instrument. He had a stroak so sweete, and made it speak like the voice of a man, and, when he pleas'd, like a consort of severall instruments. He did wonders upon a note, and was an excellent composer. Here was also that rare lutenist Dr. Walgrave; but nothing approached the violin in Nicholao's hand. He plaid such ravishing things as astonish'd us all." Matteis is supposed to have been the inventor of the half shift on the violin. It is also claimed by Geminiani and Vivaldi (see Burney, *Hist of Music*, iii. 561 note).

harmonist, and of a boundless fancy, and invention. And by all that I have knowne of him and other musick of Italy, I cannot but judge him to have bin second to Corelli. When he came over first he was very poor, but not so poor as proud, which was the reason that kept him back, so that he had no acquaintance for a long time, but a merchant or two who patronized him. And he valuing himself at an excessive rate, squeezed considerable sums out of them. By degrees he became more taken notice of; he was heard play at Court, but his manner did not take, and he behaved himself fastously; no person must whisper while he played, which sort of attention had not bin the fashion at Court. It was said that a nobleman, the Duke of Richmond (I think it was), would have given him a pension, but he did not like his way of playing, and would needs have a Page of his shew him the best manner, and he for the jest sake, condescended to learne of the Page, but learnt so fast that he soon outrun his master in his owne way. In short, he was so outrageous in his demands, especially for his high peices solos, that very few would come up to him, and he continued low and obscure a long time.

And he had continued so but for two or three vertuosos, who were Dr. Walgrave,\* a prodigy of an arch-lutanist, Sir Roger Lestrange,† an expert violist, and Mr. Bridgman, the

59.  
Sustained  
and civilized  
by Dr.  
Walgrave.

\* A celebrated diletanti mentioned in the previous extract from Pepys' Diary.

† Sir Roger L'Estrange was born in the year 1616. He was the author of



under-secretary, a thro-bafe man upon the harpsicord. These got him into their acquaintance, and courting him in his owne way by discours, shewing him the temper of the English, who if they were humoured, would be liberall, but if not humoured would doe nothing at all ; And by putting on an air of complaisance, and doing as they desired, he would not want employment or mony. They brought him by degrees into such good temper as made him esteemed and sought after, and having got many scollars, tho at moderate rates, his purs filled apace, which confirmed his conversion, and he continued very tractable as long as he lived. And he found

numerous pamphlets and periodical publications, and Licenser of the Press to Charles II. and his successor. He was also M.P. for Winchester in James II.'s Parliament. His performance on the violin at the house of Hingston, in St. James's Park, before the Protector Oliver Cromwell gained him, from his political antagonists, the nickname of "Oliver's Fidler." In a pamphlet, entitled "Truth and Loyalty vindicated," 1662, he clears himself from the imputation which this reproachful appellation was intended to fix upon him, in the following words: "Concerning the story of the fiddle, this I suppose might be the rise of it. Being in St. James's Park, I heard an organ touched in a little low room of one Mr. Hinckson's; I went in, and found a private company of five or six persons: they desired me to take up a viole and bear a part; I did so, and that a part too, not much to advance the reputation of my cunning. By and by, without the least colour of a design or expectation, in comes Cromwell. He found us playing, and as I remember so he left us." There is a pamphlet in the British Museum, printed in 1683, attacking him under the title of "The Loyal Observator; or Historical Memoirs of the Life and Actions of Roger the Fidler; alias the Observator." Ned Ward, in his account of Britton the small-coal man's concerts, (*Satirical Reflections on Clubs*, 1709,) says, "this club was first begun, or at least confirmed, by Sir Roger L'Esrange, a very musical gentleman, and who had a tolerable perfection on the bass-viol." He died in 1704, and was buried in the Church of St. Giles's in the Fields.

out a way of getting mony which was perfectly new. For seeing his lessons (which were all duos) take with his scollars, and that most gentlemen desired them, he was at some charge to have them graven in copper, and printed in oblong octavos, and this was the beginning of engraving musick in England.\* And of these lessons he made books, and presented them, well bound, to most of the lovers, which brought him the 3, 4, and 5 ginnys. And the encouragement was so great, that he made four of them.† And a cappiccio came in his crowne

\* Roger North is not quite correct in this statement. The first music book engraved on copper plate in England was published in 1611, under the following title: *Parthenia, or the Maidenhead of the first musicke that ever was printed for the Virginals, Composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of his Majesties Most Illustrious Chappell. Ingraven by William Hole. Lond. print. for Mrs. Dor. Evans. Cum privilegio. Are to be sould by G. Lowe, prinr. in Loathberry.* This rare work is dedicated "To the High and Mighty and Magnificent Princes, Frederick Elector Palatine of the Reine; and his betrothed Lady Elizabeth, the only daughter of my Lord the King." Professor Taylor (*Three Inagural Lectures*, p. 32) has quoted the dedication at length, but has erroneously applied it to Queen Elizabeth before she ascended the throne, and during the time that a treaty of marriage was contemplated between her and the Elector Palatine. There were many later editions (from the same plates) down to the year 1659, but that of 1611 was undoubtedly the first. This work was followed by another, engraved in a similar manner, entitled, *Parthenia In-Violata; or Maiden-Musicke for the Virginnalls and Bass-Viol. Selected out of the Compositions of the most famous in that Arte By Robert Hole, and Consecrated to all true Lovers and Practicers therof. Printed at London for John Pyper, and are to be sold at his shoppe at Pauls gate next unto cheapside at the crosse Keies.* John Playford published his *Musicks Hand-Maid* from copper-plates in 1663; and Matthew Locke his *Melothesia* in 1673. The old practice of printing from types however continued in general use till the commencement of the following century.

† The two first of these books consist of *Preludes, Allemands, Sarabands, Cou-*

to make the like for Paris, as he did, and went over to fiddle it there, but soon came back *infesta*. For tho he pretended to compose in the style of all nations, and of the French in particular, he soon found that pistolls did not walk so fast as ginnys. But he vended his copys (for they were not printed) in Inghland to very good purpose. He made another book, which was designed to teach composition, ayre, and to play from a thro-bass.\* And his examplars were for the Guittarre, of which instrument he was a consummate master, and had the force upon it to stand in Consort against an Harpsichord. This book was printed, but few of the copys are to be found. These books of his were of grounds and short peices or lessons onely; his full consorts and solos were not printed, and I think are very scarce, if at all to be met with. But one thing to be observed was very extraordinary, which is

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*rants, Giges, Divisions on Grounds, and double compositions fitted to all hands and capacities. The third book has for title, Ayres for the Violin, to wit: Preludes, Fugues, Allemands, Sarabands, Courants, Giges, Fancies, Divisions, and likewise other Passages, Introductions, and Fuges, for single and double Stops; with Divisions somewhat more artificial for the Improvement of the Hand upon the Base-viol or Harpsichord. The fourth book is entitled, Other Ayres and Pieces, for the Violin, Base-viol, and Harpsichord, somewhat more difficult and artificial than the former; composed for the Practice and Service of greater Masters upon those Instruments. These books are all printed in small oblong form without date or printer's name. Imperfect copies are preserved in the Music-School, Oxford.*

\* The following is the title of this rare volume: *The False Consonances of Musick, Or Instructions for the playing a true Base upon the Guittarre, with Choice Examples and cleare Directions to enable any man in a short time to play all Musிக்கall Ayres. A great help likewise to those that would play exactly upon the Harpsichord, Lute, or Base-Violl, shewing the delicacy of all Accords, and how to apply them in their proper places; In four Parts, by Nicola Matteis.*

that while folks were acquainted with his manner of playing, as he often did in full company's, out of his books, no person pretended to doe the like, for none could command that fullness, grace, and truth, as he did, so that in his time his books suffered for the difficulty, and since as much becaus unknowne, and yet there is nothing in them puzzling or seeming difficult for the hand, and now no person can have an idea of this that I have observed here, who was not a wittness of his playing in person. In short his books, well observed, are a sufficient tutor of artfull composition.\*

Another observation of him was that when an assembly for musick was, as divers were, appointed, and he onely to entertain the company, having his ministers, Waldegrave, Lestranger, and Bridgman about him, and flaming as I have seen him, in a good humour, he hath held the company by the ears with that force and variety for more then an hour toge-

60.  
Well attend-  
ed to.

\* "Though the compositions of the elder Matteis," says Burney, "would not now appear very original or elaborate, yet they still retain such a degree of facility and elegance, and so many traits of the beautiful melody that was floating about Italy during the youth of Corelli, as render them far from contemptible." (*Hist. of Music*, iii. 516.)

The vocal music of Matteis is not known at the present day. He composed an Ode for the Festival of St. Cecilia in 1695, but it was never printed. The following advertisements are from the popular newspaper of the day :—

"The musick that was performed on St. Cecilia's Day, composed by Signior Nicola, will be performed on Thursday night, in York-buildings, being the 7th instant" (*Lond. Gaz.* No. 3250. *Jan.* 4, 1696).

"This present Monday, being the 30th of May, Mr. Nichola's consort of vocal and instrumental will be performed in York-buildings" (*Lond. Gaz.* No. 3396. *May* 30, 1698).



ther, that there was scarce a whisper in the room, tho filled with company. In short, waiving the mention of other excellencies in particular, he fell into such credit and employment, that he took a great hous, and after the mode of his country lived luxuriously, which brought diseases upon him of which he dyed. He left a son Nicholas, whom he taught upon the violin from his cradle; and I have seen the boy in coats play to his fathers Guittarre. He grew up, and was a celebrated master upon the violin in London for divers years; he being invited went over into Germany, and hath ever since bin there, and now resides at Vienna, in full payment for all the masters wee have received out of those countrys.\*

61.  
Italian Mu-  
sick, and  
Corelli.

After this wee cannot wonder, that among the courters of musick an Itallian taste should prevaile; but there were other incidents that contributed to establish it; one of the cheif was the coming over of the works of the great Corelli,†

\* "The younger Matteis," says Dr. Burney (*Hist. of Mus.* iii. 516, note), "must have returned to England soon after Mr. North's *Memoirs of Music* were written; as I remembered to have seen him at Shrewsbury, where he was settled as a language master as well as performer on the violin, in 1737. I afterwards learned French and the violin of this master, who continued at Shrewsbury till his decease, about the year 1749. He played Corelli's solos with more simplicity and elegance than any performer I ever heard."

† Corelli published his first *Twelve Sonatas* at Rome in 1683. In 1685, these were followed by a second series, which appeared under the title of *Balletti da Camera*. In 1690 appeared the third series, and in 1694, the fourth, which, as they consisted of movements adapted to the dance, he termed, like the second set, *Balletti da Camera*. But his solos, the work by which he acquired the greatest reputation during his lifetime, did not appear till the year 1700, when they were published at Rome, under the following title: *Sonate à Violino, e Vio-*

those became the ònely musick relished for a long time ; and there seemed to be no satiety of them, nor is the vertue of them yet exhaled ; and it is a question whether it will ever be spent ; for if musick can be immortall, Corelli's comforts will be so. Add to this, that most of the yong nobillity and gentry that have travelled into Itally affected to learne of Corelli, and brought home with them such favour for the Itallian musick, as hath given it possession of our pernaffus. And the best utensill of Apollo, the violin, is so univèrsally

*line ò Cembalo, Opera Quinta, Parte prima, Parte seconda, Preludii, Allemande, Corrente, Gighe, Sarabande, Gavotte, e Follia.* Corelli's works appear to have been known in England in 1693, as T. Brown, in a copy of verses addressed to Purcell, and prefixed to the second book of Henry Playford's *Harmonia Sacra*, published in that year, has the following couplet :

“ In thy productions we with wonder find  
BASSANI'S genius to CORELLI'S join'd.”

The sonatas of this great instrumental writer were first circulated in England in MS. In the *London Gazette* for Sept. 23, 1695, (No. 3116,) is the following advertisement. “ Twelve Sonatas, (newly come over from Rome,) in 3 parts, composed by Signeur Archangelo Corelli, and dedicated to his Highness the Elector of Bavaria, this present year 1695, are to be had fairly prick'd, from the true original, at Mr. Ralph Agutter's, Musical Instrument Maker, over against York Buildings, in the Strand, London.” In the *London Gazette*, for July 11, 1700, Mr. Banister advertises from his house in Brownlow Street, Drury Lane, “ The new Sonatas of the famous Sig. Archangelo Corelli, curiously engraven on 70 Copper-Plates, and printed on a large Imperial paper, being now brought from Rome, will be ready to be delivered to Subscribers.” And in the same paper, Aug. 29, 1700, Walfh advertises “ Corelli's Twelve Sonatas in Two parts, being his fifth and last opera. Engraven in a curious character, being much fairer, and more correct in the Musick than that of Amsterdam.” It has been hitherto supposed that Walfh did not commence the publication of Corelli's works before 1710.

courted, and fought after to be had of the best sort, that some say England hath dispeopled Italy of violins. And no wonder after the great master made that instrument speak as it were with humane voice, saying to his scollars—*Non udite lo parlare*. But not satisfied with that, the gallants must have the voices themselves, set off in Operas as amply as hath bin knowne in Italy. But how long this humour will hold without back-sliding into Ballad-singing I cannot foresee, tho a fair proffer hath bin made of it in the celebrated and beloved entertainment of the Beggar's Opera, which made a nightly assembly of the *beau mond* at the Theater for above a month uninterruptedly.\*

\* The *Beggar's Opera* was brought out in the season of 1727-8; and its popularity was altogether of the highest class. It became at once the single subject of theatres, conversation, books, engravings, and popularity in all its shapes for an extraordinary length of time. It was played in the provincial theatres with almost its London frequency, to the thirtieth and fortieth night; at Bath and Bristol fifty; it swept every thing of rivalry from the stage in Wales, Scotland, and Ireland; it was performed even in Minorca; its songs were the only music of the fashionable world; its poetry was carried about on fans; its scenes and music met the eye on screens, and all the grotesque and ornamental furniture of that stately day, of the toilet and the drawing room. The actresses whom chance flung into the part of Polly was suddenly exalted into the possession of every talent under heaven. She was fabricated into even a wit; and books were published, containing the bon-mots and repartees of Miss Fenton! Her picture eclipsed all the noble portraits of the day; her "life" was invented and published; her face and person became the standard of grace; her dress superseded French millinery, and last and most improbable of all glories, her songs drew back the noble worshippers from the Italian Opera.

The music of this celebrated piece consists of ballad airs (some of them of great antiquity) to which Gay adapted the words of his songs. Among them

A large scene might be opened here to present a view of the present state of musick in England. But why all that which every body knows, and most hearers better than myself? And what a work would it be to enumerate the masters regnant, with their characters, and the number of consorts, sonatas, and concertos, besides solos innumerable, bred and

62.  
Conclusion.

are several of the finest Scotch melodies; a circumstance which probably arose from Gay's residence in Edinburgh with his patron the Duke of Queensberry. The airs were provided with accompaniments, and prepared for performance, by Dr. Pepusch.

It has been generally said that the *Beggar's Opera* was intended to ridicule the Italian Opera; an evident mistake, for there is not the slightest attempt to burlesque or parody the Italian dramas or music, to which it has not the smallest resemblance, either in subject, style, or form. The secret of the *Beggar's Opera* is its admirable adaptation to the peculiar turn of the English mind; its sound sense, its shrewd satire on general human nature, its vigorous seizure of national character, and finally its hits at men in office. For much curious information connected with the origin and success of the *Beggar's Opera*, see the following works: *Memoirs of Macklin*; *Memoirs of Lee Lewis*; *Life of Gay*; *Hogarth's Memoirs of the Musical Drama*; *Blackwood's Magazine*, 1826.

The wonderful success of the *Beggar's Opera* gave rise to a long series of ballad operas, which have been entirely overlooked by our dramatic and musical historians. The following is a list of some of these, printed in octavo with the music:—*The Quaker's Opera*, 1728; *Penelope*, 1728; *Love in a Riddle*, 1729; *The Village Opera*, 1729; *Momus turned Fabulist*, 1729; *The Chambermaid*, 1730; *Fashionable Lady*, 1730; *The Devil to Pay*, 1731; *The Generous Freemason*, 1731; *The Jovial Crew*, 1731; *Silvia, or the Country Burial*, 1731; *Devil of a Duke*, 1732; *The Lottery*, 1732; *Flora*, 1732; *Achilles*, 1733; *The Boarding School*, 1733; *The Cobler's Opera*, 1733; *The Livery Rake*, 1733; *The Whim*, 1734; *The Plot*, 1735; *Trick for Trick*, 1735; *The Coffee House*, 1737; *The Beggar's Wedding*, 1739; *The Hospital for Fools*, 1739; *The Intriguing Chamber Maid*, 1750; *The Lover his own Rival*, 1753; *The Mock Doctor*, 1753, &c.



born here, or brought from abroad ; the magnificences of the Operas, the famous organs, organifts, and builders ; the various focietys, and affemblys for musick ; especially the new royall Society\* (if it continues now as formerly) with many

\* This establishment, under the title of the ROYAL ACADEMY OF MUSIC, was the result of a plan formed by a number of distinguished members of the aristocracy for patronising and carrying on the Italian Opera. A fund of 50,000*l.* was raised by subscription among the first personages of the kingdom, his Majesty George I. contributing 1000*l.* The subscribers were incorporated into a society or company, whose affairs were conducted by a governor, deputy governor, and twenty directors. The first year the Duke of Newcastle was governor ; Lord Bingley, deputy governor ; and the directors were the Dukes of Portland and Queensberry, the Earls of Burlington, Stair, and Waldegrave, Lords Chetwynd and Stanhope ; Generals Dormer, Wade, and Hunter ; Sir John Vanburgh ; Colonels Blathwart and O'Hara, and James Bruce, Thomas Cole of Norfolk, Conyers D'Arcy, Brian Fairfax, George Harrison, William Pulteny, and Francis Whitworth, Esquires. In Dr. Burney's sale (lot 1048) was "A curious Deed on Vellum with the identical Signatures of the Noblemen and Gentlemen forming the Original Institution of the Corporation of the Royal Academy of Musick in 1719." It was purchased by Bartleman, and appeared in his sale catalogue (lot 1409). It was afterwards in the possession of the late William Upcott.

The founders of the Royal Academy proceeded in their enterprize with great spirit. Handel, who at that time was residing with the Duke of Chandos at Canons, was engaged as composer, and commissioned to procure singers ; and Bononcini and Attilio Ariosti, composers of reputation on the Continent were also engaged to write operas. Handel immediately proceeded to Dresden, where Italian operas were then performed with great splendour at the court of Augustus King of Poland and Elector of Saxony ; and there he engaged Senefino, Berenstadt, Boschi, and Signora Durastanti. Notwithstanding the efforts of three great composers, aided by the strongest company of performers that had ever been assembled in England, the Royal Academy of Music did not prosper. About 15,000*l.* of the capital subscribed was spent in the course of little more than a year from the establishment of the academy ; and the subscribers appear

other varieties, which musically gentlemen hereafter would be glad to know, if there were a genius apt and sufficient to transmit it to them. But I should be very presumptuous to undertake it, being for many years an alien to the faculty, and at present a deprivado: and should rejoice to receive such information as I wish myself able to give. And pretending to that is beyond my limits, for what hath History to do with the present? And if anything of that kind hath already escaped, it is *ultra crepidam*, and pardon desired.

to have become very reluctant to answer the calls made upon them, as appears from the advertisements published by the directors in the newspapers, urging the payment of the instalments in arrear, and threatening the defaulters with the "utmost rigour of the law." A new mode of subscription was therefore adopted. Intimation was made to the public, that tickets for the ensuing season should be issued on these terms: that each subscriber, on the delivery of his ticket, should pay ten guineas; that, on the 1st of February ensuing, each subscriber should pay a further sum of five guineas, and five guineas more on the 1st of May. The academy promised fifty performances, and obliged themselves to allow a deduction proportionably, in case they did not give that number. This announcement, which was made on the 25th of November 1721, was the origin of the plan of an annual subscription, free from all risks or demands beyond the amount, which has been followed ever since.

Notwithstanding the zeal with which its musical management was conducted by Handel, the series of beautiful works which he himself furnished, and the efforts of the first performers of the age, the affairs of this establishment never prospered, and it closed its existence in 1728, the year in which Roger North's *Memoirs* were written.

FINIS.





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C. WHITTINGHAM, CHISWICK.  
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