MEMOIRS OF MUSICK BY THE

HONOURABLE ROGER NORTH,

ATTORNEY-GENERAL TO JAMES II.

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The Honourable
Roger North, Esq.r
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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.*

LONDON:

GEORGE BELL, 186, FLEET STREET.

1846.

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Preface.

THE "Memoires of Muſick," 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 Muſick" 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,

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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

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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.

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Biographical Notice of the Hon. Roger North.

THE 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-

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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 *naiveté* 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.

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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 grandees 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-

* 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.

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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 hogſheads, 8 gallons; weight, 360 pounds."

Life of the Lord Keeper, p. 119. The organ here noticed was built by John Looſemore 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-

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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.

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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 *Collectanae 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-roll of the whole eſtate did not exceed 400*l.* per annum, ſince which pe-

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ſide 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.

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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' Cyclopedia*, 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 bookſeller, 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

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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 ſquabbler 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 Windſor 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

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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 laweyers 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.

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Memoires of Muſick

being

Some Hiſtorico-Critticall Collections

of that Subject.

1728.

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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 entitled 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.

IN matters of antiquity there are two extreams, 1. a totall neglect, and 2. perpetuall gueſſing; 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.

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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 ſubtile accounts of the muſick of the ancient greeks,* and after them the latins, with the addition of notes copious, and ſubtile commentations of moderne wrighters; and notwithſtanding all thoſe, wee are yet ignorant how (ſo much as in poſſibillity) to reconcile the miſterious 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 moūſike (μουσικὴ), 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.

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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 intrinſick worth. And next, becaus wee 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, caracters apart, all wee have to doe is to inquire by what means the ancients found out and modeled the uſe of certain ſounds to gratifie the ſence of hearing, and thereupon inſtituted the art called Muſick. And then to obſerve as well as wee 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 doe, but propoſe onely by conjecture, to enlighten ſome obſcuritys, whereof the reaſons ſhall be ſhewed and ſubmitted.

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

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 crittiques, 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

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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 doe it; and without ſuch authoritys, become enigmatick. The mathematical arts have come downe 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 deſtitute of practique examples.

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

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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 diſcoverys, 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 Vincenzio 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.

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5. Muſick began with vocall 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 dryed 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

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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.

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they muſt neceſſarily ſtumble upon the exerciſe of what wee 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 paſtoritiall 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 expreſs 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

* 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.

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harping before Saul with his hand and fingers, and by the Epigrafts to divers of the pſalmes, directed to the cheif muſitian,* 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. Baſnage (*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 Eſcurial. 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

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particularly with ten ſtrings* (which was not permitted to the Argives). And theſe muſitians were not of a precarious quallity 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 Hēbreux, Lāmmātſeach et Sēla.* Aſaph, Heman, and Jeduthun were the three directors of the muſic of the tabernacle, under David, and of the temple, under Solomon. Aſaph was *chief* maſter of muſic to David. (1 Chron. xvi. 7, and xxv. 6.) Aſaph 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.*

* Pſ. 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.

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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.

7. Greek Muſick chiefly Song.

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 ſingers uſe, might be agreable muſick, even to us, eſpecially if kept ſteddy, as their uſe was, by an inſtrument attendant. Much here might be tranſcribed out of Plutarch,* whoſe diſcours of Muſick

* 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 Lyſias; 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

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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 contrived 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*

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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 *Mēm. de l' Acad. des Inſcript.* 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.

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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 becaus ſome notes in the ſcales are found juſt, for voices will naturally fall into a ſort of tuneableneſs, which inſtruments might aſſiſt and make ſteddy, ſo that the voices might not ſwerve as they are apt to doe; but that the juſt tune of muſicall 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 returnes fell into the ſame tones over and over againe. 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 muſicall inſtruments without regard to voices, as if in practiſe they were for the moſt part inſeparable, and the poem equally allyed in both.

10. Originall of the Scales or Tetrachords.

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 ſcoolmaſters 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 diſcerne the intervalls, and call them dieſes, ſemitone, tone, or fourths, and accordingly

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formè 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 inceptives 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 ſtepps over again. And this was the Tetrachord,* which regulated the tonàtions 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 Itally.

11. Muſic various and idolized.

Of theſe Tetrachords there was three of different orders

* 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.

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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 cittys, or republicks; but in all other reſpects they had peculiaritys of manner or time, which were nominally diſtinguiſht by countrys, as the Dorick, Phrigian, 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

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it was, wee cannot demonſtrate. But it is certain that amongſt the grecian republicks Muſick was idolized (as I ſayd), as if all religion, goverment, and good manners, depended upon it. And the ſtates intereſted themſelves to ſuſteine and incourage 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.)

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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 promiſcouſly but the Greeks affected the modes of their peculiar country, and ſeldome 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.

13. Muſick ſubject to continuall change.

But wee muſt alſo conſider, that the people varyed 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 diverſifyed, as the ſingers contrived cluſters of longum and breve ſyllables, called feet. In the firſt vol. of St. Auſtin's works* there is an

* 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.

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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 then 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 varyed 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 uninſtructed 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."

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

The Tetrachords or ſcales of muſicall 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 aggreable to nature) reigns in the moderne muſicke at this day. The next is the Chromatick, which ſtepps by two ſemitones, and a tritemitone, 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 litle or none belongs to it; for the ſteps are by two dieſes or (as wee terme them) quarter notes, and then into the fourth by a ditone, or third ſharp.

* 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.

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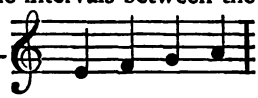
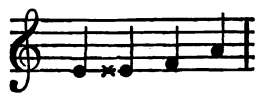
And theſe two laſt ſeem to differ cheifly as a flat third and a ſharp third. And that the comings to them, were but as graces, and the emfaſis reſting upon the fourth; for to begin with a ſemitone or leſs, when muſick requires a tone to be the ſecond ſound, muſt be diſcordant upon any other account.* 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 muſitians uſe at the entrance of their play.

15. Enharmonicks Impracticable.

It is difficult to tune theſe ſcales, and the Enharmonick 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) ſemitone, tone, tone:—  II. THE CHROMATIC; ſemitone, ſemitone, tone and half:—  III. THE ENHARMONIC; dieſis, dieſis, 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.*

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when the dieſis' are right? And ſuppoſing them juſt, they can have no conſonance with any other, for take any interval that is muſicall, 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 ſubtilety 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).

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not by the faculty of hearing. *O Mirum!* And there it is complained that of late the majeſty of the ancient diatonicks are ſlighted, 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 unridle it. But as I have pickt out a litle here, ſo another may ſqueze out ſome further miſty conjectures, and ſo, with labour in vain, tire upon the ſubject till doomſday.

16. Chromatiq. little 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 miſtery, 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 referrs 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

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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 emolous 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 $\overbrace{\text{B C D E F G A}}$—*conjunct*; $\overbrace{\text{E F G A}}\ \overbrace{\text{B C D E}}$—*disjunct*. A hendècachordal ſyſtem, conſiſting of three tetrachords, of which the middle one was conjunct with the lower but disjunct from the upper, thus, $\overbrace{\text{B C D E F G A}}$-$\overbrace{\text{B C D E}}$ 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*.)

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novelty of modes and verſifying, but continually to vary, and that moſtly by inlarging its territorys; 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 ſence 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-

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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 Muſicâ*) 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

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were allwaies muſicall. It is ſaid the tibia had four foramina,* which I ſuppoſed anſwered ſome tetrachord, and in ſonorouſneſs 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 ſuitable 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).

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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. *baſreleivs* 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.)

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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 impetous 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 unridle 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,†

* 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,

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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

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

20. The Ancients had not our Conſort Muſick.

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,

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ſort 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 lyrâ
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

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of ſound 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 conſort, 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—

Αἰολεὺς ἔβαινε Δωρίαν κέλευθον ὑμνῶν

(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-

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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 wee imagin the actors could make themſelves underſtood? As to that I conſider, firſt, that they did not ſpeak, as ours doe, but ſung* with all the utterance of ſound they could make, and wee can conceive that to double the ſtrength of the voice. And next, that they did not mumble, like our comon 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.

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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 ſung, els they would not augment at all, nor anſwer to any ſyllable that did not ſtrike the true tone of the veſſels.

22. Of Choruſes and pantomimes.

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

* 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.)

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tibia, that ſounded 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.

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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 ſung 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

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were made by a famed muſitian. There is nothing in the land of critiſciſme more dark then the ſence 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 *finiſtra*,* 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 finiſtræ*, 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 *finiſtra* 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 *finiſtra* followed it as an accompaniment. Hence the former was called *incentiva*, the latter *ſuccentiva* (Varro, *de Ruſt.* i. 2.)

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work for right hand and left; but that poſition making no difference the crittiques 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 inequallity 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 unequall; but *pare* and *impare* belongs neither to magnitude nor ſounds, but to numbers onely. My thought is that after Ariſtotle, and other philoſofers 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*, *ſeſquaulteras*, *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.)

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me into it; the words are theſe:—" *His ergo partibus atque* " *numeris harmonia de Ariſtotelis ſententia componitur. Idem* " *optiſſme ex finiti et infiniti, paris et imparis atque pariter im-* " *paris. Natura eadem conſtituet ejuſque partes. Tota enim* " *par eſt, cum conſtet quatuor terminis partes ipſius, propor-* " *tionibus continentur, quorum termini ſunt pares, impares, pa-* " *riter 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 crittiques, 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 crittiſciſmes, they may be had in Roſinus'* *Antique;* and in the variorum Terrence, at the beginning, there is a note of this ſubject *ex profeſſo.*

24. The generall diſpoſition of Theatre muſick.

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 immenſly 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, dextræ, ſiniſtræ,* and *ſarannæ,* mentioned in Terence, and which ſoever were

* 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.

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uſed, muſt ſound 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 ſtrickt 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 ſceenes changed, and ſuited the ſubject and perſons, and perhaps ſetling 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 comand the ſound with diſtinction of touch preciſely like our Hautboys; els the feet and ſyllables could

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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.

25. The Diatonian the ancienter and juſter ſcale.

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 ſinging the ſemitone hath bin put firſt, which in naturall order follows the two tones. It appears that the ancienter muſitians affected this ſcale, as moſt magnitick, and proper for heroicks, or the tragicall ſongs in prais of Baccus. But when the verſifying vein turned fantaſticall, 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 melodys

* 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 ſinging 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

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as had leſs of harmony, and more of paſſionate whining then ſuited with the diatonick intervalls, which difference will be manifeſt to thoſe who will pleas 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.)

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26. Inſtruments eſtabliſht fine harmony.

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 duty-full 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 philoſofers 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,

* 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 *Quinctil.* xii. 10).

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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 conſort, 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 felow poetry. Moſt other pretenſions to knowledge ceaſed, and matters went foreward

* 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.

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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 gueſs, 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 rehears their poems in aſſemblys, as wee find in Pliny; but no hint of any manner, muſicall or otherwiſe. So that poetry and muſick, from being twinns, were ſcarce ſiſters. There is in Quintillián* 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 (*ſpadicâ*) with pſalters; and in ſhort, from a ſober enterteinment 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 happyly 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 Patſall, 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,

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28. Muſick in the Eaſt confounded by the Turks.

This matter I ſhall reſume afterwards, but in the mean time have ſome regard to the deviſion 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

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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 goverment, 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 freind, 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-

King of Syria, the cuſtom was firſt introduced at Rome of having *Pſaltriæ*, 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.

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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 receaved 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 Syrinx 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

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For it is reported that one of the Greek Emperors ſent to his brother at Rome one of them as bigg 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 auſcultans 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 Muſicæ.*" 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

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ſent. And the conſequence of that moſt excellent invention muſt needs be a perfection of the diatonick ſcale, even as wee 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 uſages from among thoſe they have conquered.

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organ as it exiſted in the tenth century is deſcribed in ſome barbarous verſes written by Wulſtan, 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! Prætorius tells us (*Organography*, 1615) that the regiſters were not invented till towards the concluſion of the ſixteenth century. Wulſtan's curious verſes may be ſeen entire in the *Acta Sanctorum Ordini Benedict. 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.

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29. Organs compleated.

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 mett with in authors ſooner, but crittiques 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 imployed in the erection & voicing of them; and all along, and yet improving, and like to be ſo to the worlds

* 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. Veſpaſ. 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. Bartholomæs (*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 proſes, ſequences, and ymynes; and forſakyth for men's uſe of mynſtralſye all other inſtruments of muſyk."

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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 turned Gothick.

And in this diſorder and comoniature 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 proſodies and poetrys 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 dreſs. 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 celèbres et Anciens Poëtes Provenſaux*, 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 Provencal 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 Provencal 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

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thinks, a new ſort of verſyfying was invented, and from thence brought into Italy, and the manner, that is rimes and ſtanzas, not onelly ſetled there, but ſpread all over Europe. This of cours introduced a new manner of ſinging, 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.

31. Eccleſiaſticall Muſick unaltered.

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

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 minſtrels of France from the Provencal poets by ſaying, that the minſtrels 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 dialect 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 *Eſſai 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

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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 pronunciation, 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 citty's in divers choruſes.* Otherwiſe the ſinging in churches continued nearly in the ſame manner downe to

Pſalmody and Hymnology, ſee J. G. Baumann, *De Hymnis et Hymnopœis veteris et recentis Eccleſiæ*; J. H. Seelen, *De Poeſie Chriſtiana*, &c.; J. G. Walch, *De Hymnis Eccleſiæ 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 Litania: 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.

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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.

32. All Inſtruments conforme to the Organ.

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 conſort 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

* 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*;"

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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 Trouth 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 wreſter 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 clavicordes." 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-

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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 paied 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* virginals." 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-

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

33. The invention of the Viol Gothick.

Nothing made ſo great a *denovement* in muſick as the invention of horſe hair, with rozin, and the gutts of animals twiſted and dryed. 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

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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 Pauſanius (*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.

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leſs piacular to deal in that manner with the *entra* of dead animalls. 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. Merſennus in his chapter *de Inſtrumentis harmonicis*, prop. 11, (*Harmonie Univerſelle*, 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 Boiſſard (tom. ii. p. 145) and in

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and entred with thoſe barbarous nations ſetled 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 perfected.

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 ruſhy 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 ſculls. 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 Provencal poetry, were common in the 12th century. See a curious figure of a Provencal Violar in Diez, *Poeſie der Troubadour.*

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and in all perfection. The invention needs no enconium to recomend 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 Merſenne, which appeared in 1636; the *Muſurgia* not having been publiſhed till fourteen years later.

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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 violl. 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*.

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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 ſtreſs 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.

36. Muſick taken a new forme.

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 proſodia 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 uniformely 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-

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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 introduced 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 Repreſentations 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 Ofmund, Biſhop of Sarum, 1090; but we learn from Bede, that Benedict, Abbot

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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 elſwhere. It appears in Kircher and others, that there was no ſteddy ſcale of muſicall 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 expreſt 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 eccleſiâ peritiſſmus*," 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 antiphonary of that pontiff, they obtained his name.

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

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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, ſounding 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 cheifly 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 ſpacia 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

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ing from them, who might become more florid and ayery then themſelves. Theſe exerciſes, 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.

38. Of Deſcanting and In Nomines.

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

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.

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beyond the Reformation, and ſo near to our times, which muſt be aſcribed to cuſtome rather then 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 midle)

* 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 Chilſton (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."

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bore onely the plain-ſong thro' out. And I gueſs that in ſome time litle of other conſort muſick was coveted or in uſe. But that which was ſtyled *In nomine** was yet more remarkable, for it was onely deſcanting 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 *Fantaſy* 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 Pſalm in the Vulgate, "Lætabimur in ſalutari tuo: et in nomine Dei noſtri magnificabimur." (See more in the Editor's Introduction to Gibbon's *Fantaſies 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.

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ſkill, no other ſort 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 recomending 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 aggreable, 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 *Fantaſies* 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 Roſs (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 Roſs, 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

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

the laſt century, "cheſts of viols" were ſo completely out of faſhion that Dr. Tudway, in a letter to his ſon (Harl. MS.), thus deſcribes them. "A cheſt of viols was a large hutch, with ſeveral apartments and partitions in it; each partition is lined with green bays, to keep the inſtruments from being injured by the weather; every inſtrument was ſized in bigneſs according to the part played upon it; the leaſt ſize played the treble part, the tenor and all other parts were played by a larger ſized viol; the baſe by the largeſt ſize. They had ſix ſtrings each, and the necks of their inſtruments were fretted. Note: I believe the treble-viol was not higher than G or A in alt, which is nothing now."

* The term Baſſo Continuo, General Baſs, or Thorough Baſs, though now generally confounded with Figured Baſs, and underſtood to be the ſame thing, was at firſt diſtinct. Ludovico Viadani, of Milan, was the firſt in Italy who made uſe of the *continued* or thorough baſs. In the preface to his *Centi Concerti Eccleſiaſtica*, Venetia, 1603, he informs us that he invented theſe pieces in 1597, at Rome, and that his chief reaſon for compoſing them, was that "there were no pieces of the kind conſtructed for one, two, and three voices, with an organ baſs." In theſe concertos the organ baſs runs throughout each piece without the ſlighteſt pauſe; it was therefore properly termed a *continued* or thorough baſs; but it has no figures. Although it is ſaid that the art of figured baſs took its riſe in Italy, yet we have evidence of its practice in the Netherlands before the beginning of the ſeventeenth century. Richard Deering, our own countryman, publiſhed at Antwerp, in 1597, *Sacræ Cantiones quinque vocum cum baſſo continuo ad Organum*, wherein the figure 6 is uſed wherever that chord occurs. From this it is evident that the practice of uſing figures to a *continued baſs* crept in imperceptibly. Ludovico Viadani was the author of a work, entitled, *Opera omnia Sacrarum Concertuum cum baſſo continuo et generali, organo applicato, novaque inventione pro omni genere et ſorte cantorum et organiſtarum accommodata. Adjuncta inſuper in baſſo generali hujus novæ inventionis inſtructione et ſuccincta explicatione Latine, Italice et Germanice.* This work is ſtated to contain *rules* for the performance of a *thorough baſs*, but the Editor has not been able to conſult a copy. It was firſt printed at Venice and Franckfort in 1609; ſubſequent editions appeared in 1613 and 1620. Galeazzo Sabbatini, in

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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 conſorts I have ſeen of ſo late compoſure. But in our days, nothing can be more monſtrous and inſupportable then ſuch a conſort would be, ſo mighty is the power of cuſtome and faſhion in muſick. Nor doe I pretend that the whole muſicall imployment 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 Bonnaffino 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 Pierſon's *Mottects 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.

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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 compoſed 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 alwais did, or ought to

* "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.

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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 began to flouriſh.

For want of regiſters or memorialls of times, wee can ſcarce aſſert any thing cronically of muſick, which is wholly deſtitute of thoſe advantages, which few other arts want. But if one may gueſs, 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 inforce them to confeſs me a competent Judge) that I never yet ſaw any Forain 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

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compoſed Anthems.* In ſome times royall familys 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, wraſtelyng, caſting of the barre, playing at the recorders, flute, virginals, and in ſettyng of ſonges, makyng of ballettes, and did ſet ii goodly maſſes, every of them fyve partes, which were ſong oftentimes in hys chapel, and afterwardes in diverſe other places." Hollingſhed has alſo a paſſage to the ſame effect (ſee *Chron.* iii. 806). Lord Herbert of Cherbury tells us (*Life of Henry VIII.*) that "his education was accurate, being deſtined to the Archbiſhoprick 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

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he bred all his children to learning, and alſo to muſick, as ſome of the Hiſtorys 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 Muſicke, 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,

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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. *Mineſtrel*, ſo early as the eighth century, was a title given to the *Maeſtro di Capella* of King Pepin, the father of Charlemagne; and afterwards to the Coryphæs, or leader of any band of muſicians. (Vide Burney, *Hiſt. of Muſic*, ii. 268.) This term *Meneſtrel*, *Meneſtrier*, was thus expreſſed in Latin, *Miniſtellus*, *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

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minſtrelſie. And the word is (nearly) ſo interpreted by Howell in his Etymologys, and by Minſheu in his Spaniſh Dictionary. And as for corporation and mercenary muſick, it was cheifly ſtabile, 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 minſtrells, 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, liricines, tibicines, citharædi, f. à verb to wait, quia, ſc. magiſtratus and alios in pompis inſtar ſtipatorum, 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 "wayts 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

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

41. The Lute enlivened Muſick which improved to Reg. Car. II.

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 ſtrainſs, two to a leſſon, were it ayre, courant, &c.* but for pavins,† or more ſerious leſſons, three. And then the muſick

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 ſounded." 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 ſinging 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 Practial 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.

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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 conceipts. 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 Rheiniſhe 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.

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armyes, others diſperſed in the countrys and made muſick for the conſolation of the cavalier gentlemen. And that gave occaſion to divers familyes to entertein the ſkill and practiſe of muſick, and to encourage the maſters to the great increas of compoſition. And this good humour laſted ſome time after the happy Reſtauration, and then decayed, which with the reaſons may be diſcourſt of afterwards.

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

In the reigne of King James the firſt muſick had the greateſt encouragement, for the maſques at Court,* which were a ſort of Balles, or Operas, found imployment for very many of them, and in the Theaters at Court they were adorned with liverys, that is divers coloured ſilk mantles and ſcarfs with rich capps, and the maſter in the ſhape of an Appollo,† for decoration of the ſcene. And they had the

* The Maſques of this period were court entertainments, or performed in the houſes of the nobility, on particular occaſions of feſtivity; the neceſſary machinery and decorations rendered ſuch exhibitions too expenſive for the ordinary public theatres. Indeed, the ſeveral parts in the Maſques of the ſixteenth and ſeventeenth centuries were uſually repreſented by the firſt perſonages in the kingdom; if at court, the king, queen, and princes of the blood often performed in them. And this was the cuſtom in France and other parts of Europe. The Maſques of James's Court were the precurſors of the Opera in England, and belong "to the chain of dramas which completed the union of poetry and muſic on our ſtage." They were ſpoken in dialogue, ſometimes in recitative, performed on a ſtage, ornamented by machinery, dreſſes and decorations, and have always muſic both vocal and inſtrumental. The chief writers of theſe entertainments were Ben Jonſon, John Daniel, and Dr. Campion. The compoſers were Alfonſo Feraboſco, Nicholas Laniere, Thomas Lupo, Nathaniel Giles, and Dr. Campion the poet.

† A cuſtom practiſed in the early days of the muſical drama in Italy.

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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, ſig. 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.*)

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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 conſort 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.

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

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 loſs. 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.

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are courted, any profeſſor would be contented to know their names, and the caracters and works. And much might be done that way, if there were means to come at ſome gentlemens old collections, not yet rotten, where many of them are ſtill deliteſcent, and there one might find ſome of Alfonſo Feraboſco,* 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 Laniere in compoſing the muſic for the *Maſke preſented at the Marriage of the Earl of Somerſet 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.

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Eſt,* and divers others, eſpecially of one Mr. John Jenkins, whoſe muſicall 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.)

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left the towne, and paſſed his time at gentlemens houſes 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 houſes there was a chamber called by his name, for beſides his muſicall excellencies he was an accompliſht 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 burgeſſes 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.

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poor but capable to leave, as he did, hanſome remembrances to ſome of his friends. I never heard that he articled 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 uncapable to attend; the court muſitians had ſo much value for him that advantage was not taken; but he received his ſalary as they were payd.

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

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,

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 mirrour 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);

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conteining 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 likelyeſt perſon to get them ſupplyed; 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, ſolemne 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) cappriccioſo. 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.

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muſick in England was, in great meaſure, ſupplyed by him; and they were courted becaus his ſtyle was new, and (for the time) difficult, for he could hardly forbear diviſions, and ſome of his conſorts was too fûll of them. And if that, as the moderne caprice will have it, be a recomendation, his compoſitions wanted it not; but this is further to be ſayd of him, that being an accompliſht 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 vocall part, for tho' he took pleaſure in putting muſick to poems,* he reteined his inſtrumentall ſtyle ſo much, that few of them were greatly approved. Nor was his teaching ſcollars 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 vocall; ſome pieces humourſome.

* In 1652 was publiſhed a work entitled *Theophila or Love's Sacrifice, a Divine Poem by E(dward) 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."

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in the Cathedralls, where they are in cours ſung, and, in that ſervice, are not amiſs. 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 univerſally as the ſmall peice called his *Bells*.† In thoſe days the country fidlers were not ſo well foddered from London, as ſince, and a maſter that made new tunes for them, was a benefactor. And theſe *Bells* was ſuch ſupply, as never failed to paſs in all companys. It was a happy thought, and well

* "The Mitter Rant," compoſed by John Jenkins, was a favourite tune in the latter part of the ſeventeenth century. It may be ſeen in Playford's *Muſick'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 alſo the compoſition of Jenkins. See Playford's *Apollo's Banquet*. 1690.

† Dr. Burney (*Hiſt. of Muſic*, iii. 413) ſays, "What gave riſe to this Trio or *Conſort*, as it was called, ſeems to have been a book called *Tintinalogia, or the Art of Ringing*, publiſhed in 1668; a work not beneath the notice of muſicians who wiſh to explore all the regions of natural melody." Dr. Buſby (*Hiſt. of Muſic*, ii. 189) ſays, "*About* the year 1668, a book entitled *Tintinalogia*, &c. was publiſhed. It excited very general attention; and Jenkins, having peruſed the contents, was ſtruck with the idea of compoſing a piece analogous to the muſic of the bells." Unfortunately however for the theory of the two Doctors, Jenkins' "Five bell Conſorte" was compoſed and publiſhed *ſix* years before the appearance of the ſaid work on the art of ringing. This "Conſorte" was compoſed at the requeſt of Lady Katherine Audley, who had reſided 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 Conſorte." It was firſt 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 Compoſer at a ſubſequent period.

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

46. Why now layd aſide.

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

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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 fidling 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 kiſs me now, now, now,** and perhaps with as much reaſon, as any is found for the contrary at preſent.

* The air of "John come kiſs me now," corrupted from "*Joan* come kiſs 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 kiſs me now," as Mr. Tytler well obſerves, "makes his appearance, ſtripped, indeed, of his profane dreſs, 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."

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47. First compositions loſt: and his caracter.

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 muſicall ayre in his paſſages, none had more than Mr. Jenkins; but the unhappynes is that all his earlyeſt 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 certeinly a great maſter of diviſions, and encouraged

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 Stefkins 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,

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Sympſon, the Diviſion Violiſt, by a copy of verſes at the beginning, and ſome examplars 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 ſkillful 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 certeinly a very happy perſon, for he had an uninterupted 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 "examplars of diviſions" were firſt prefixed to the third edition of the work.

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

Mr. Math. Lock was the moſt conſiderable maſter of muſick after Jenkins fell off.* He was organiſt at Somerſet hous 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

* 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 Somerſet-houſe, (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

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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 ladyes 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 herooum*. 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 ſucceſs;‡ 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 ladyes in the city" is now in the Editor's library. It was formerly in the poſſeſſion of Dr. W. Hayes. 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

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

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

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 conſorts were layd aſide at court, and the King made an eſtabliſhment, after a french model, of 24 violins,* & the ſtyle of the muſick was

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 rebecks, 3 taborets, a harp, 2 viols, 4 drumſlades, 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

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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 Excheker.

	£.	s.	d.
Tho. Purcell	200	0	0
Pelham Humpreys			

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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. Blagrave, *ſen.*	40	9	2
Alf. Marſh	40	0	0
John Goodgroome	40	0	0
Nat. Wattkins	40	0	0
Mat. Lock	40	0	0
John Clayton	152	13	4
Izaack Stagins, *ſen.*	46	10	10
Nich. Stagins, *jun.*	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 Baniſter, *ſen.*	100	0	0
Phil. Beckett	60	2	6
Rob. Blagrave, *jun.*	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

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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 perplext, 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 greate 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 reade 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. Balſar, 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, Wilſon thereupon the public Profeſſor (the greateſt judge of muſick that ever was) did after his humourſome 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

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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 hithertoo 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 bachelar 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

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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 frenchifyed,) 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 Baptiſt 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 neer

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 Lulli, 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 Spinet, viz. Almands, Corants, Sarabands, Airs, Minuets, Jiggs, Brawls, Entries, &c. Compoſed by Mr. Baptiſt Lully.*

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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 ſaults, but muſt expect a dance to follow, ſo lively may human actions be pictured by muſick.

50. King Char. 2d. a novellift; and a compariſon of nations.

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 ſucceſſleſs 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

* 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.)

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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 elſwhere, *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 Wiſe, 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

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51. Old Muſick and forrein, retained by ſome.

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 familyes organs were uſed to accompany conſorts, but the old maſters would not allow the liberty of playing from a thro' baſe figured, as harpſichords of late have univerſally practiſed, but they formed the organ part expreſs; becauſe the holding out the ſound required exact concord, els the conſort 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 conſorts, and procured divers, as from Itally, Cazzati,* & Vitali;† and one from Sweden by

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:

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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 muſicall lovers, I know not, but am ſure that there was a great flocking hither of forrein 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." " Balleti a due Violini. *Venetia*, 1685." " Correnti e Balleti 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 Hamburgh, 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, *Vollkomenon Capelmeiſter*, 1739.)

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52. Publick Meetings, and one Ben Wallington.

A great means of bringing that foreward was the humour of following publick conſorts, 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

* 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 ſeafaring 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-

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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

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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 wainſcotting. 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."

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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, Glees, 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 Walington, 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 glees 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 glees 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

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

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was rounded with ſeats and ſmall tables, alehous 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 towne, 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.

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

54. The Gentlemens 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 conſort 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 taverne 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

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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 Conſort of vocal and inſtrumental 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 conſort in York-buildings: This is to give notice, that next Tueſday, being the 10th inſtant, ſhe will ſing in the Conſort 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 conſort-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 inſtrumental, for the entertainment of his Highneſs Prince Lewis of Baden" (*Lond. Gaz.* No. 2943. *Jan.* 25, 1693).

"Seignor Toſi's conſort 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 "conſort in York-buildings," and Sig. Saggione "lately arrived from Italy" compoſes. In March of

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was to be heard there. It was called the Muſick-Meeting; and all the quallity 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 wors, 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,

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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.

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another ſhews his guifts in a ſolo upon the violin, another ſings, and then a famous lutiniſt comes foreward, 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 uninteruptedly 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.

56. The Semi-Operas at the Theatres.

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 towne 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

* 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. Baniſter, 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 Baniſter a much higher ſtation among the dramatic compoſers of this country than has hitherto been aſſigned him.

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Queen,* Diocleſian,† and King Arthur;‡ which latter was compoſed by Purcell, and is unhappyly 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 Somerſet. 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-

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followed at firſt, but by an error of mixing two capitall enterteinments, 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 rehearſall gave; ſo that it is beſt to have either by it ſelf intire.

57. Of the Prize Muſick, and the ill effects of competition.

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 entertein them in a ſolemne conſort; and divers of the maſters enterd the liſts, and their performances were in the theater ſucceſſively heard, and the victorys decided by the judgment of the ſubſcribers.* But this method gave no

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 Britanicus*, book ii. that the Earl of Halifax was a liberal contributor to the fund out of

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ſatisfaction; for the Lords & the reſt that ſubſcribed (as the good King Charles the Second) had ears, but not artificiall 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 partiallity influenced theſe determinations; but it is certain, that the comunity of the maſters were not of the ſame opinion with them. And ſo inſtead of incouraging the endeavours of all, the happy victor onely 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-

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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 Baſi Continuam 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 Conſort 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

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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.*

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 Wildhair*, 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 *Theſaurus 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 Conſort 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

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

58. Italian Muſick, and the Caractar of the elder N. Matteis.

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

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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 muſitian, 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 ſurpriſing, 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 plaied 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*).

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harmoniſt, and of a boundleſs fancy, and invention. And by all that I have knowne of him and other muſick of Itally, 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, ſquezed 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.

59. Suſteined and civilized by Dr. Walgrave.

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

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

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

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under-ſecretary, a thro-baſe 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 imployment 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

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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'Eſtrange, 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.

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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 ingraving 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 incouragement was so great, that he made four of them.† And a cappriccio 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 Maydenhead 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 Mris. 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 Mayden-Musicke for the Virginalls 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 shopp 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-*

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to make the like for Paris, as he did, and went over to fiddle it there, but ſoon came back *infecta*. 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 Ingland 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 conſumate maſter, and had the force upon it to ſtand in Conſort againſt an Harpſicord. 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

rants, Gigues, 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, Gigues, 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 Muſicall Ayres. A great help likewiſe to thoſe that would play exactly upon the Harpſicord, 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.*

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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 puzling 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.*

60. Well attended to.

Another obſervation of him was that when an aſſembly for muſick was, as divers were, appointed, and he onely to entertein the company, having his miniſters, Waldegrave, Leſtrange, 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-

* "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).

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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 imployment, 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 Muſick, 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 *Balleti 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, *Balleti 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-*

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thoſe became the onely 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 conſorts 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 pernaſſus. And the beſt utenſill of Apollo, the violin, is ſo univerſally

line ò Cembalo, Opera Quinta, Parte prima, Parte ſeconda, Preludii, Allemande, Corrente, Ghe, 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, Walſh 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 Walſh did not commence the publication of Corelli's works before 1710.

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courted, and ſought after to be had of the beſt ſort, that ſome ſay England hath diſpeopled Italy of viollins. 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 ſatisfyed 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 forſee, tho a fair proffer hath bin made of it in the celebrious and beloved enterteinment 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 actreſs 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 portraitures 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

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62. Concluſion.

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 then myſelf? And what a work would it be to enumerate the maſters regnant, with their caracters, and the number of conſorts, ſonatas, and concertos, beſides ſolos innumerable, bred and

---

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.

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born here, or brought from abroad; the magnificences of the Operas, the famous organs, organiſts, and builders; the various ſocietys, and aſſemblys 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 enterpriſe 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 Seneſino, 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

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other varietys, which muſicall gentlemen hereafter would be glad to know, if there were a genius apt and ſufficient to tranſmitt 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 rejoyce to receive ſuch information as I wiſh myſelf able to give. And pretending to that is beyond my limits, for what hath Hiſtory to doe with the preſent? And if anything of that kind hath already eſcaped, it is *ultra crepidam*, and pardon deſired.

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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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